MELODIES LITURGIQUES

SYRIENNES ET CHALDÉENNES

RECUEILLIES PAR
DOM JEANNIN O. S. B.
et publiées avec la collaboration de Dom J. Puyade
et de Dom A. Chibas-Lassalle O.S.B.

Mélodies Syriennes
II. INTRODUCTION LITURGIQUE
ET RECUEIL DE MÉLODIES

ALEP 1995

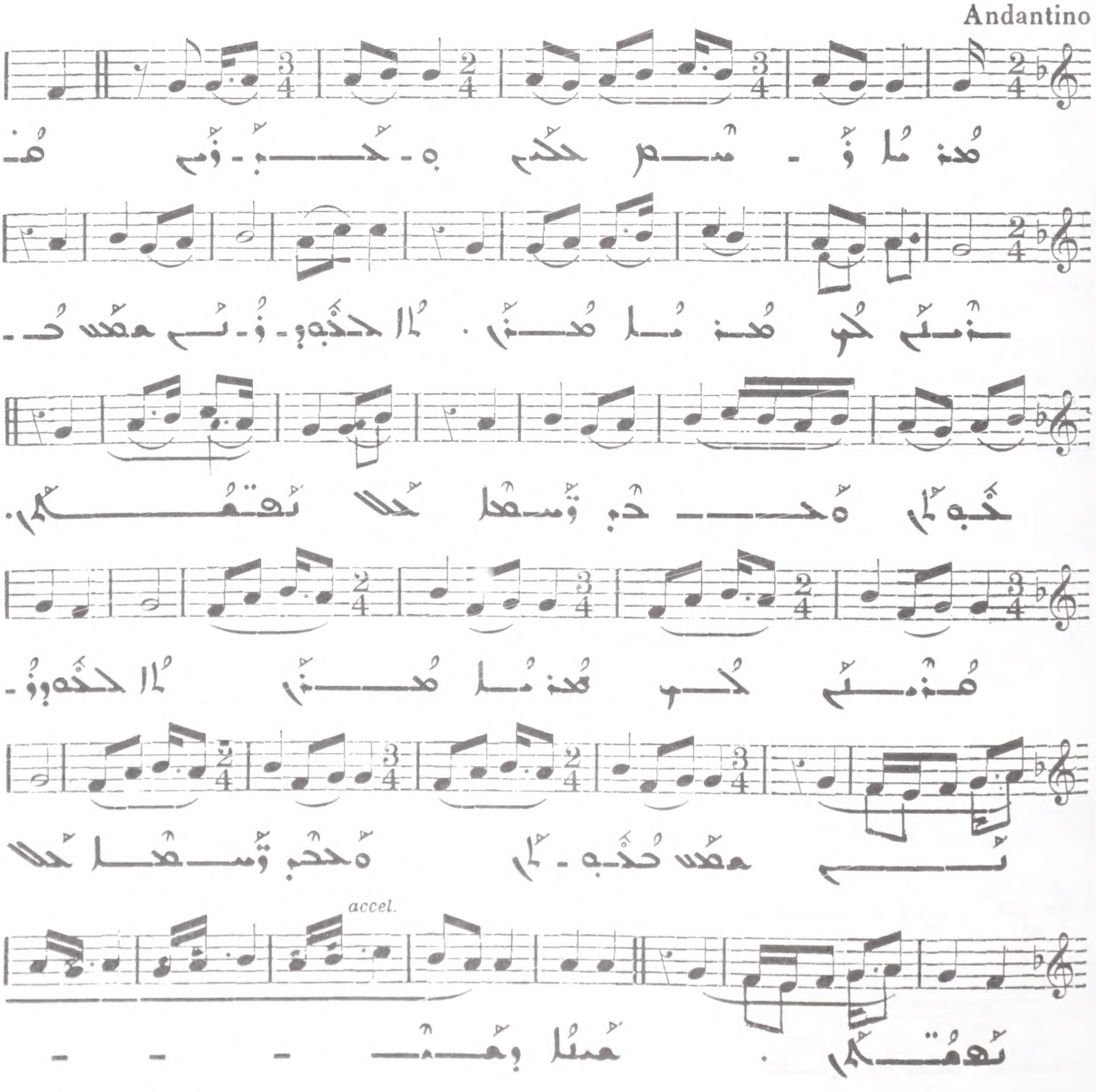
I

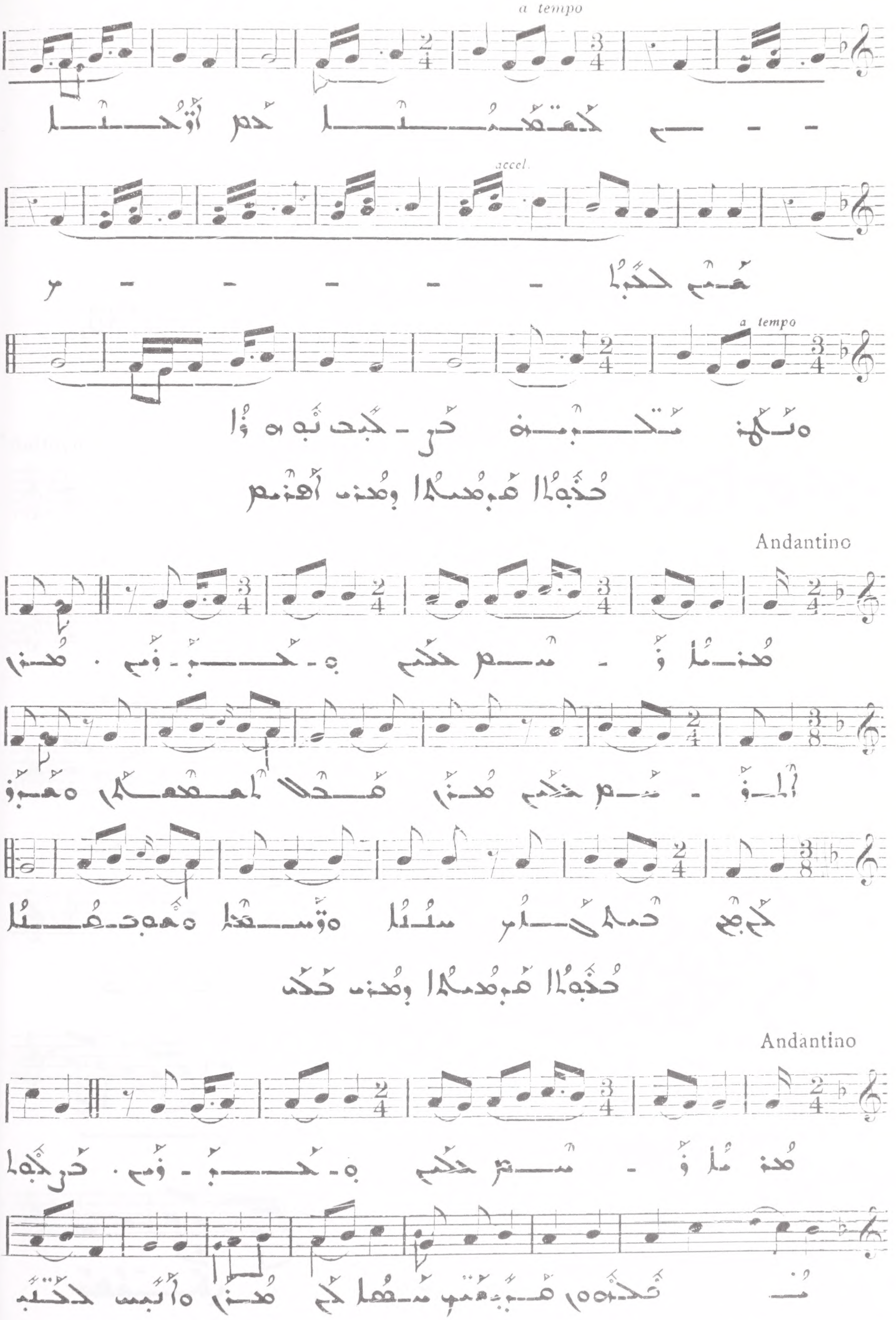
ܒܥܘܬܐ

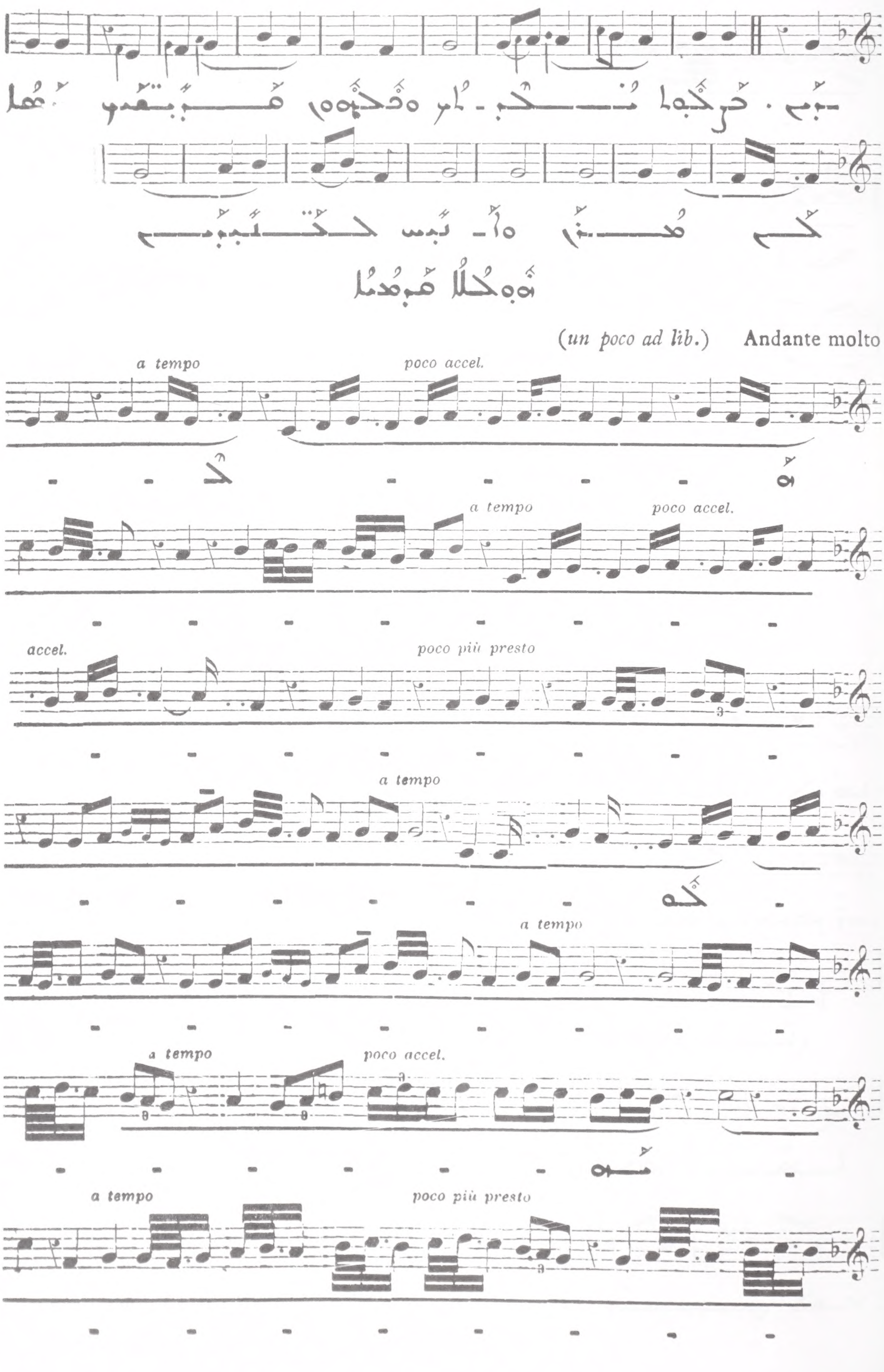
ܕܡܪܝ ܝܥܩܘܒ ܘܕܡܪܝ ܐܦܪܝܡ ܘܕܡܪܝ ܒܠܝ
ܗܘܘ ܒܬܠܬ ܩܠܝܢ

PREMIÈRE CATÉGORIE D'HYMNES : LES "BOʻWOTHO,,

ܒܥܘܬܐ ܡܫܘܚܬܐ ܕܡܪܝ ܝܥܩܘܒ

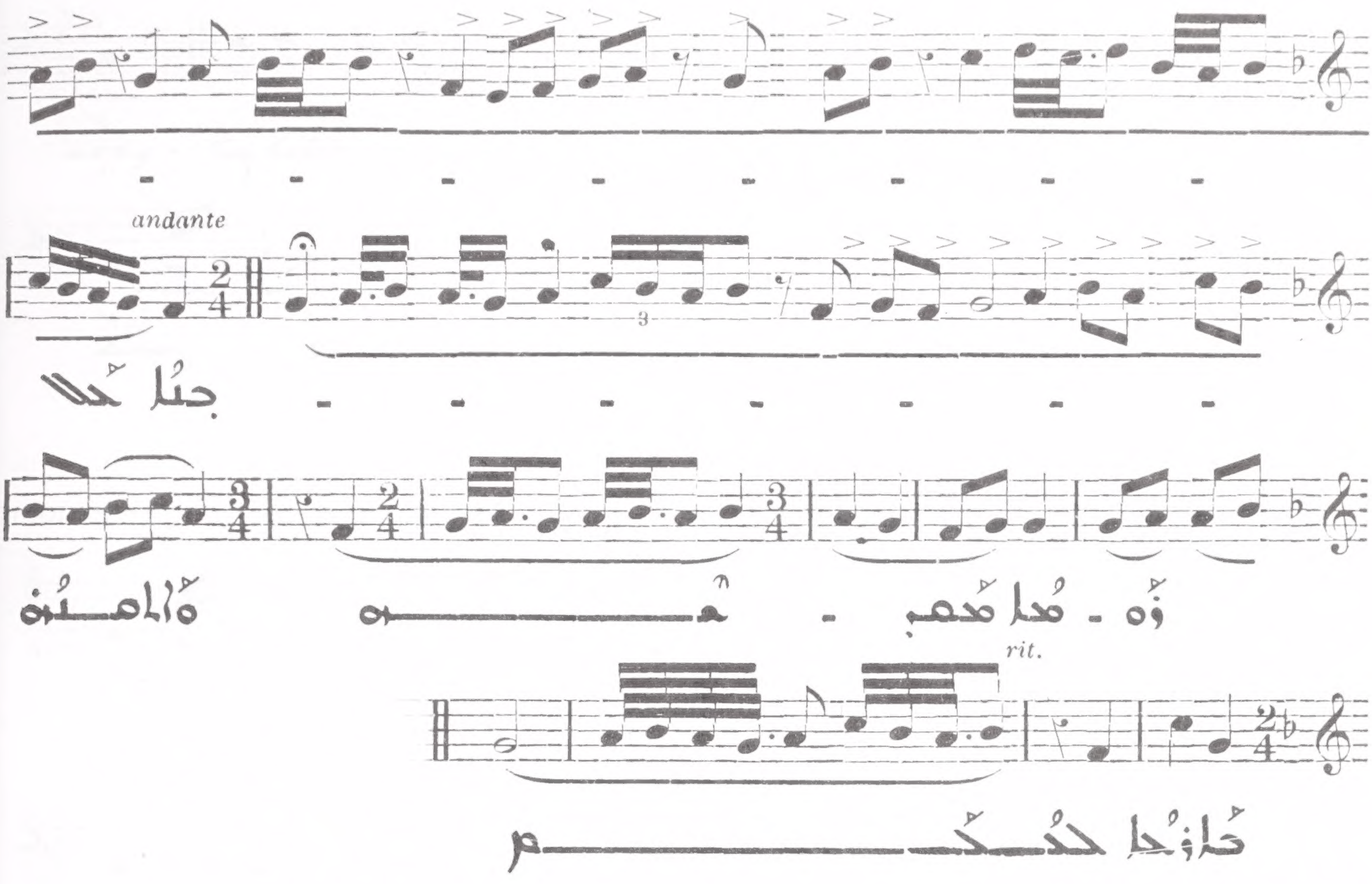



a tempo
accel.
a tempo
2
Andantino
I
3
Andantino
I


(un poco ad lib.) Andante molto
a tempo
poco accel.
a tempo
poco accel.
accel.
poco più presto
a tempo
a tempo
a tempo
poco accel.
a tempo
poco più presto

4

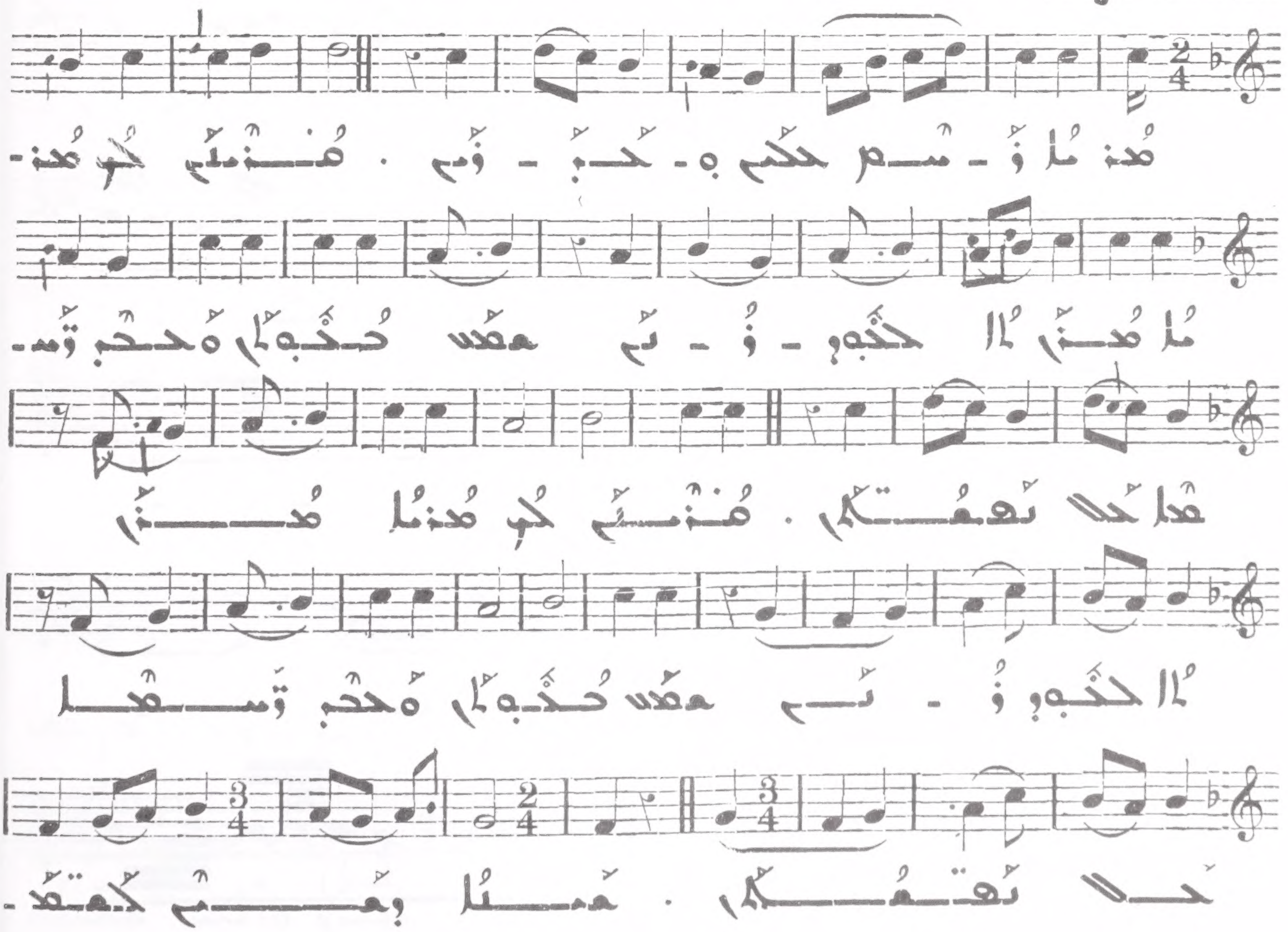
II

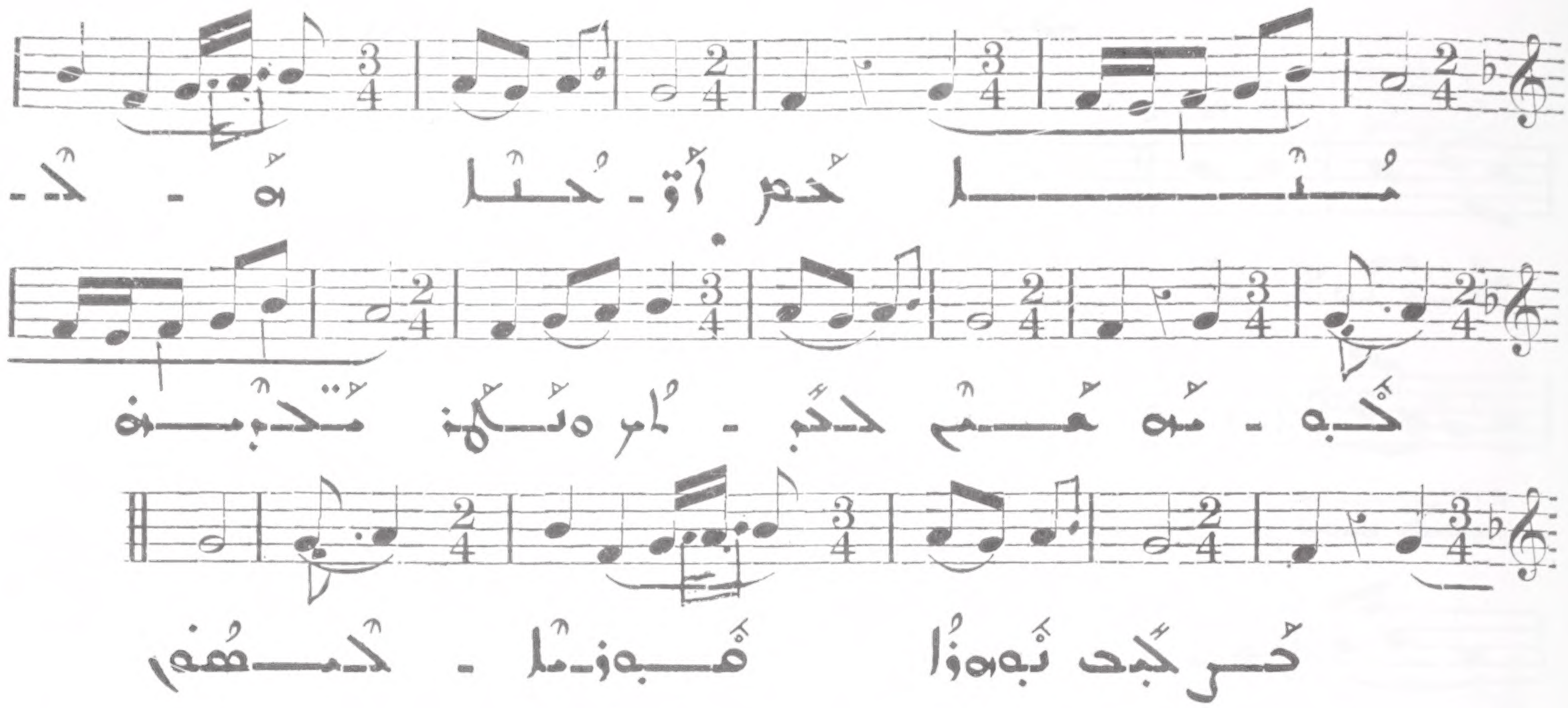


5 ܥܘܢܝܬܐ ܠܙܘܝܬܐ ܕܡܪܝ ܝܥܩܘܒ

Allegro moderato

II

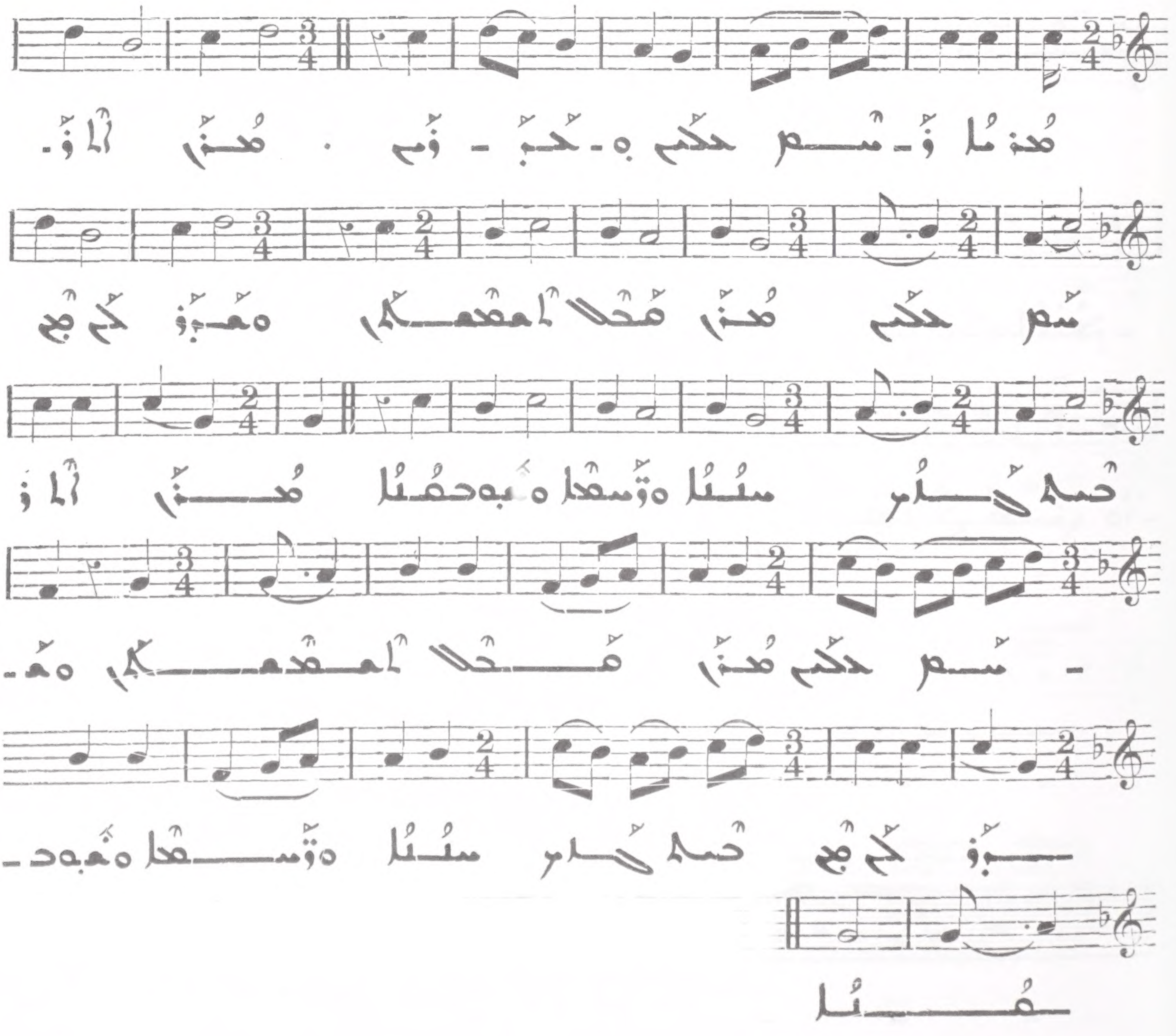




6

Allegro moderato

II



7

Allegro moderato

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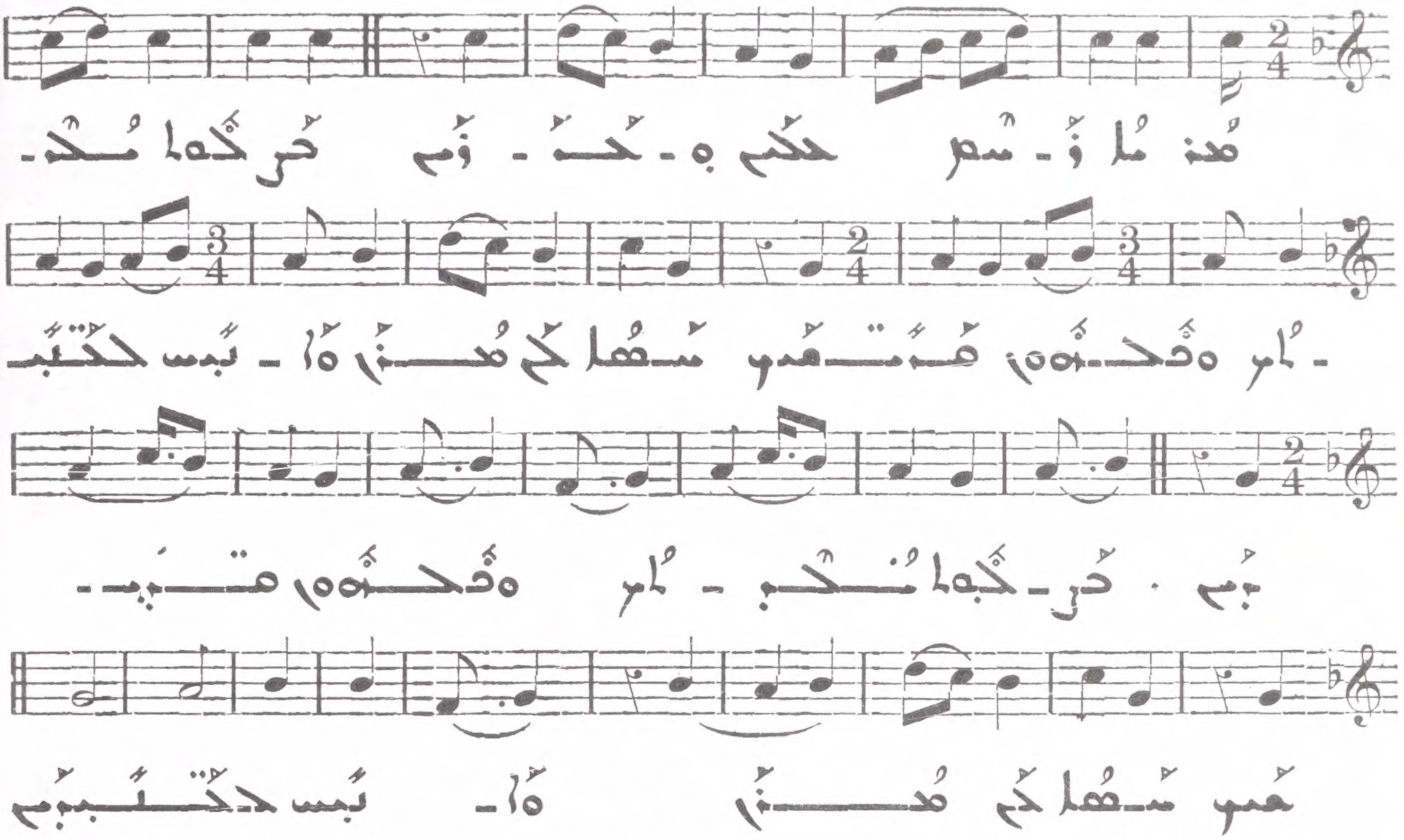
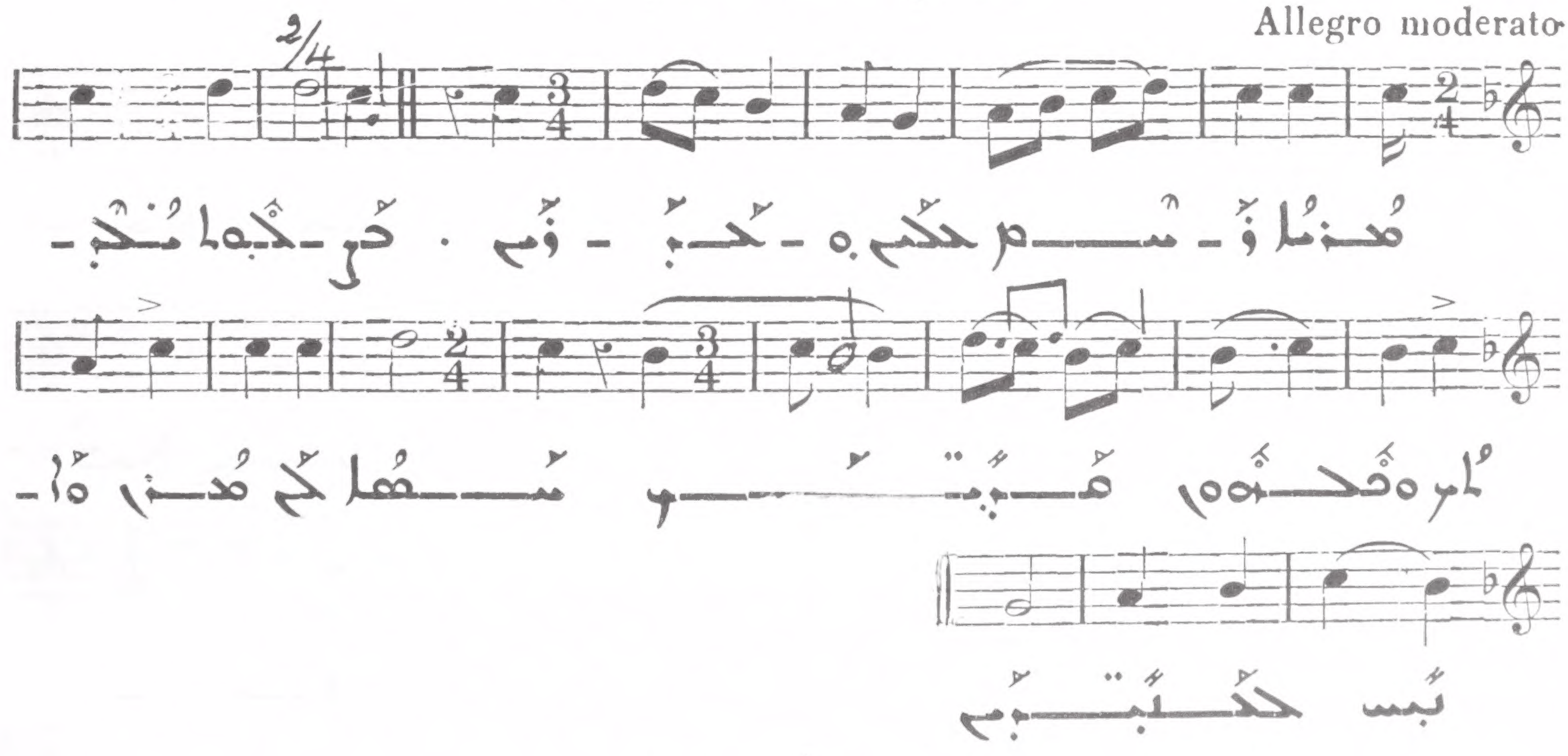


8

Allegro moderato

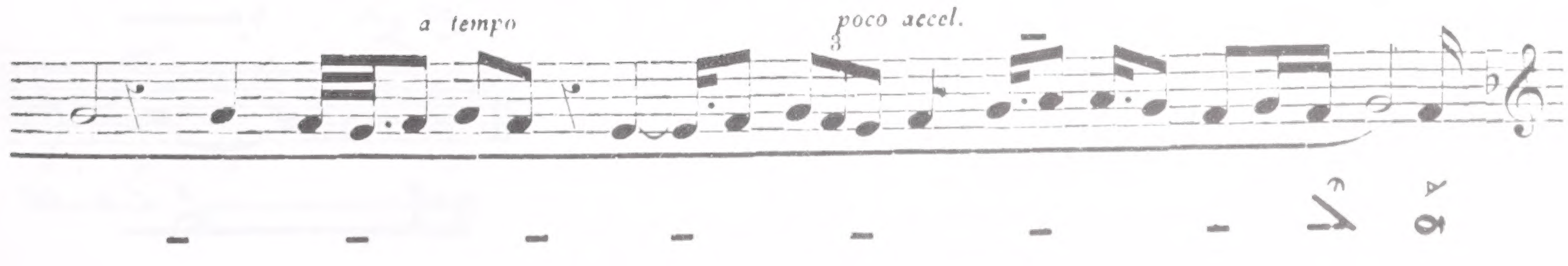
II

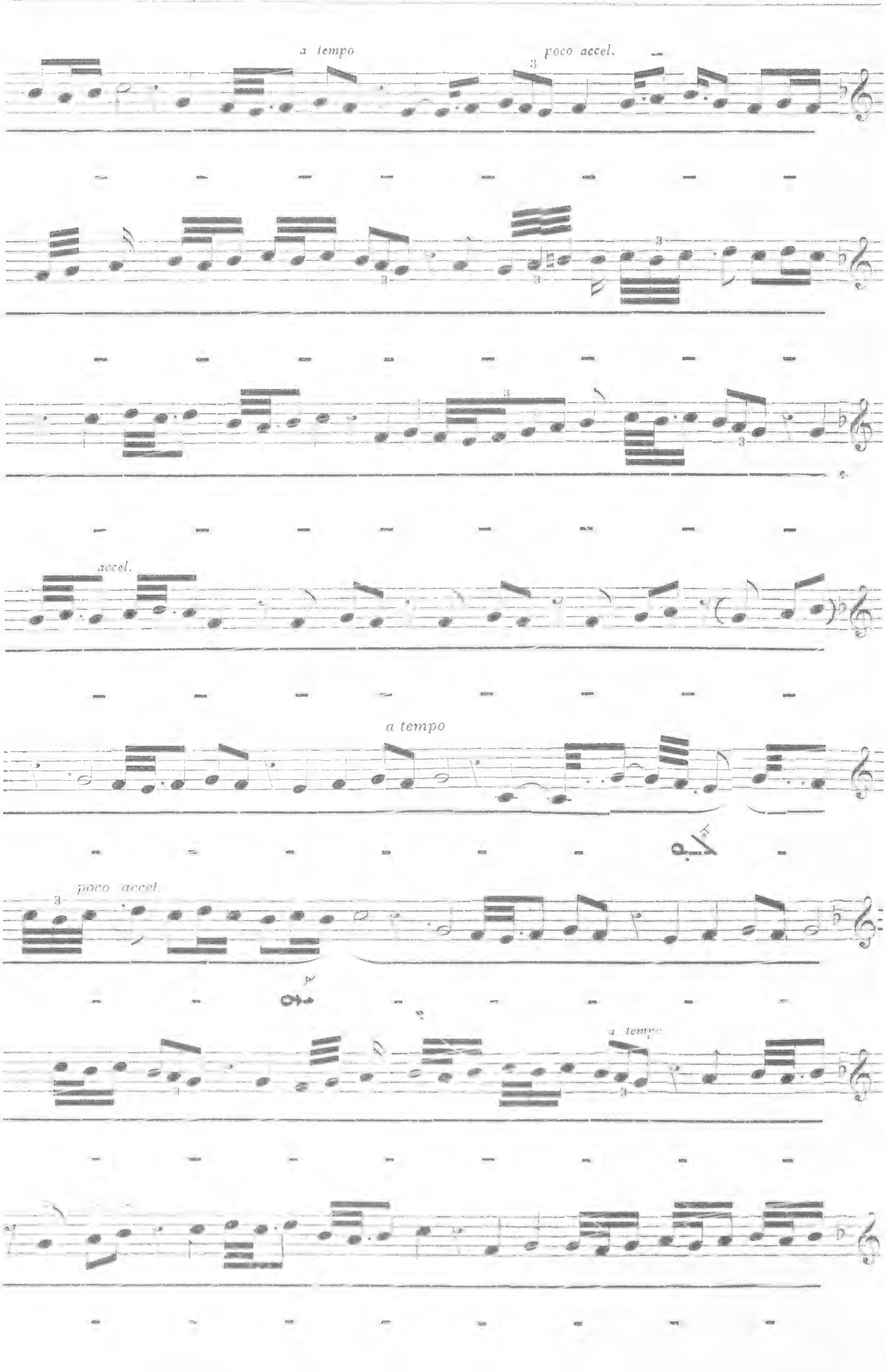


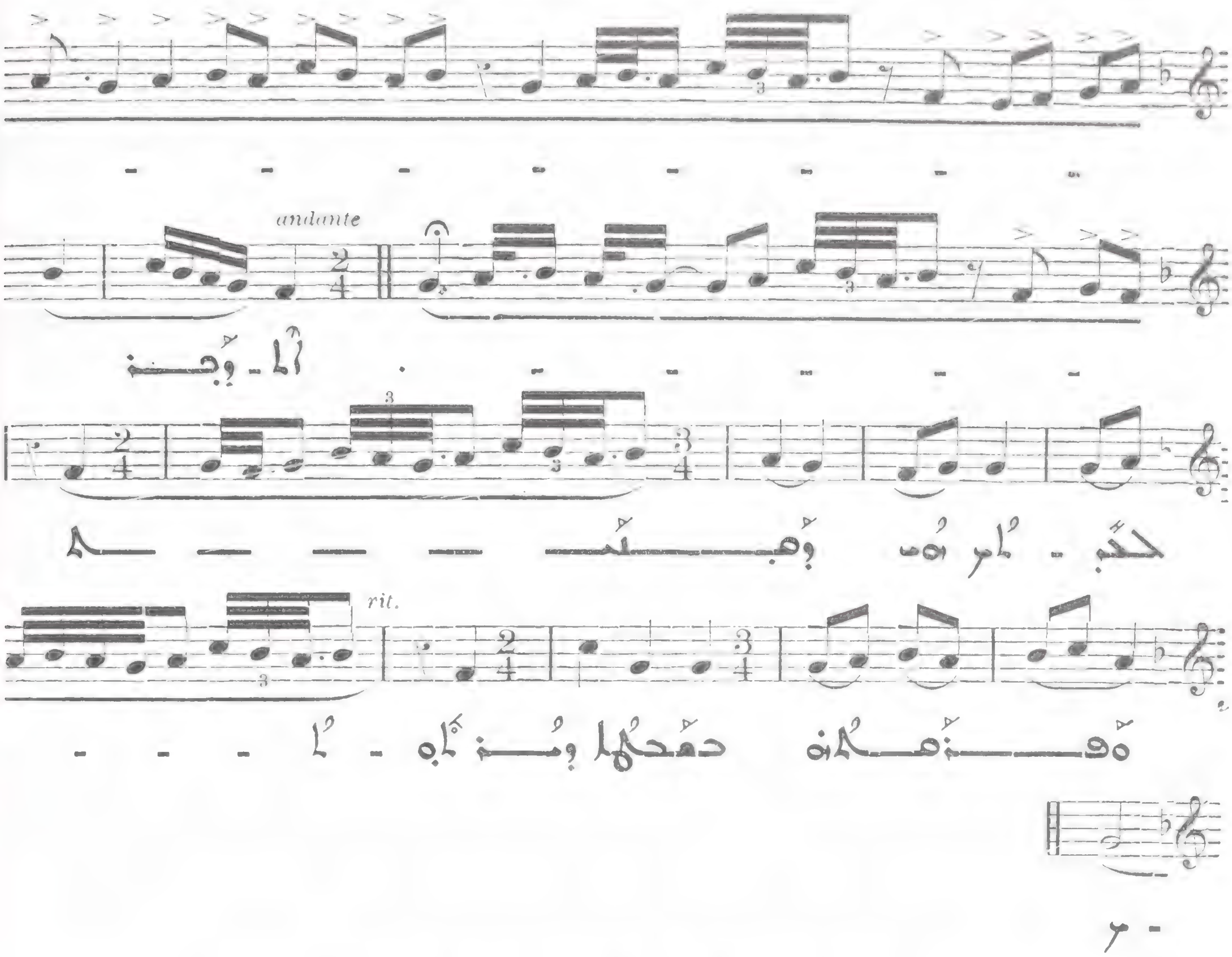
9

(un poco ad lib.) Andante molto

II



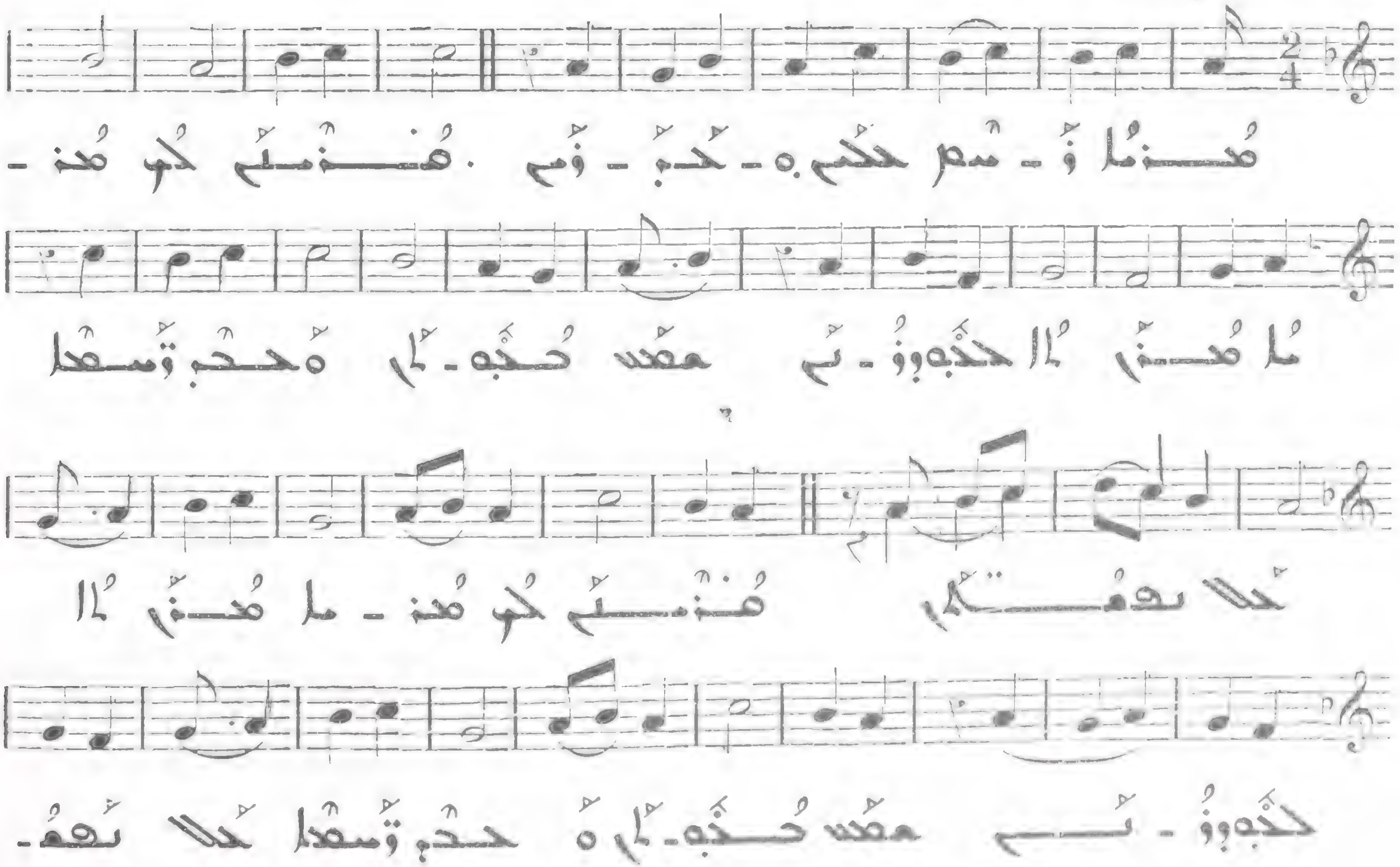

a tempo
poco accel.
accel.
a tempo
poco accel.
a tempo

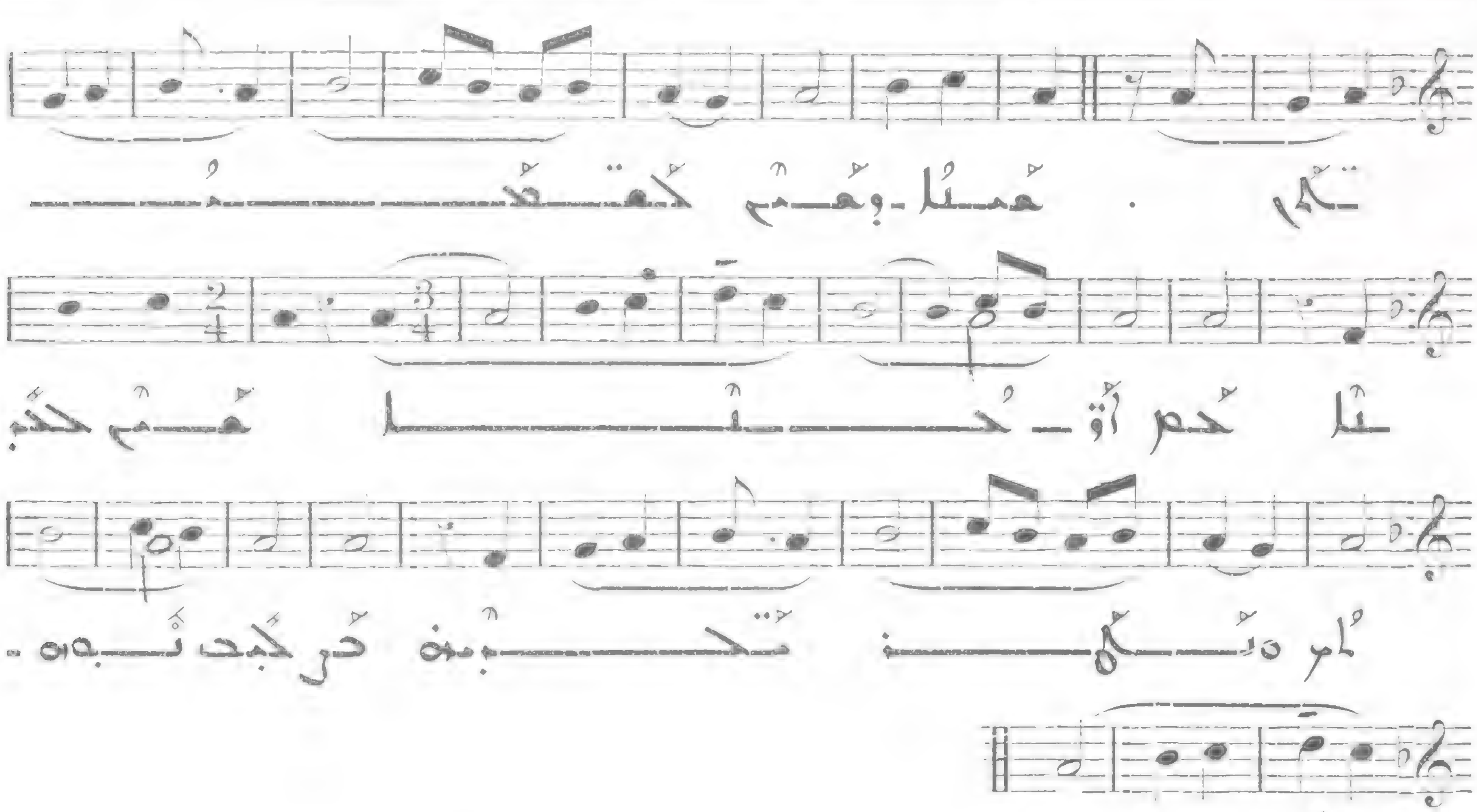


10

Allegro moderato

III





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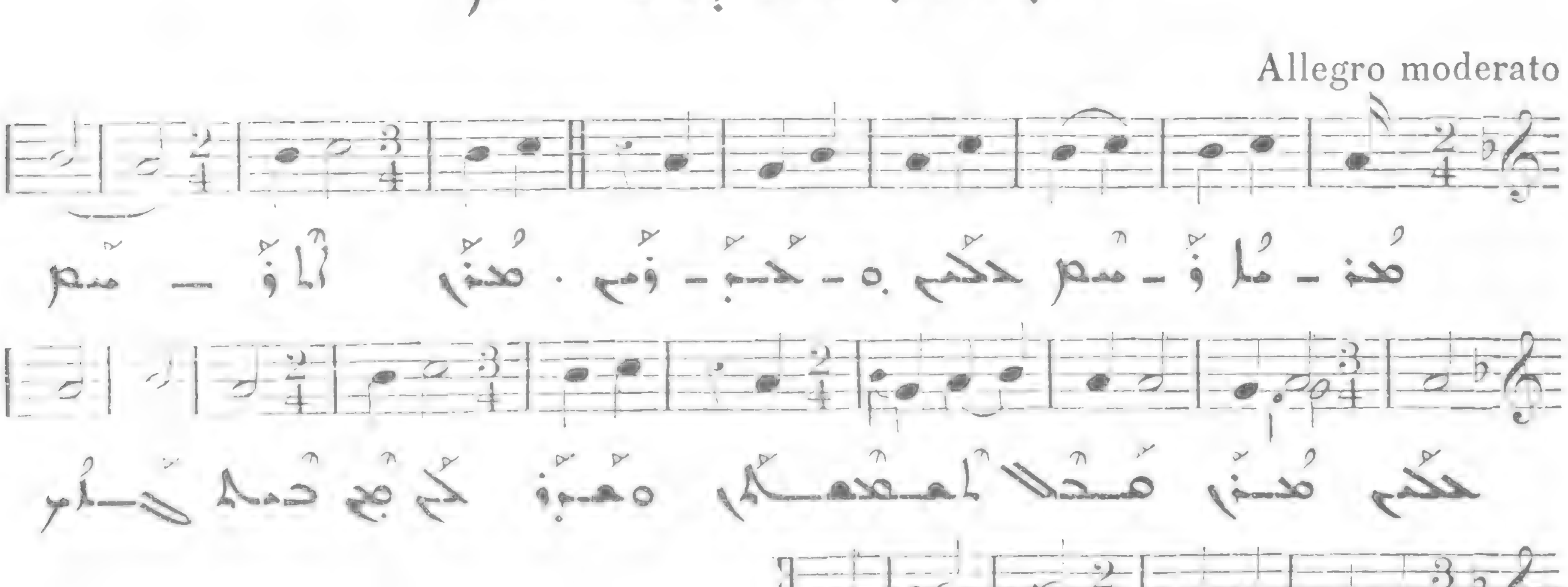
I1

Allegro moderato

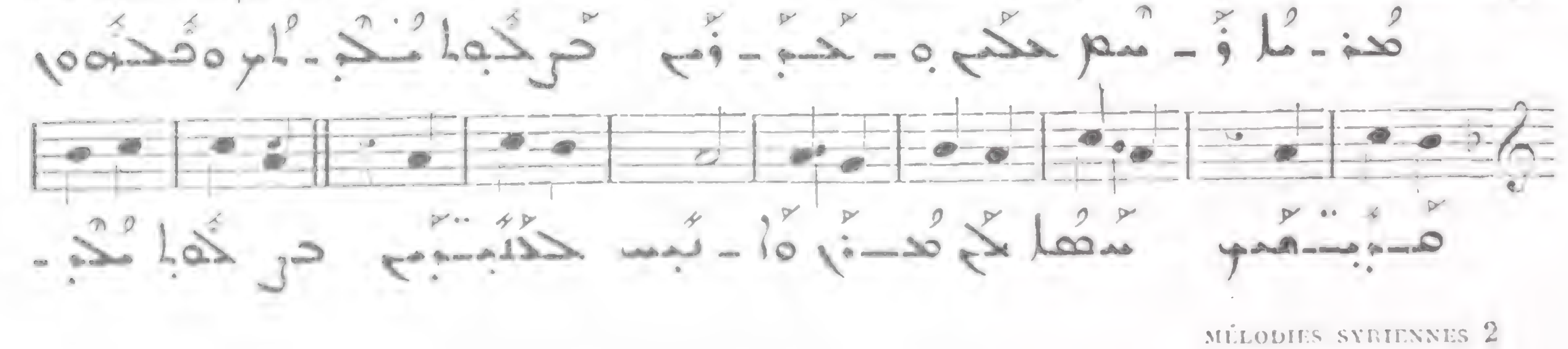


III

ܩܘܠܐ ܕܐܓܪ̈ܬܐ ܘܩܕܡ ܟܠܟܝ

12

Allegro moderato



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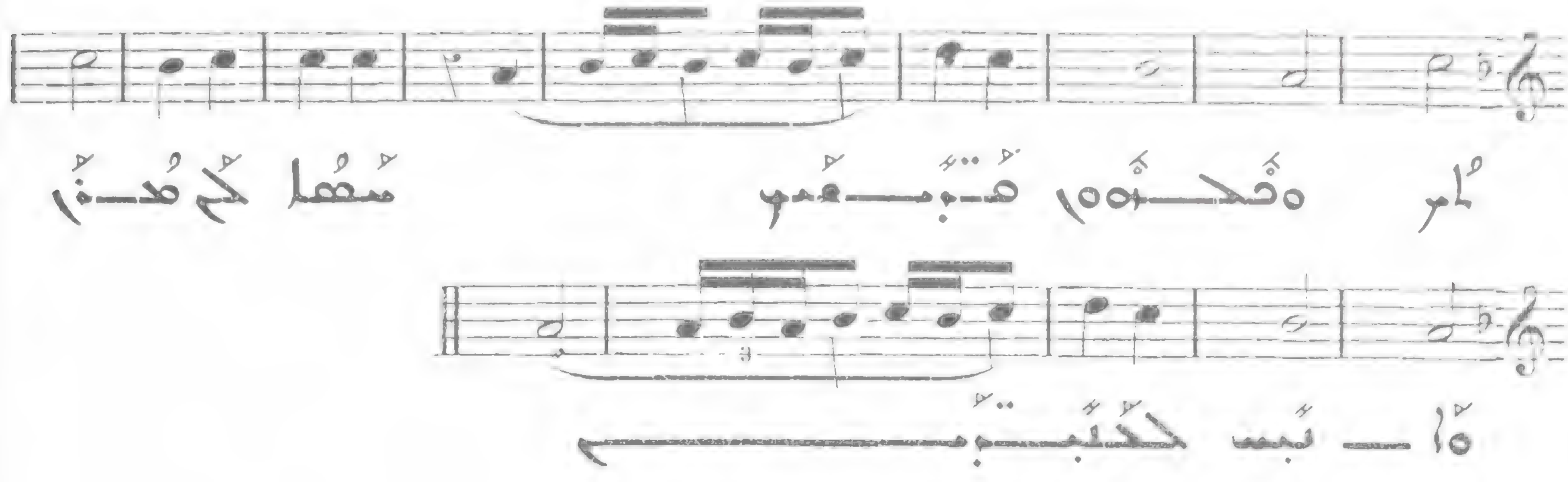
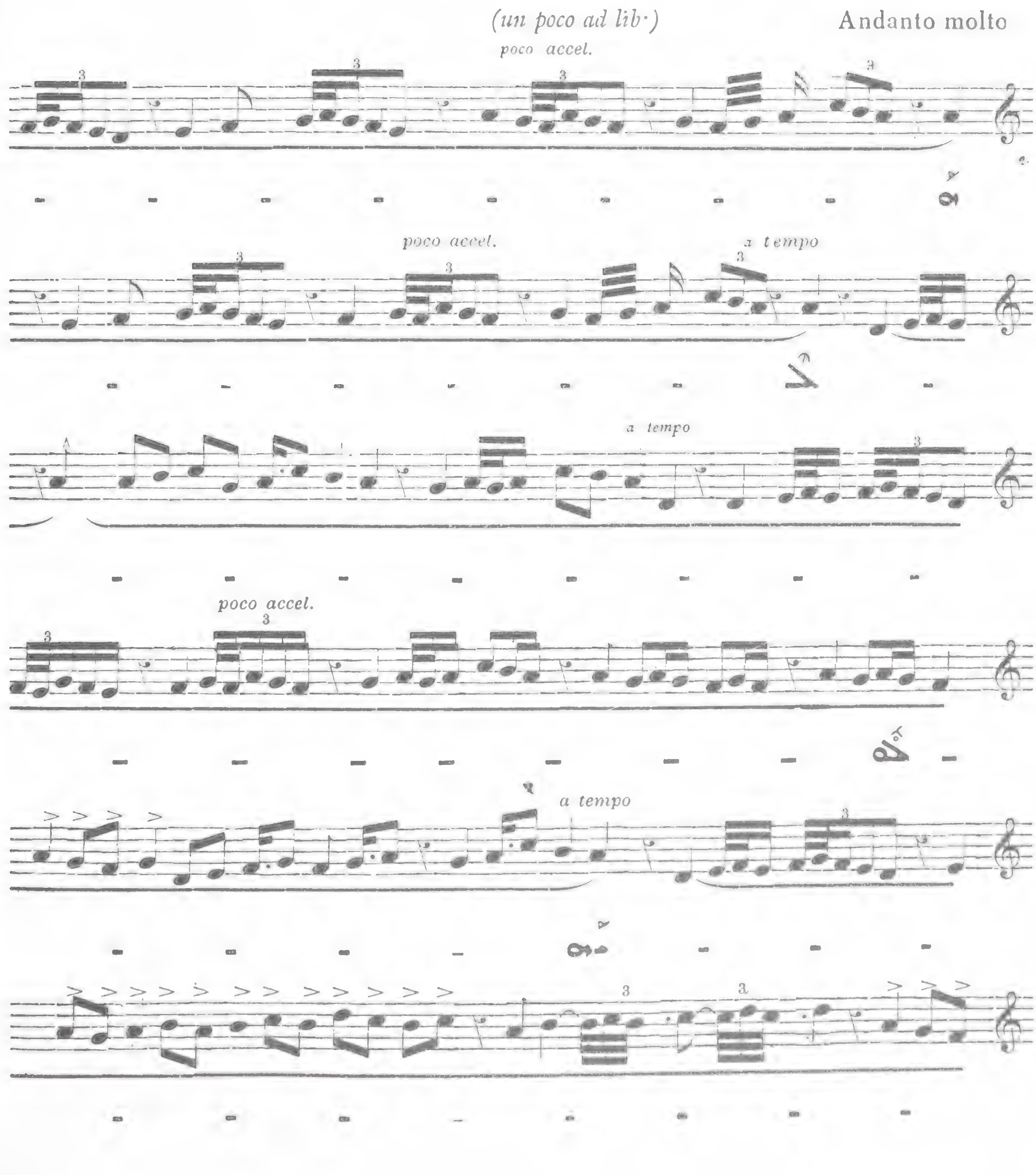
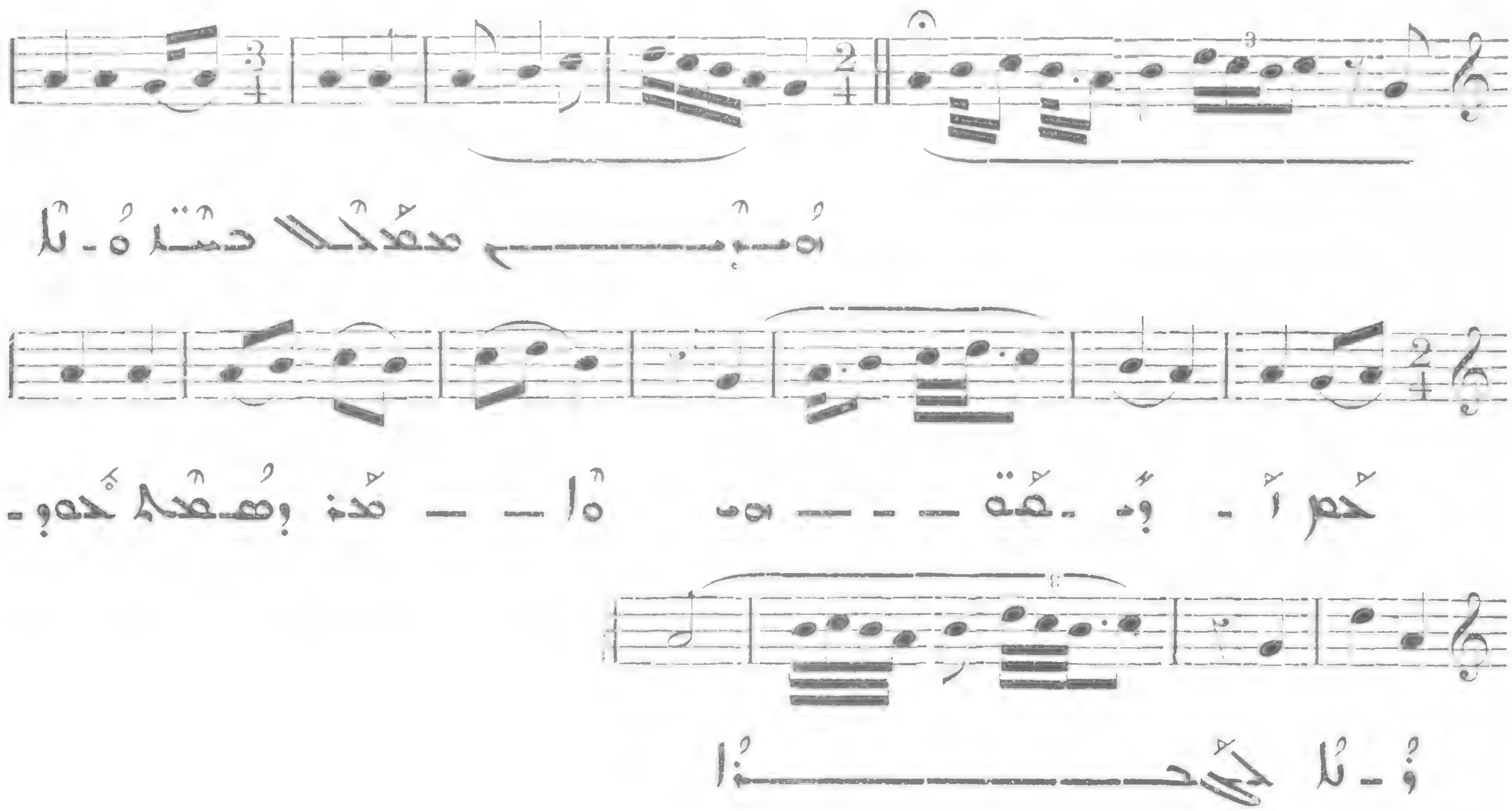


13

III


Andanto molto
(un poco ad lib·)
poco accel.
poco accel.
a tempo
a tempo
poco accel.
a tempo

Andante



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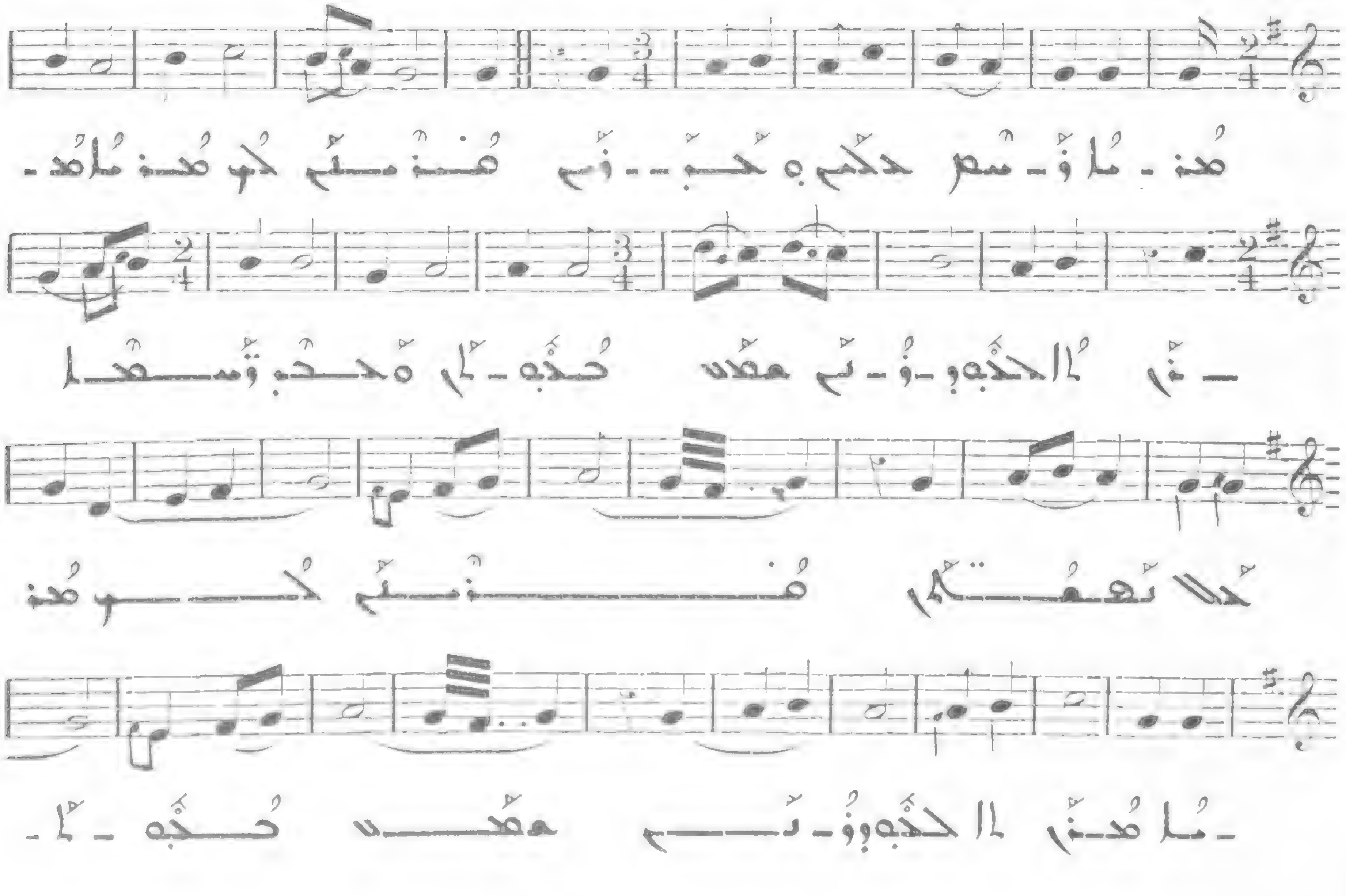
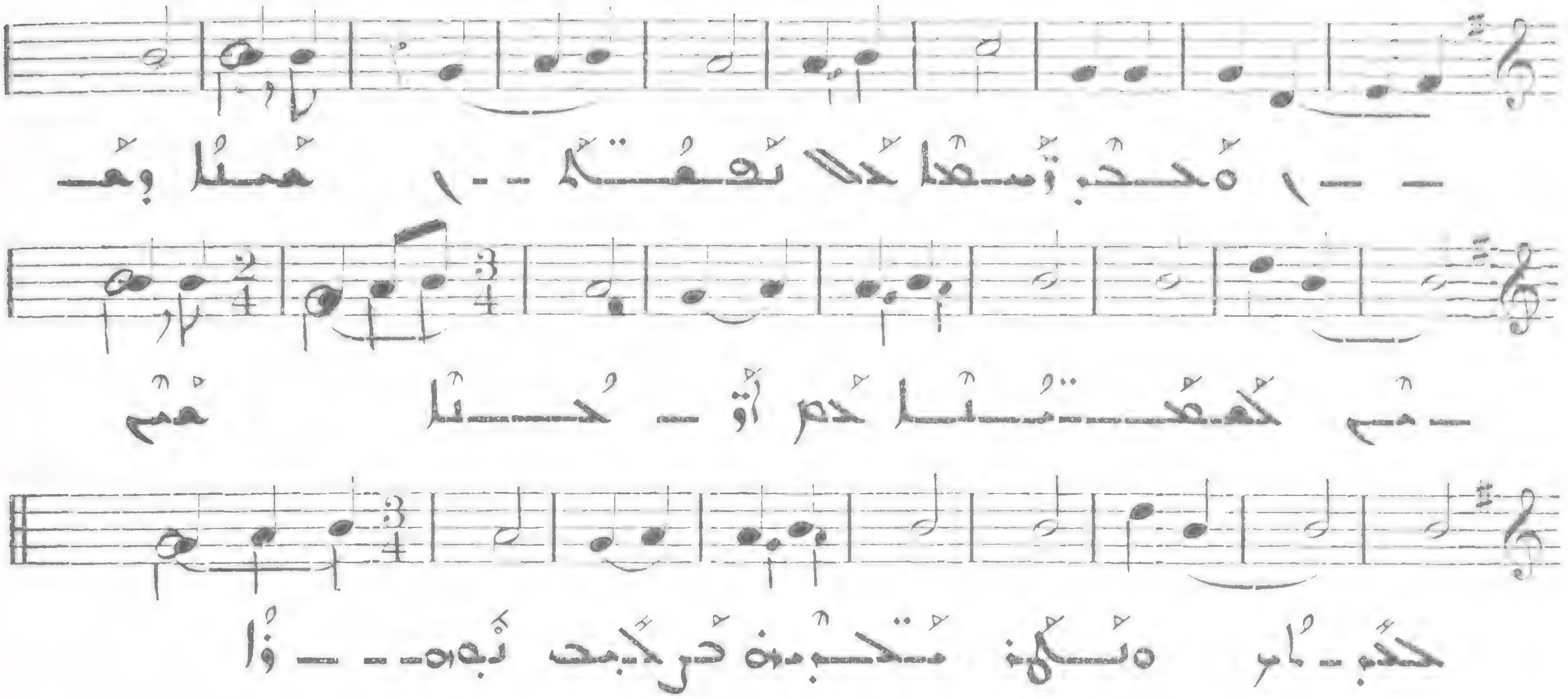
Allegro moderato

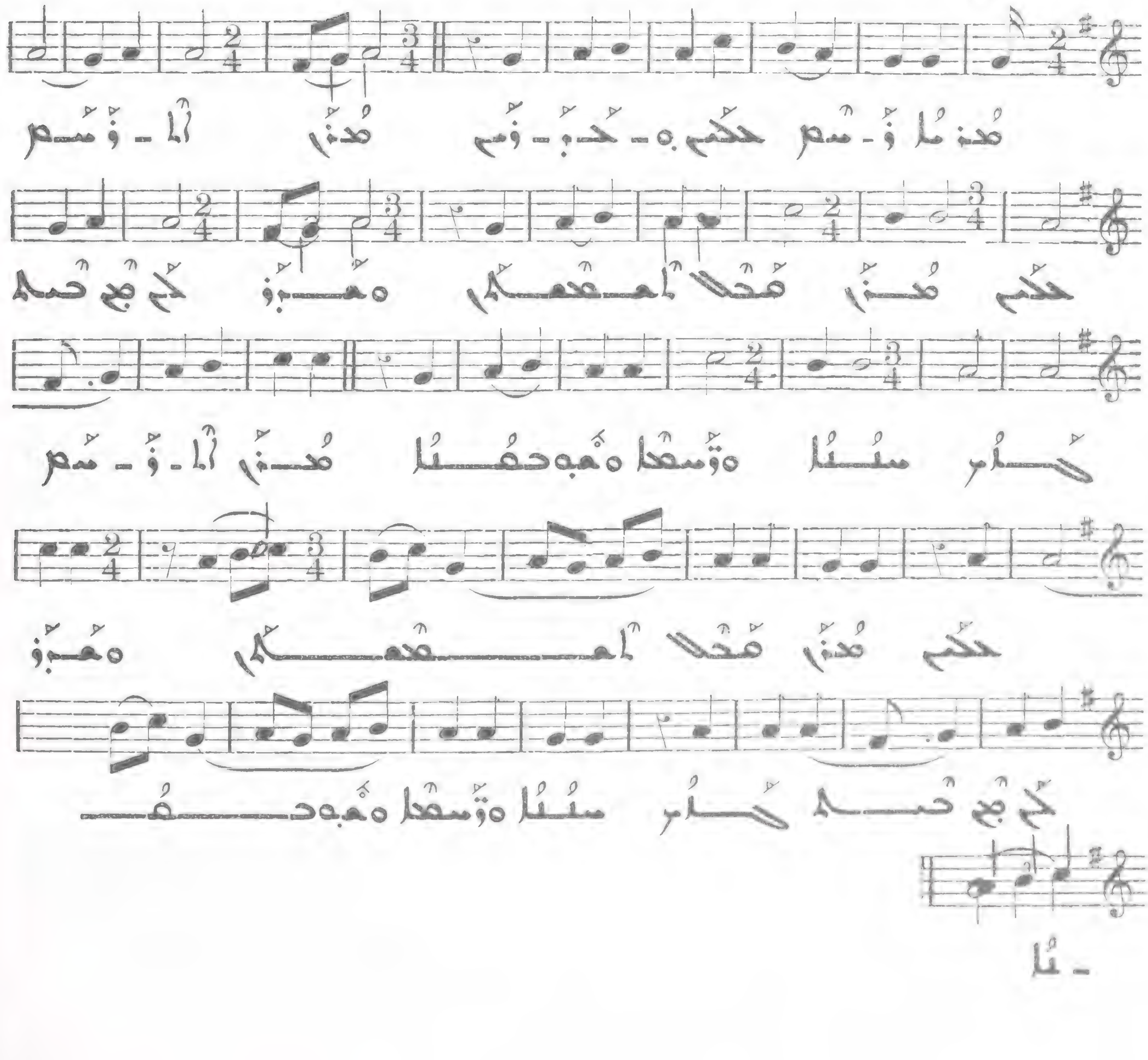




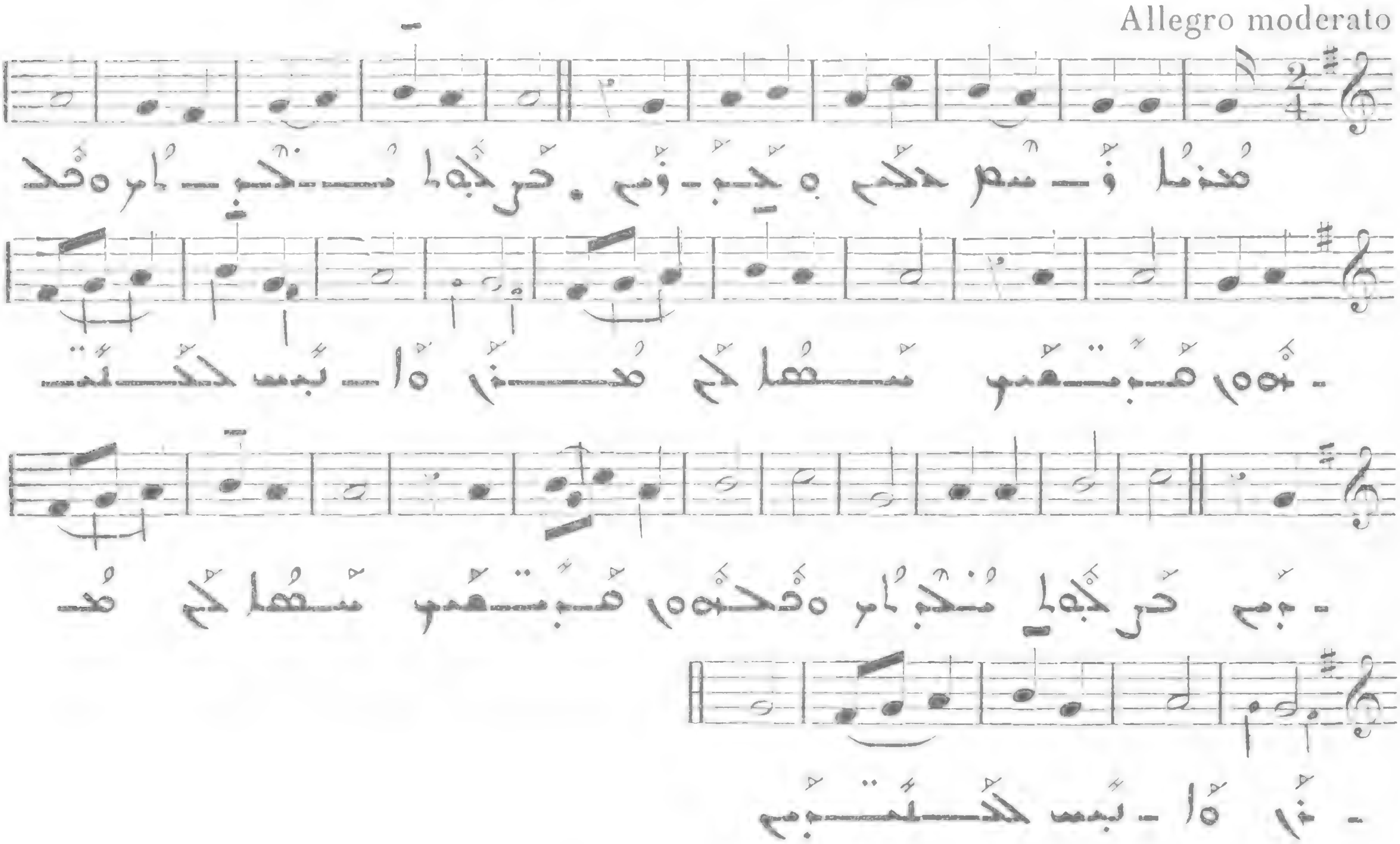
15

Allegro moderato

IV

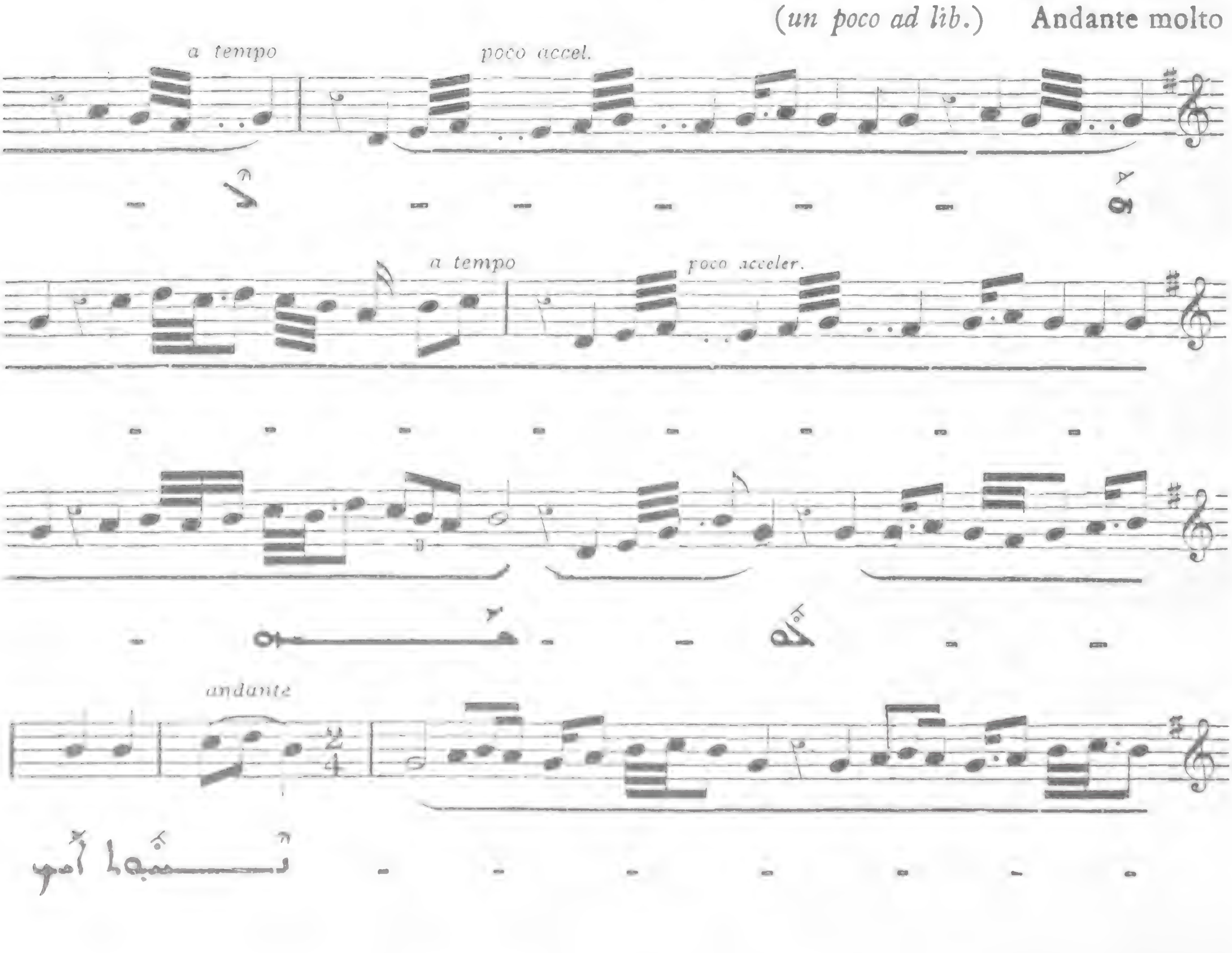


16

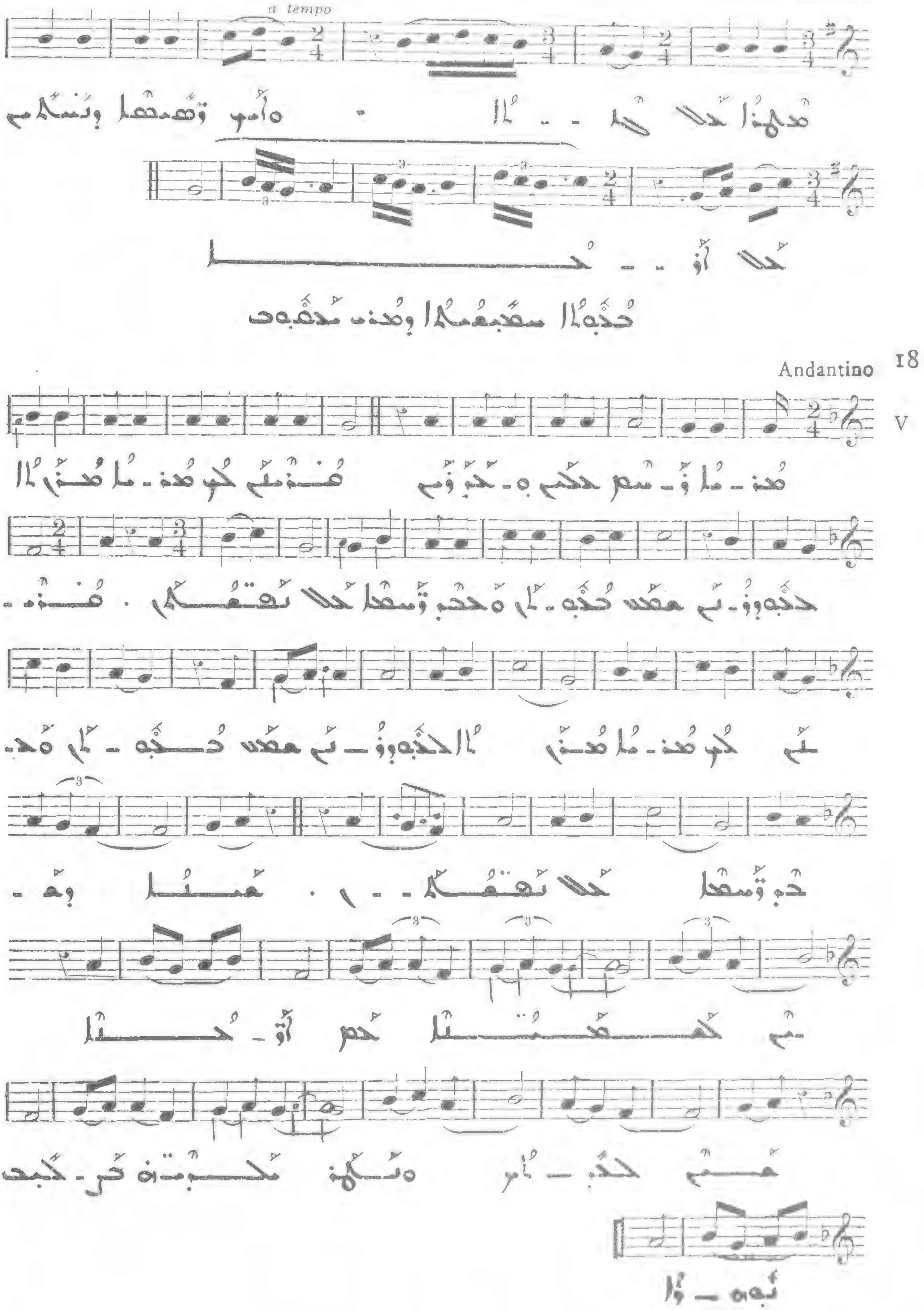

Allegro moderato

IV

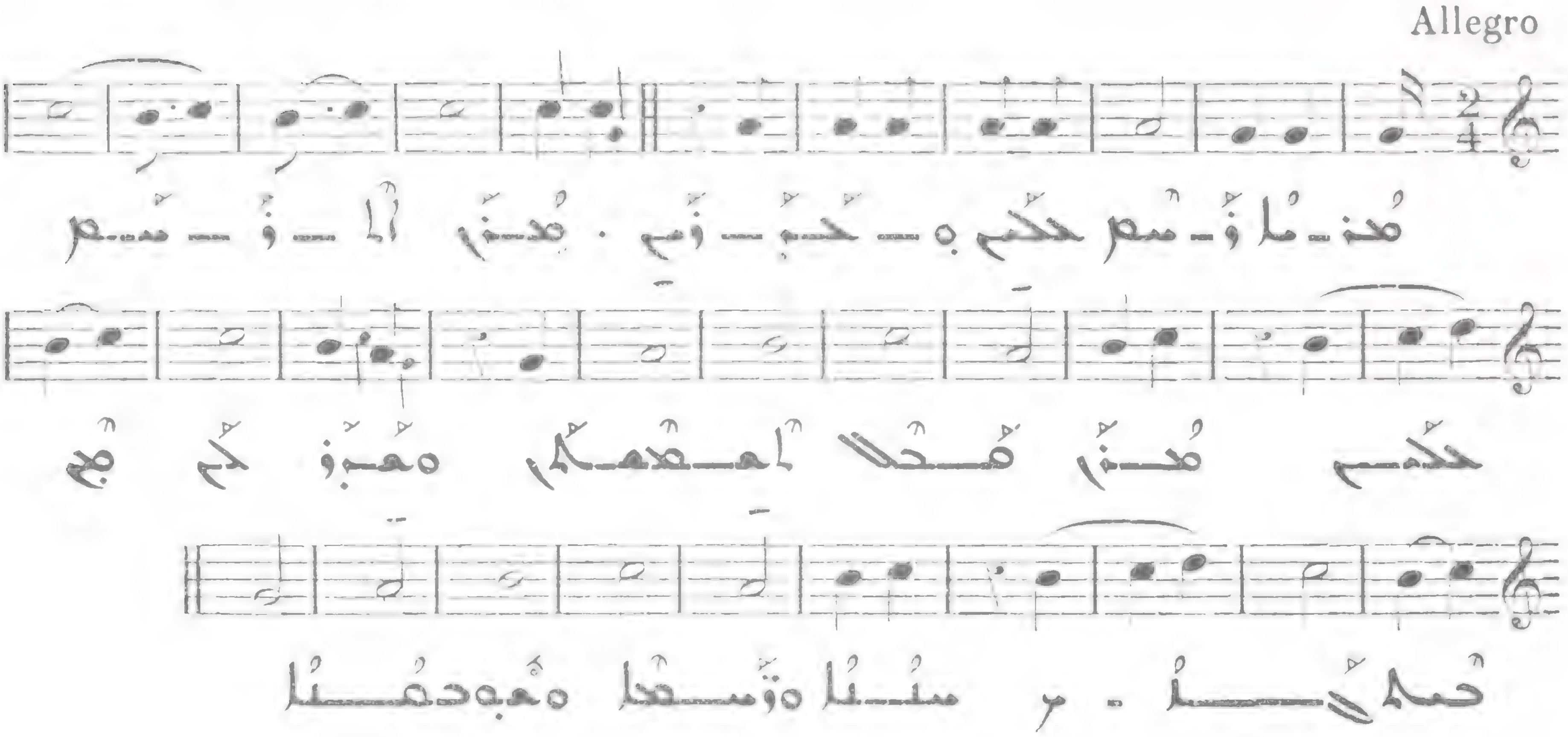
17


(un poco ad lib.) Andante molto
a tempo
poco accel.
a tempo
poco acceler.
andante

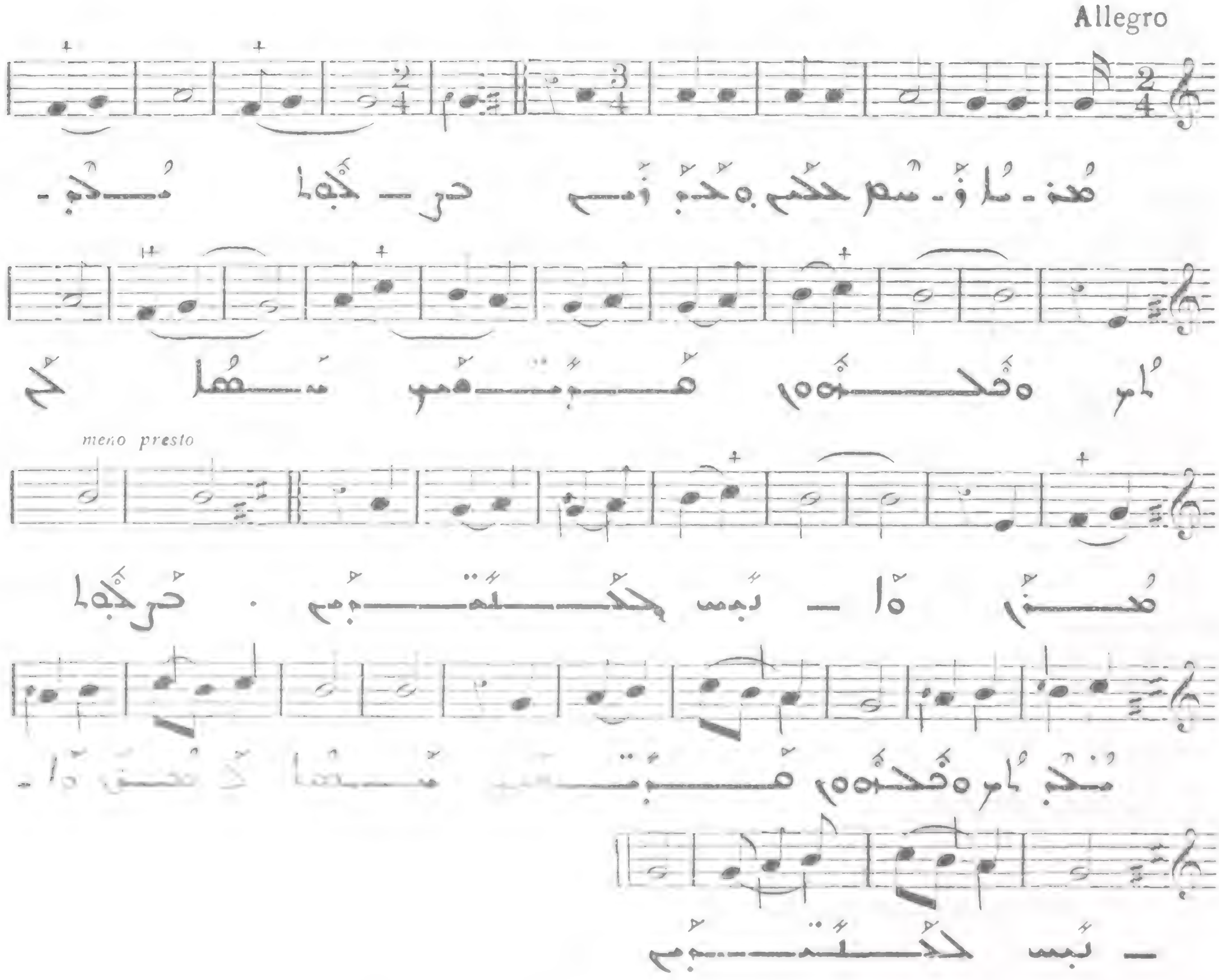
IV


a tempo
18
V
Andantino

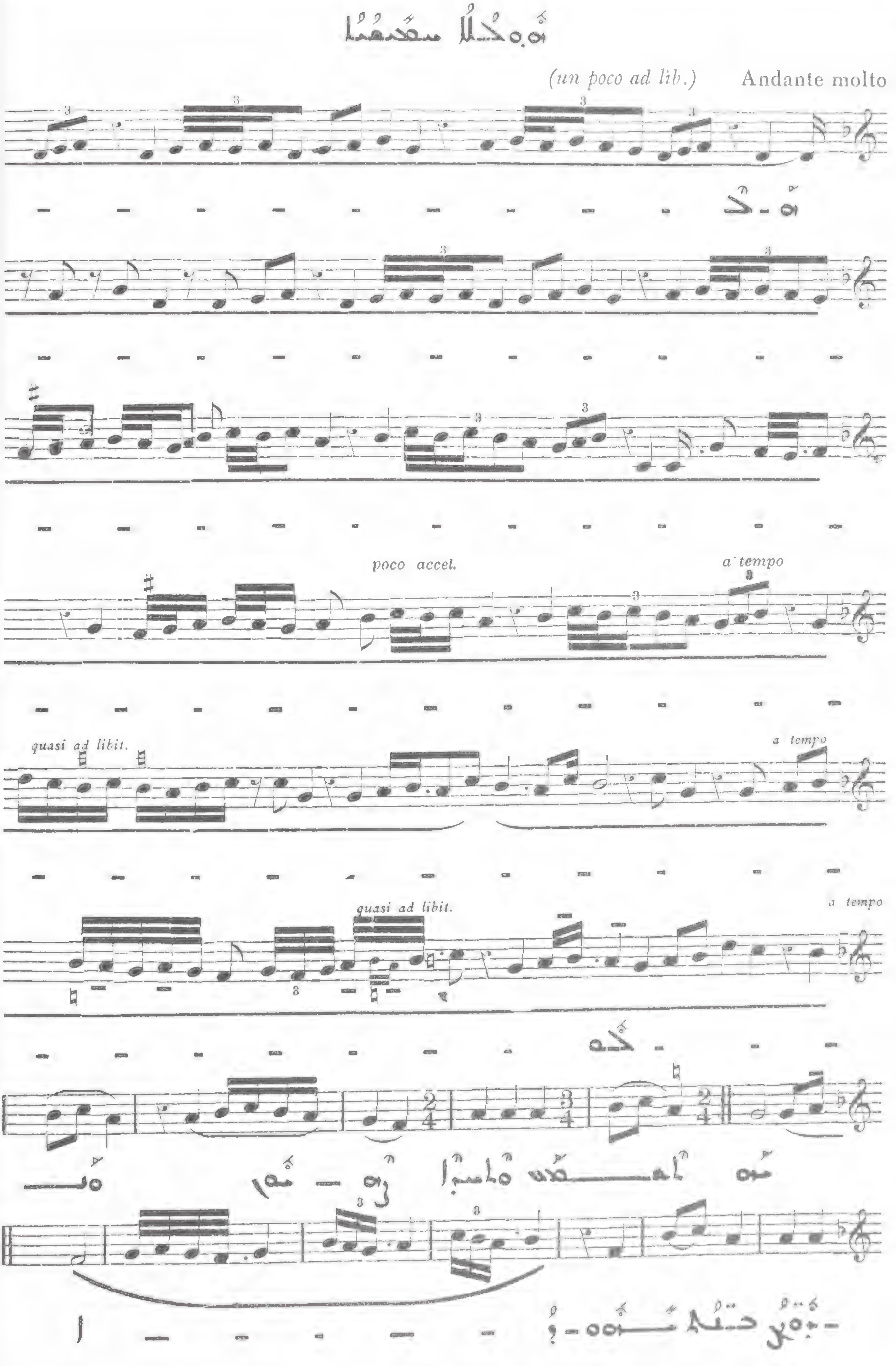
19 ܒܥܘܬܐ ܫܚܝܡܬܐ ܕܡܪܝ ܐܦܪܝܡ



20 ܒܥܘܬܐ ܫܚܝܡܬܐ ܕܡܪܝ ܒܠܝ

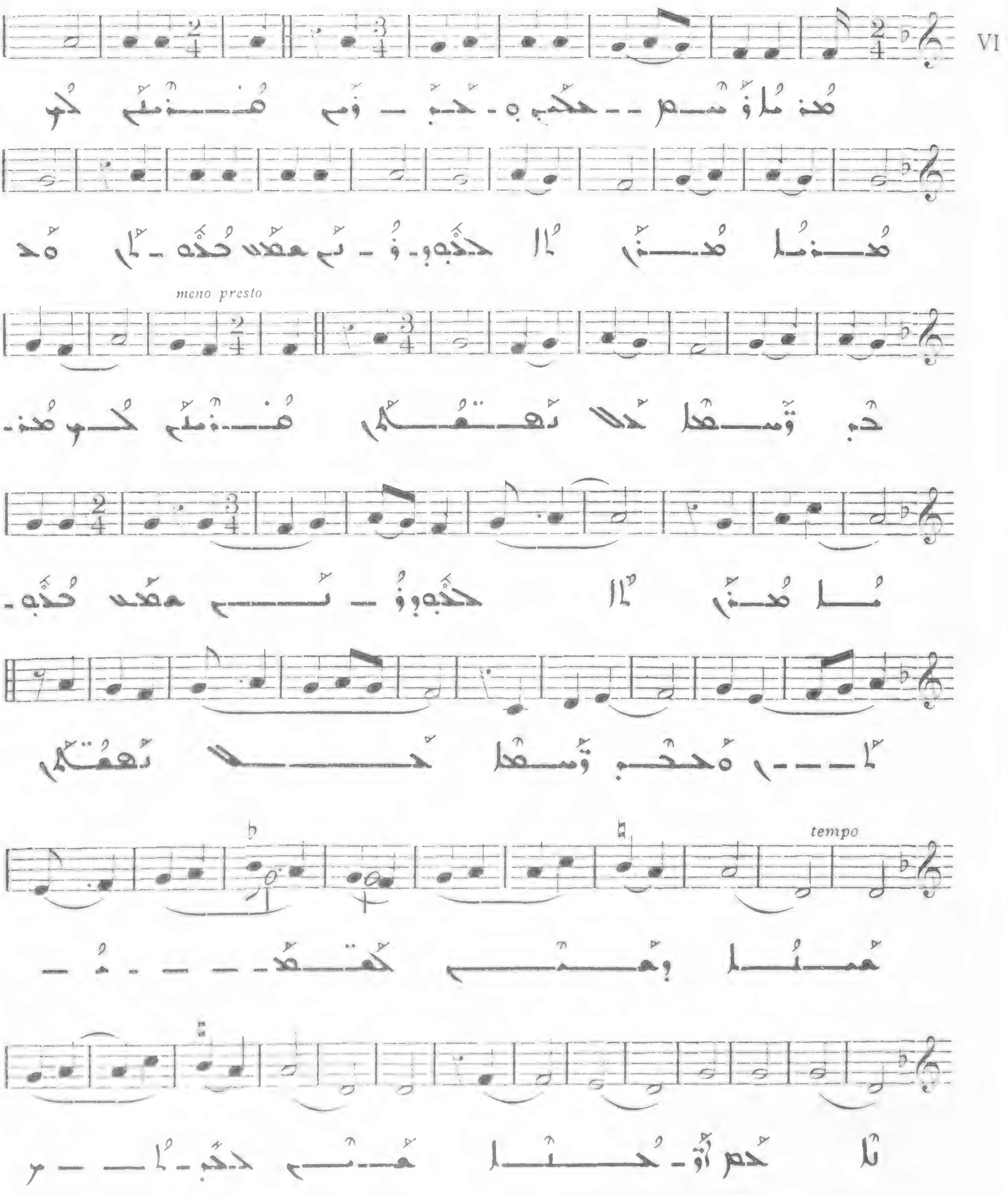


21


(un poco ad lib.)
Andante molto
V
poco accel.
a tempo
quasi ad libit.
a tempo
quasi ad libit.
a tempo

ܥܢܝܢܐ ܡܫܒܚܬܐ ܕܥܐܕܐ ܡܥܡܘܕ 22

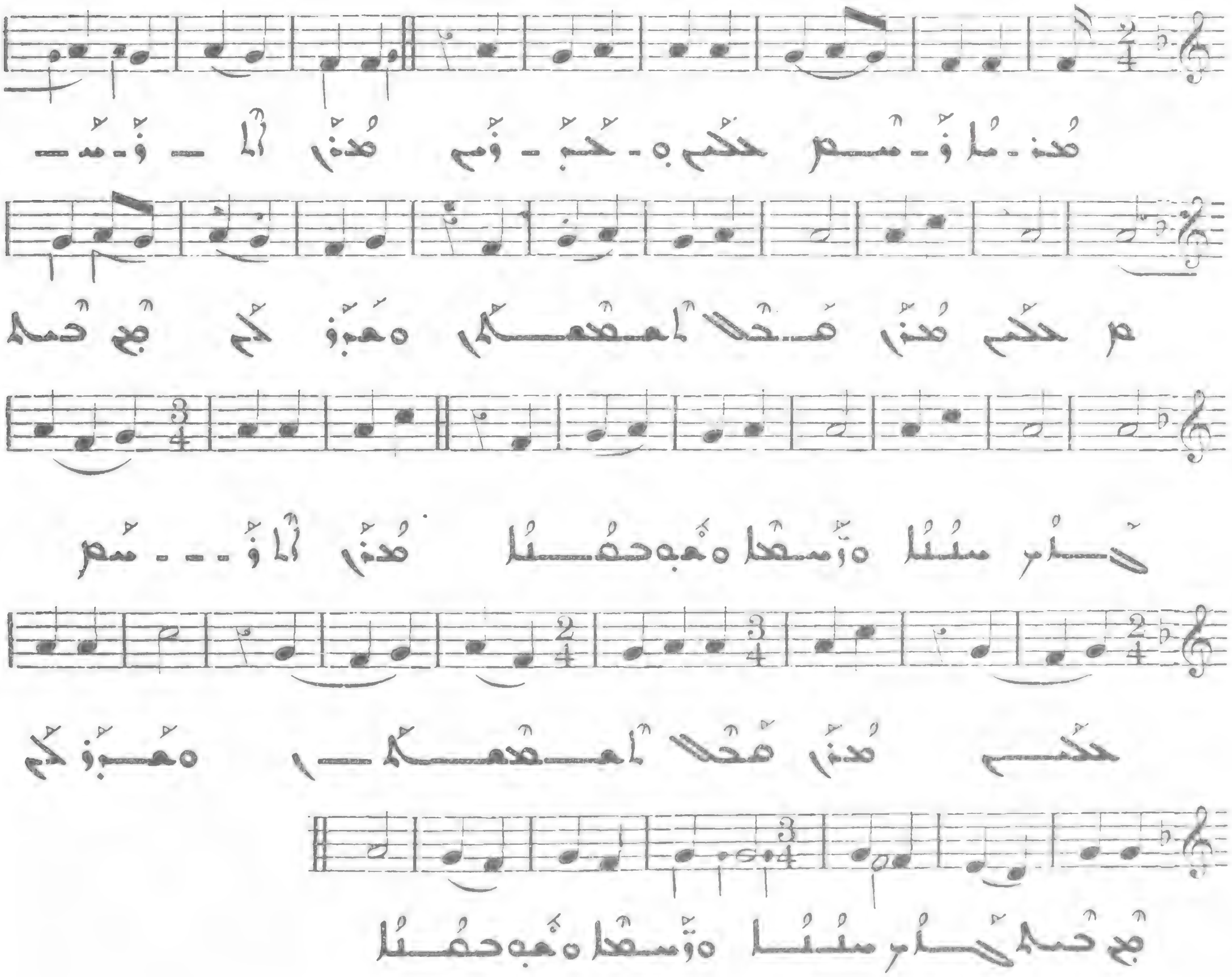
Allegro molto



23

Allegro molto

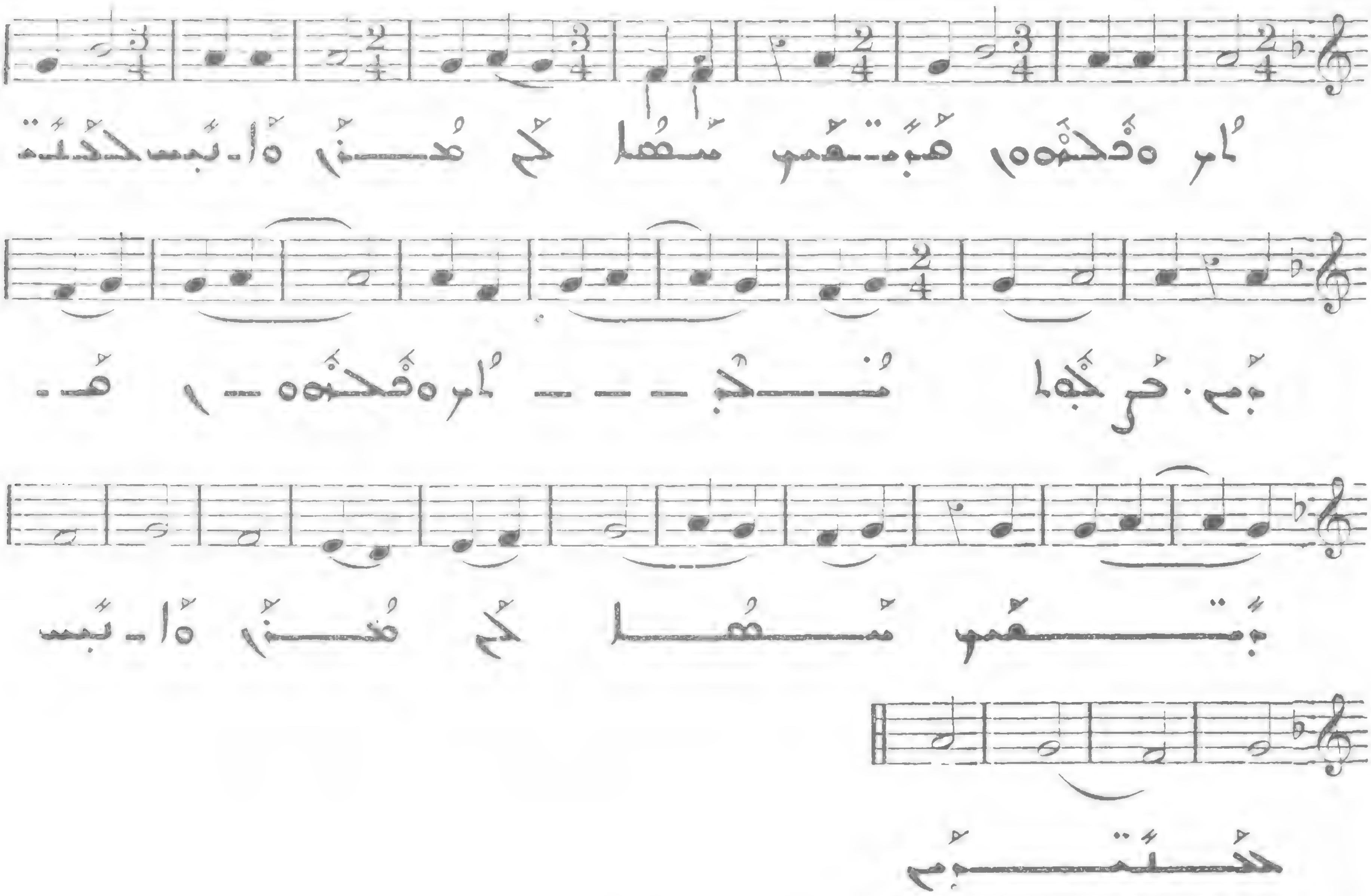
VI

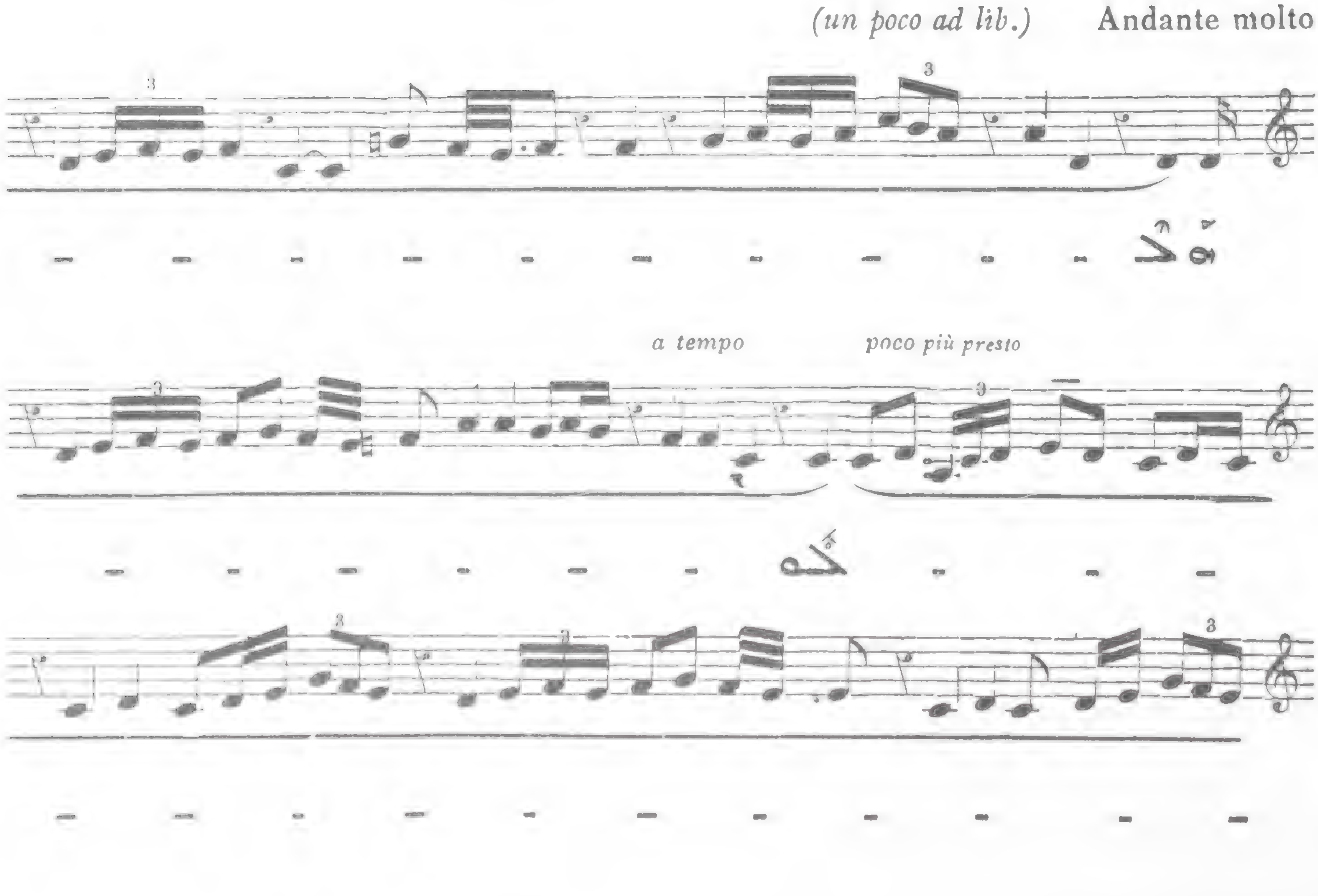


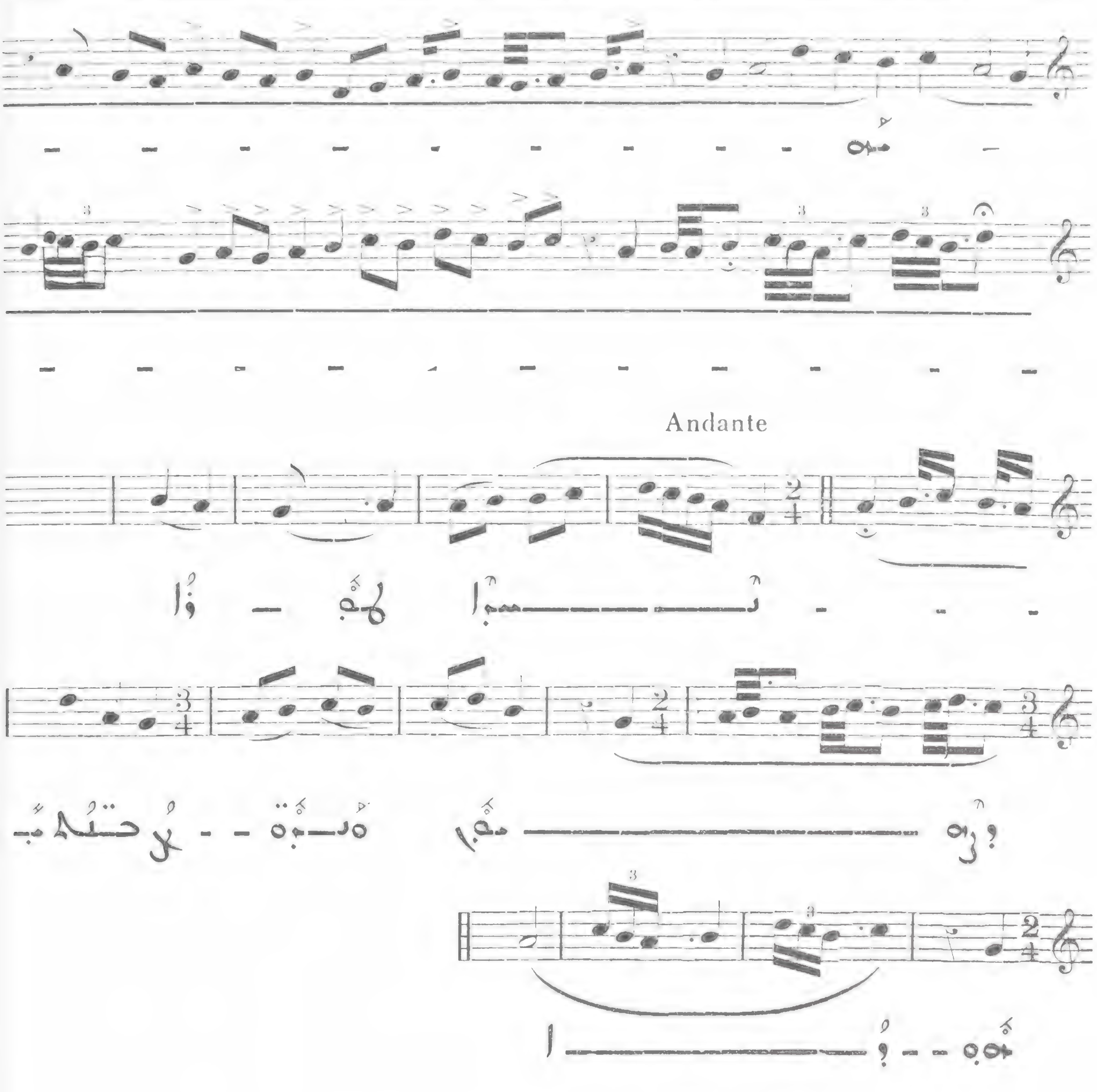
24

Allegro molto

VI

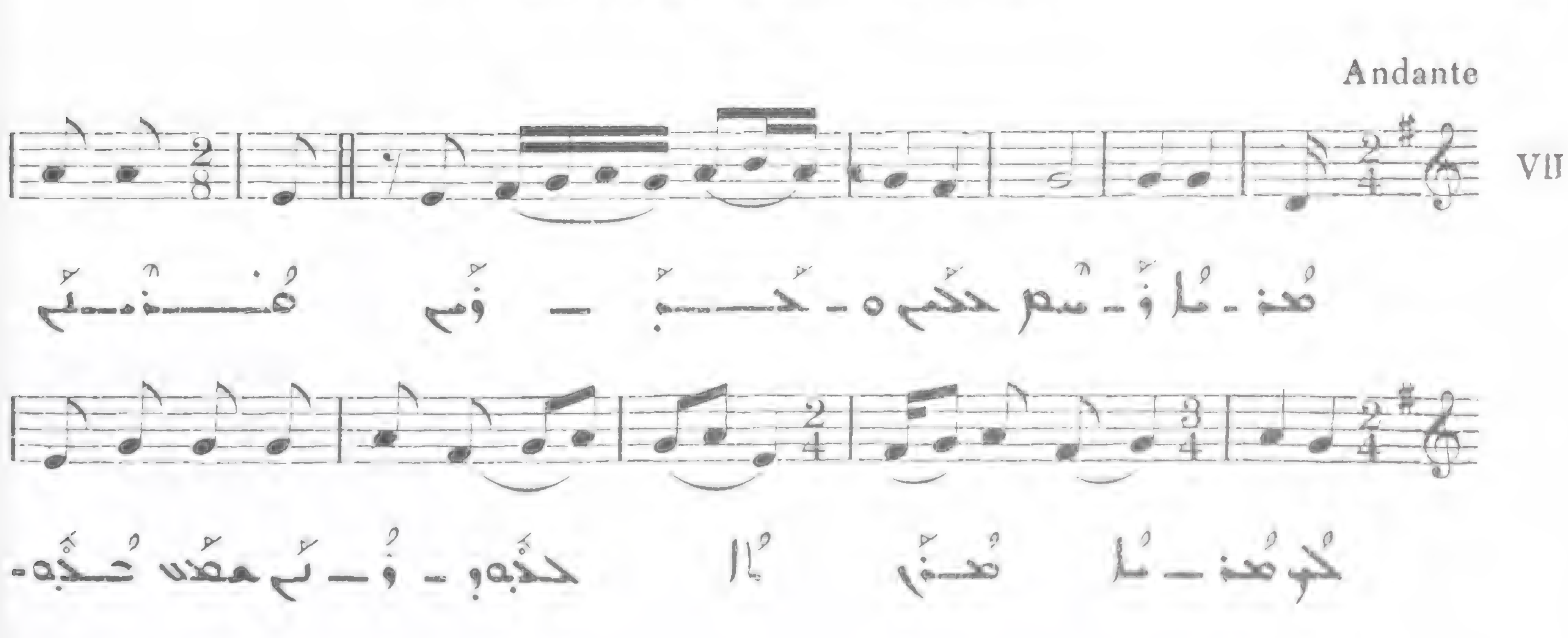


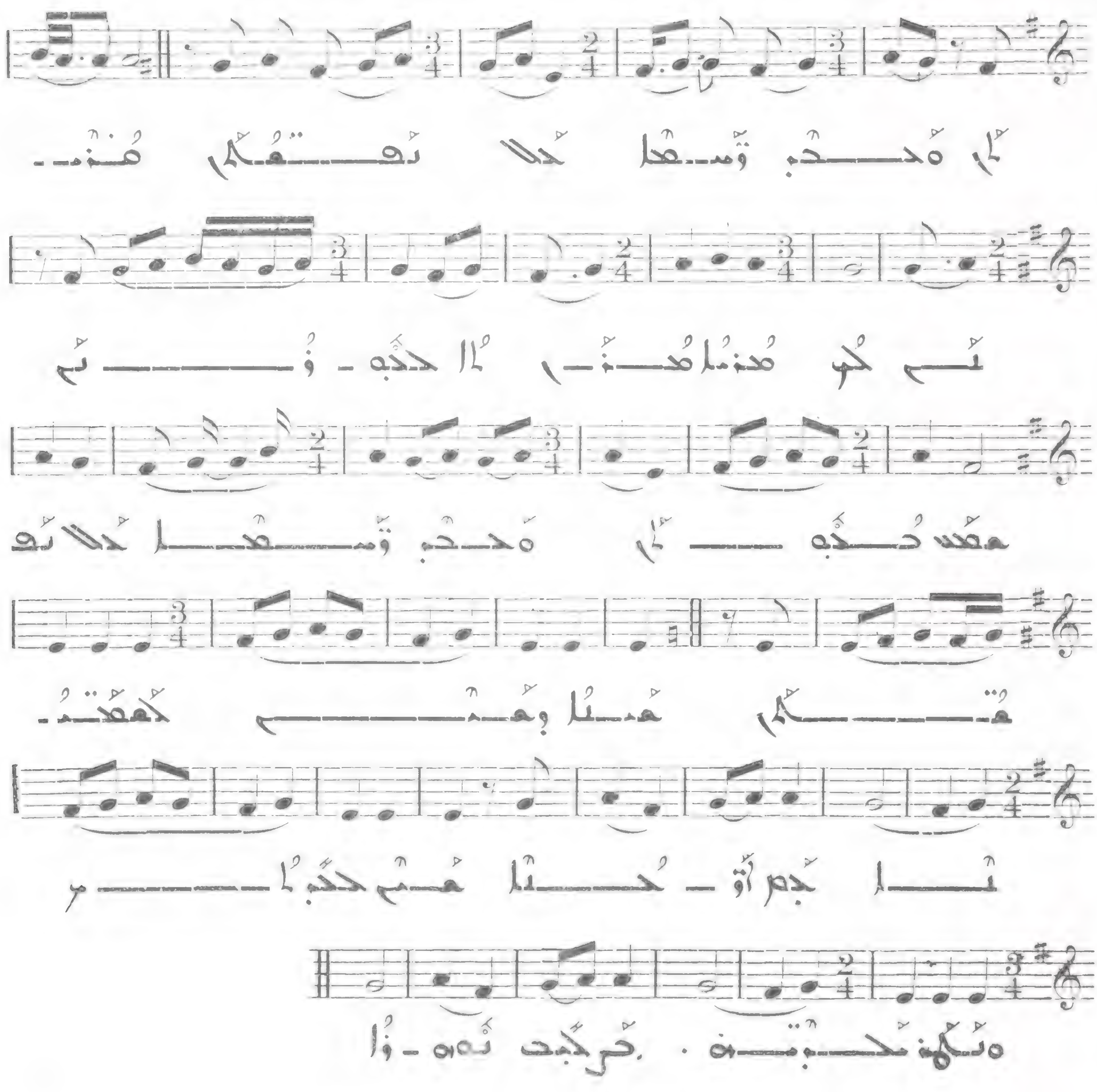

(un poco ad lib.)
Andante molto
a tempo
poco più presto



26

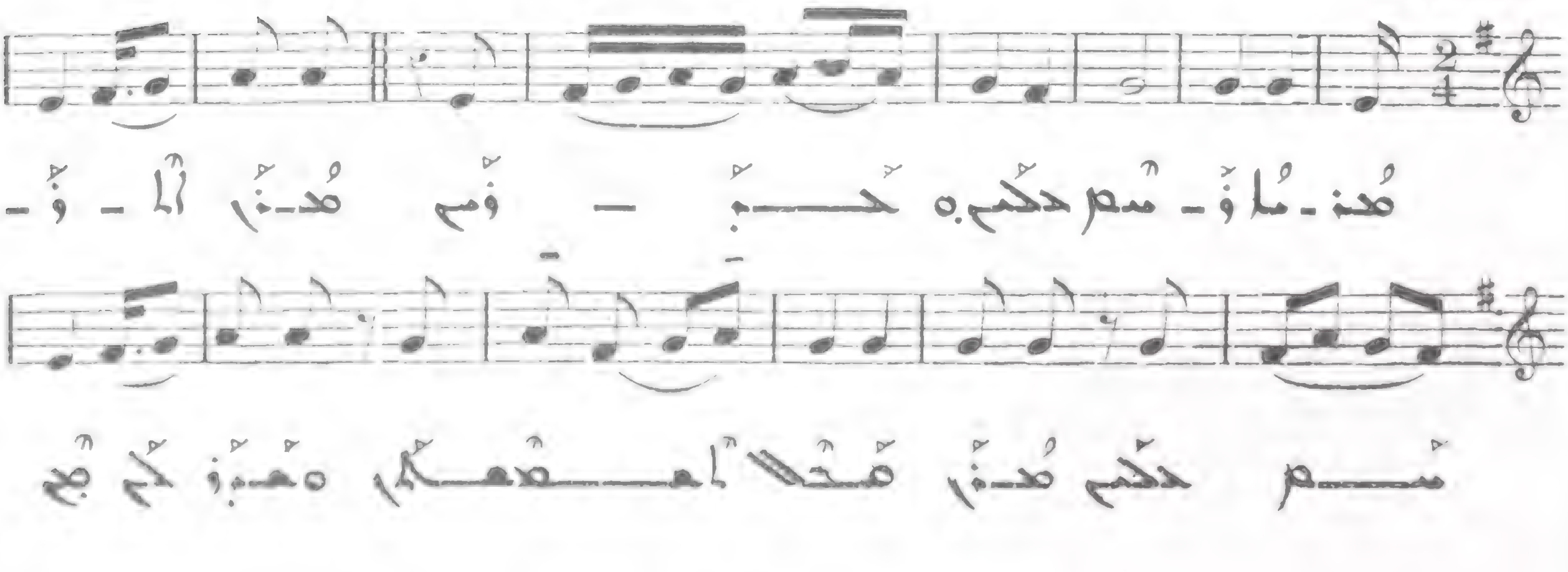
ܥܘܢܝܬܐ ܡܫܚܠܦܬܐ ܕܡܪܝ ܐܦܪܝܡ

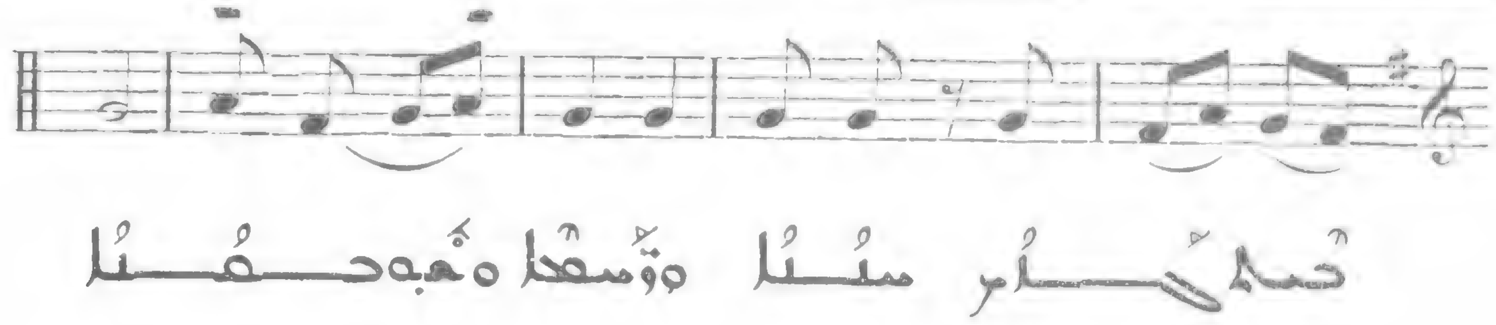




ܒܥܘܬܐ ܡܟܬܒܢܝܬܐ ܕܡܪܝ ܐܦܪܝܡ

Andante



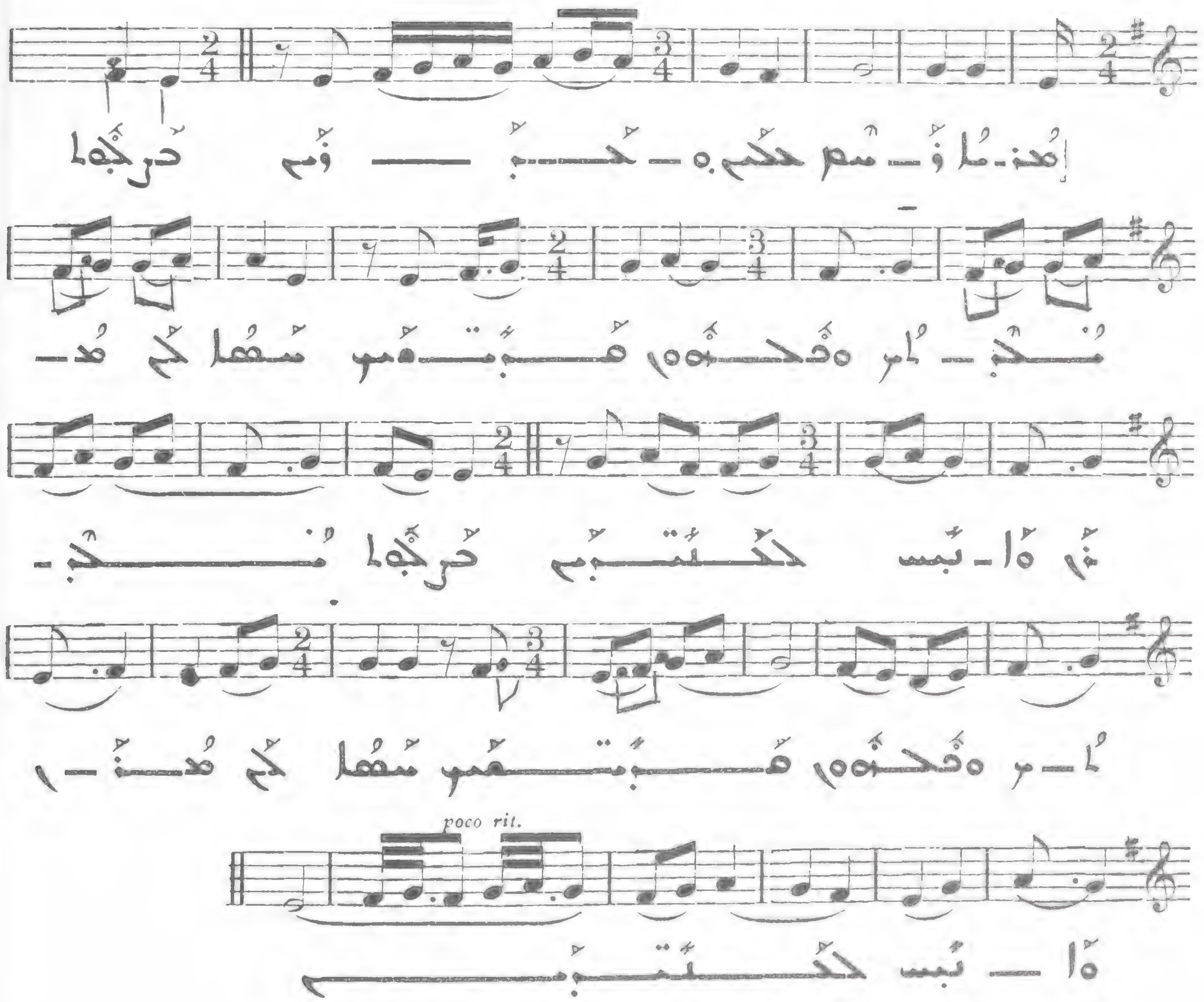


28

ܒܥܘܬܐ ܡܫܝܚܝܬܐ ܕܡܪܝ ܒܠܝ

Andante

VII

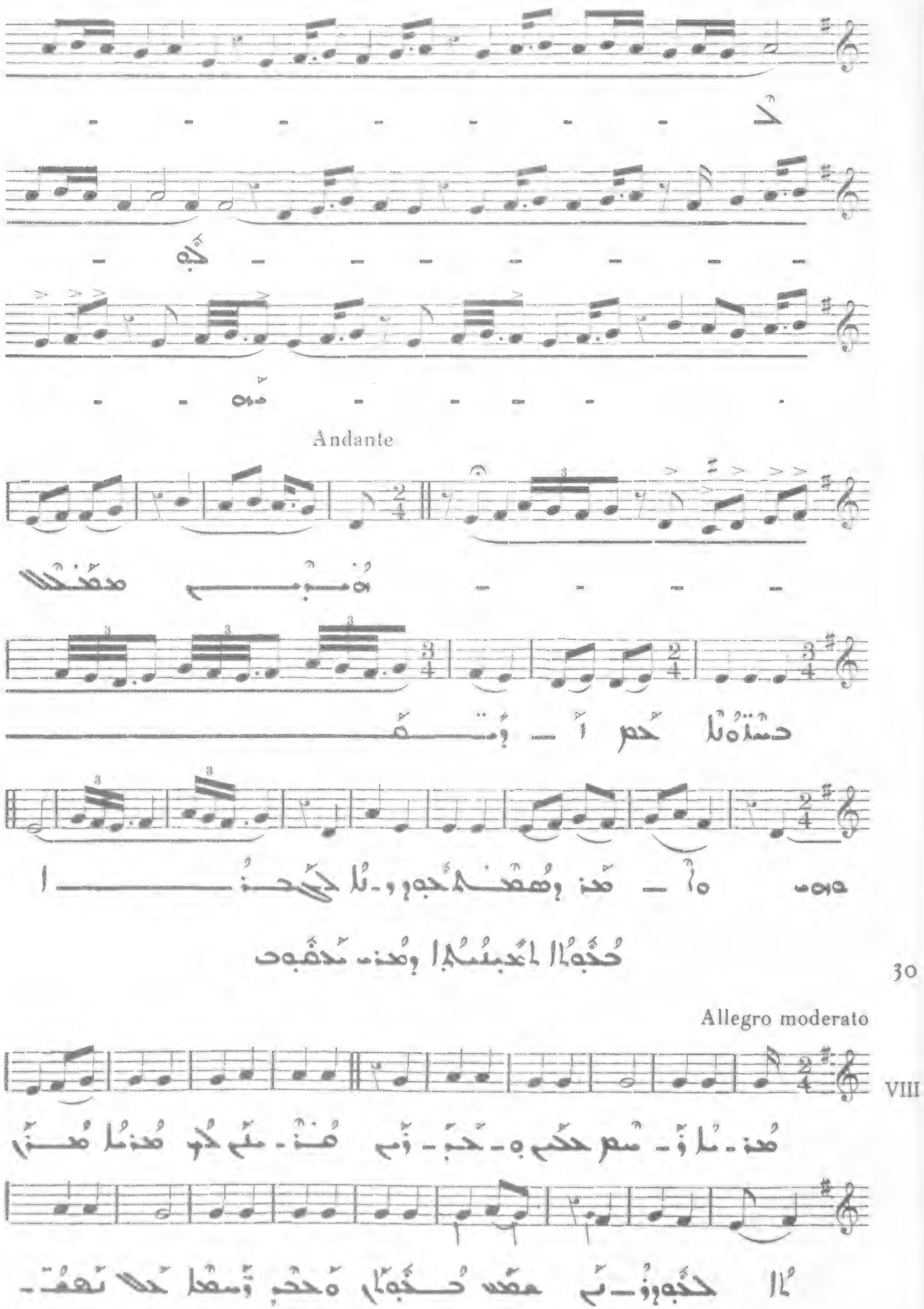


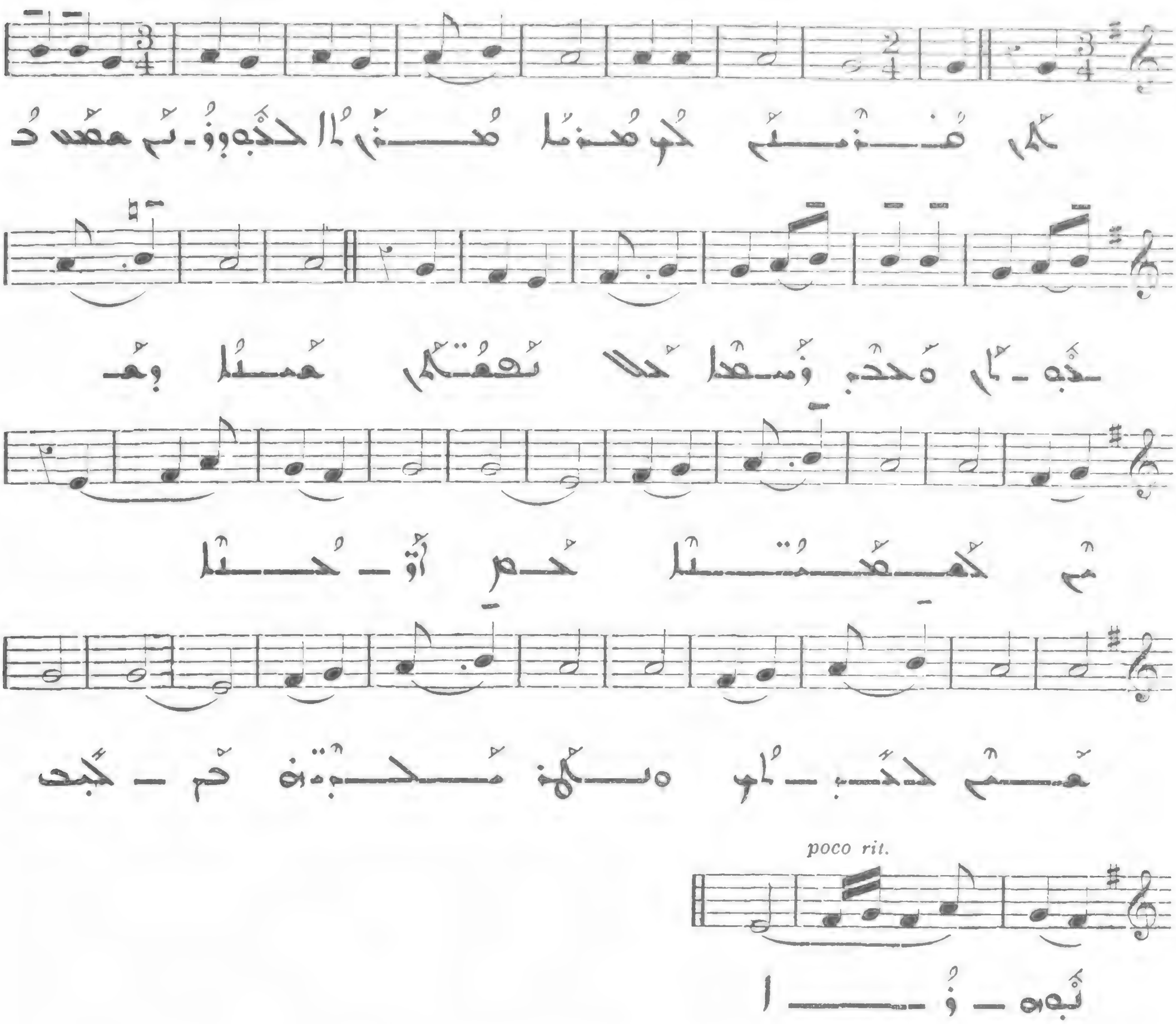
29

ܩܘܠܐ ܡܫܝܚܝܐ

(un poco ad lib.) Andante molto

VII

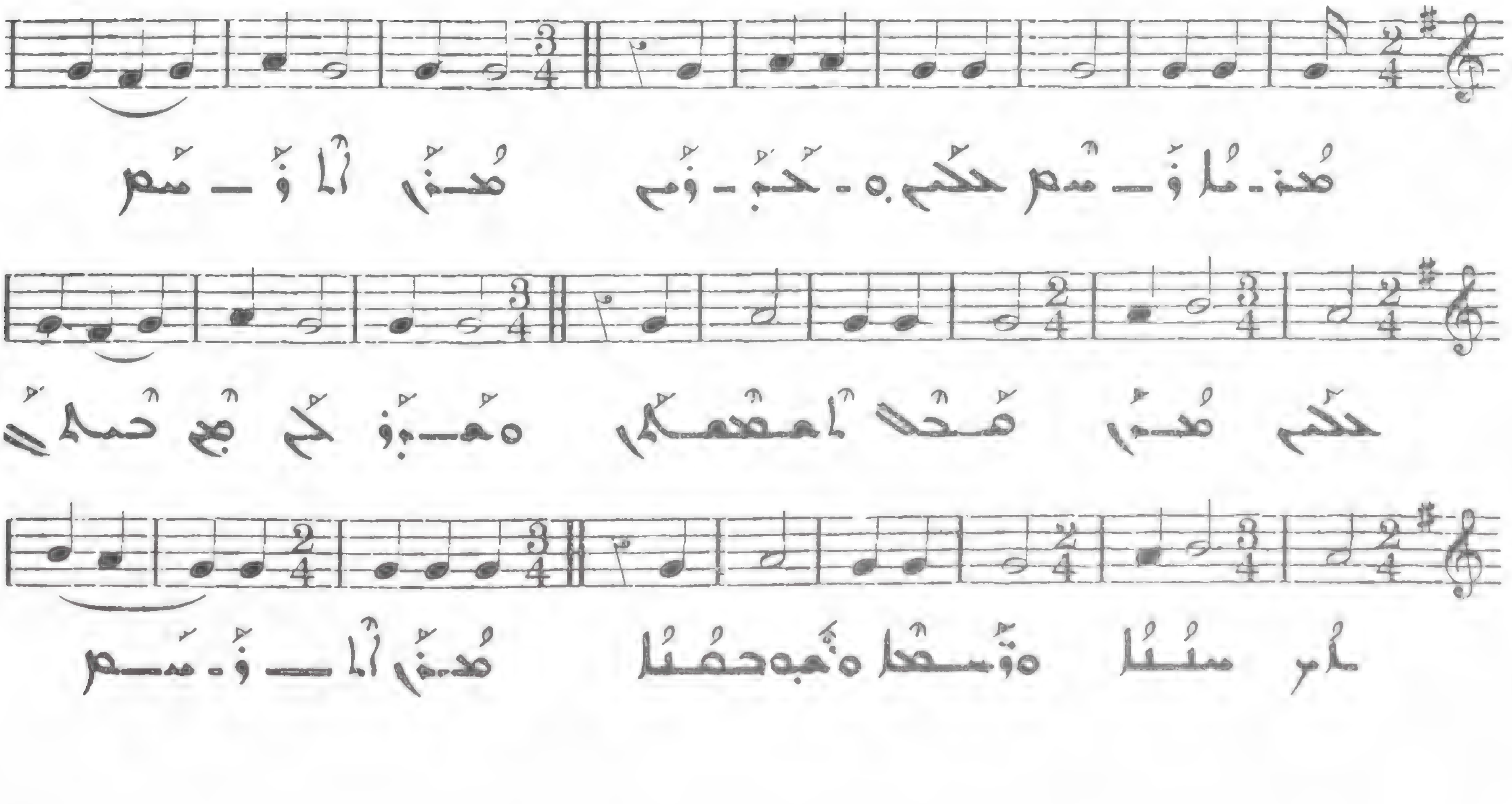

Andante
30
Allegro moderato
VIII

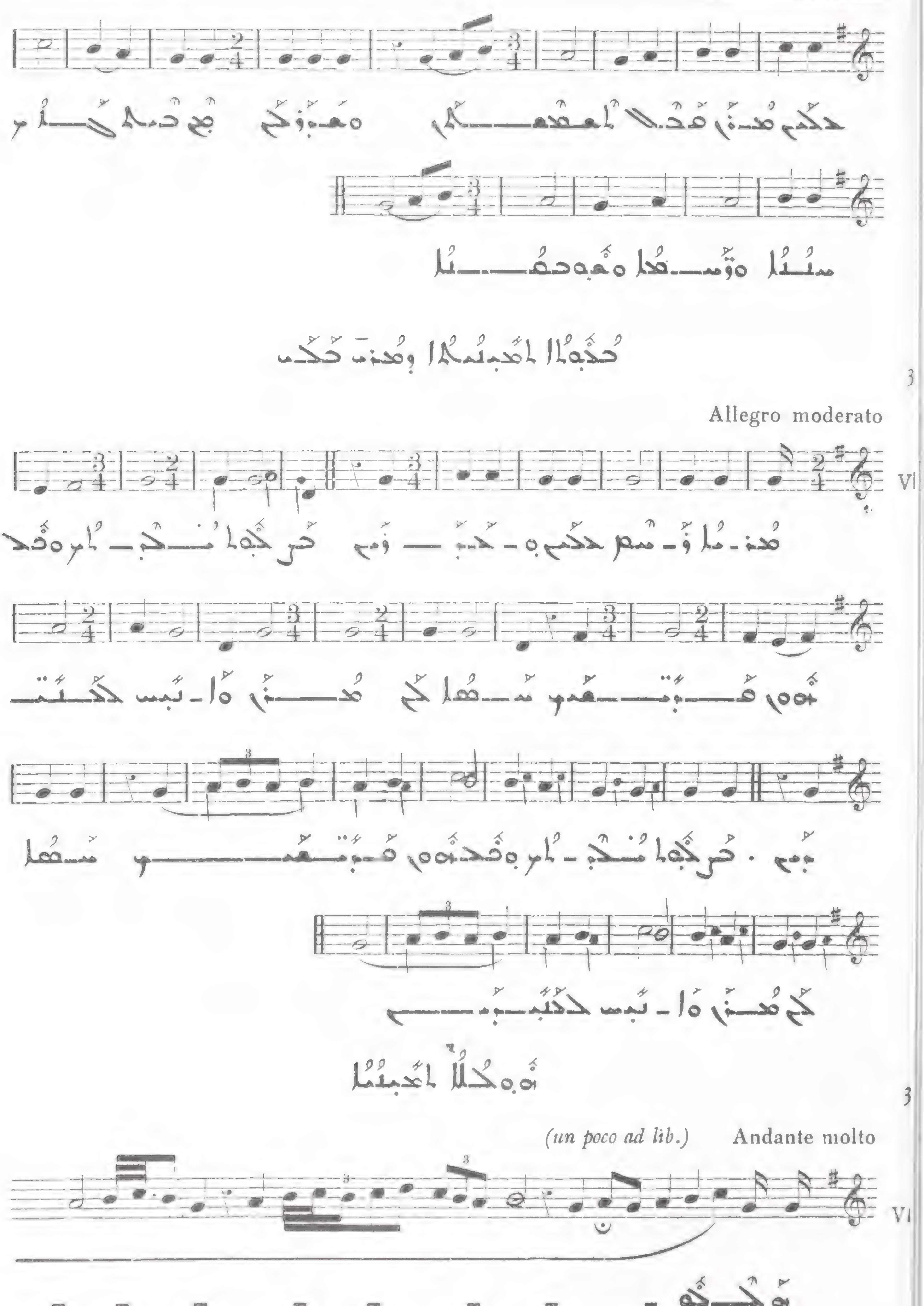


31

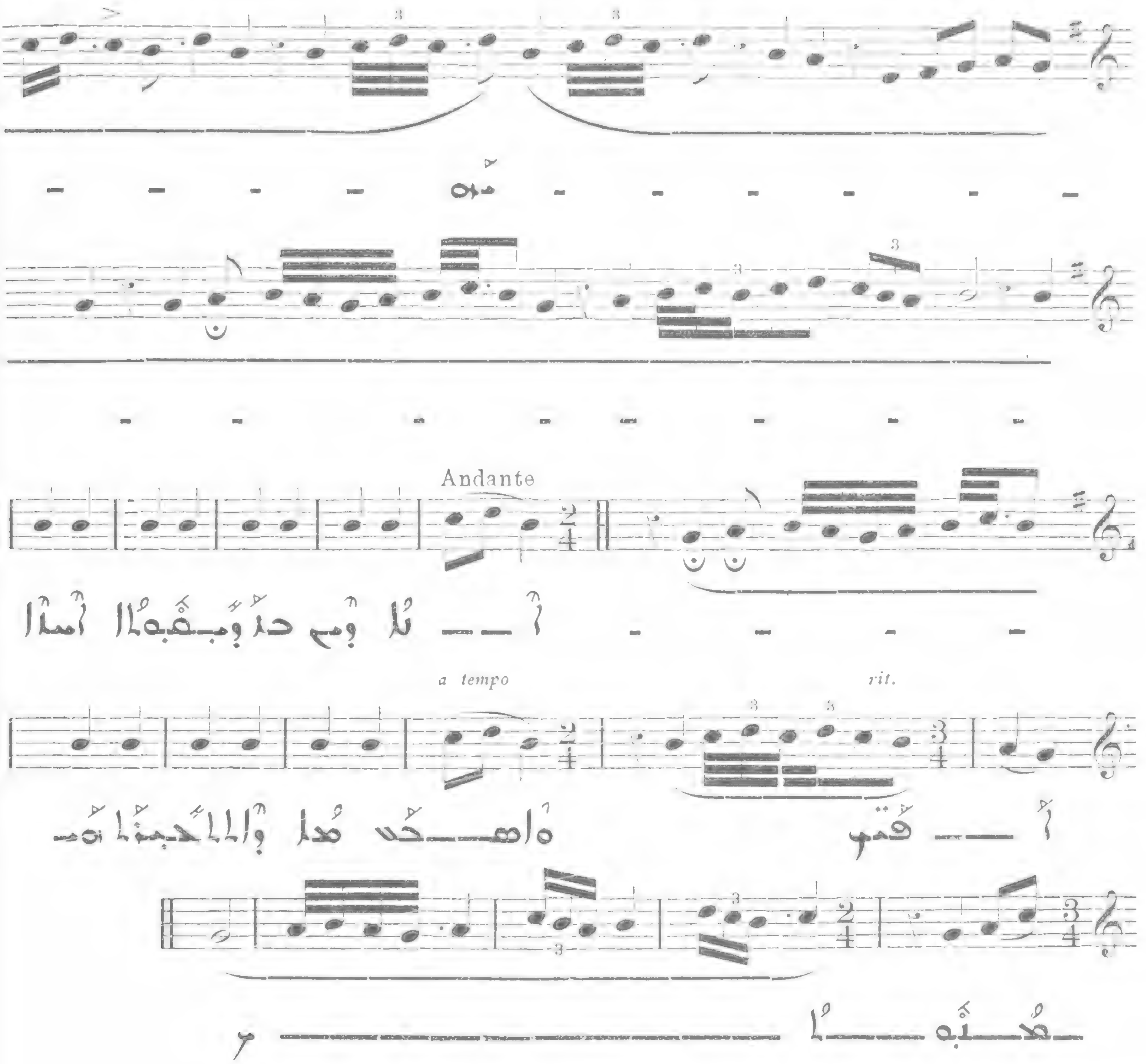
Allegro moderato

VIII

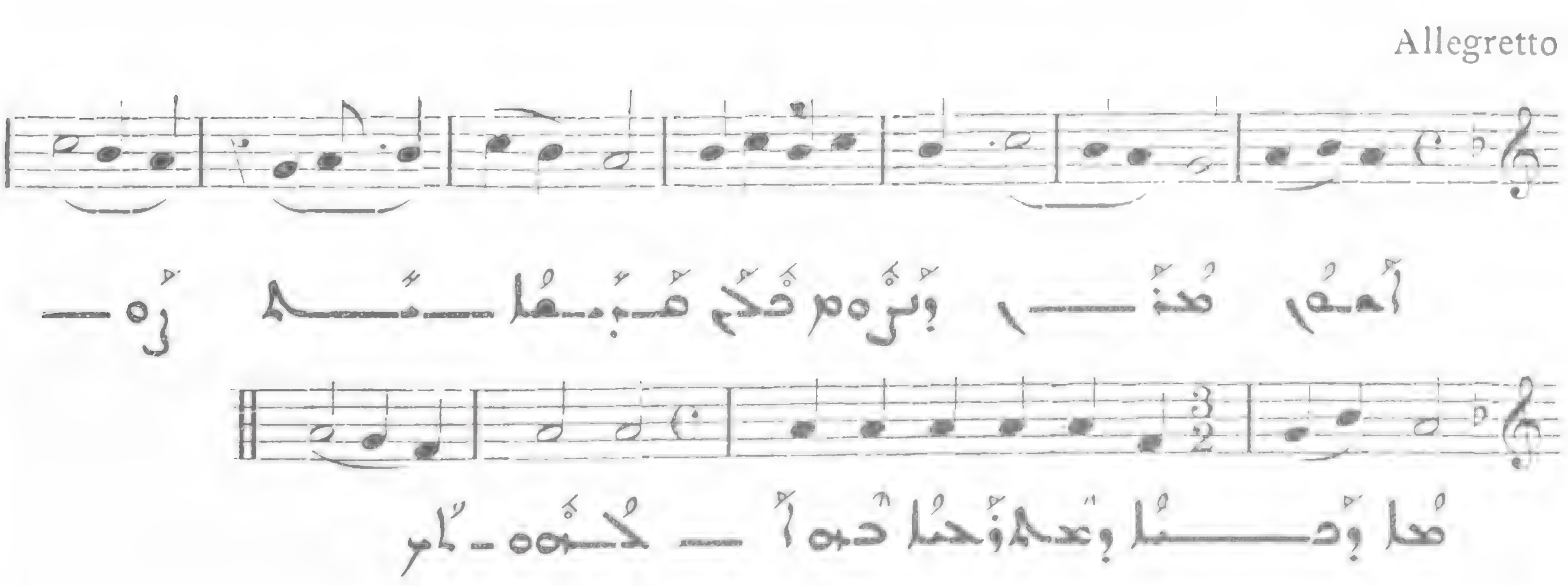




3
Allegro moderato
VI
3
(un poco ad lib.)
Andante molto
VI



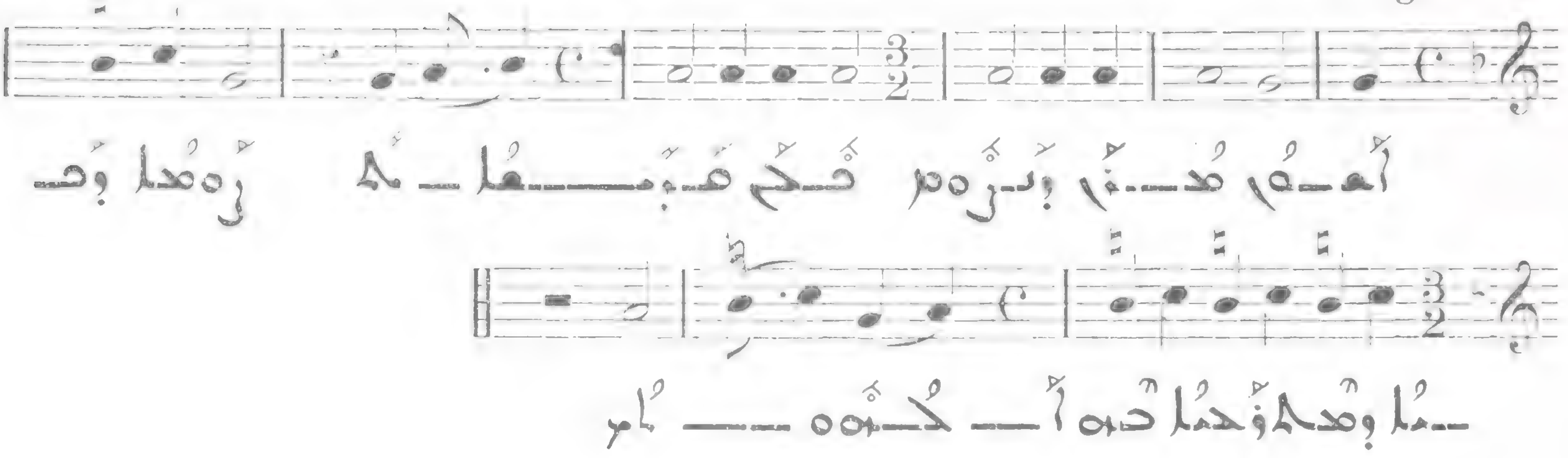
ܥܐܕܐ ܕܪܫܐ ܕܫܢܬ ܡܫܝܚܝܬ 34



[illegible] 35

Allegro molto

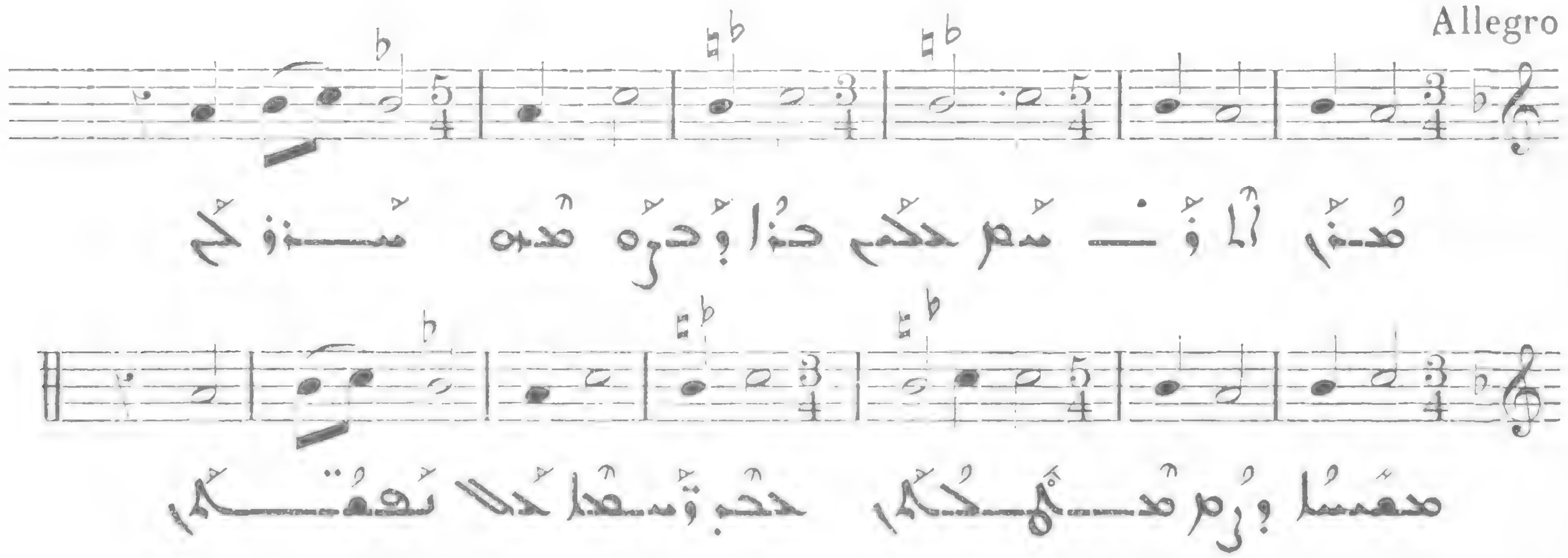
VIII



ܒܥܘ̈ܬܐ ܕܩܘܠܐ ܕܡܪܝ ܐܦܪܝܡ 36

Allegro

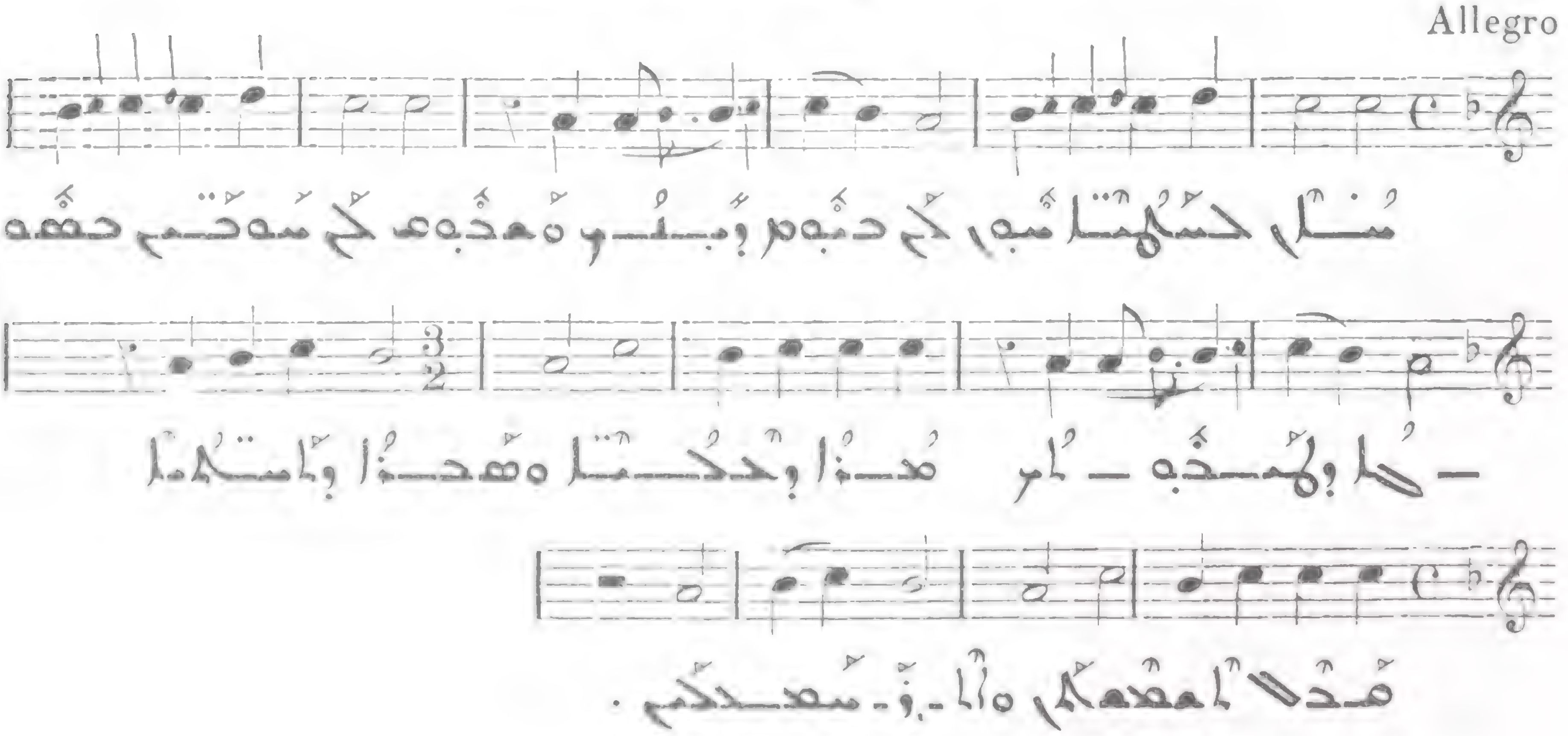
(III)



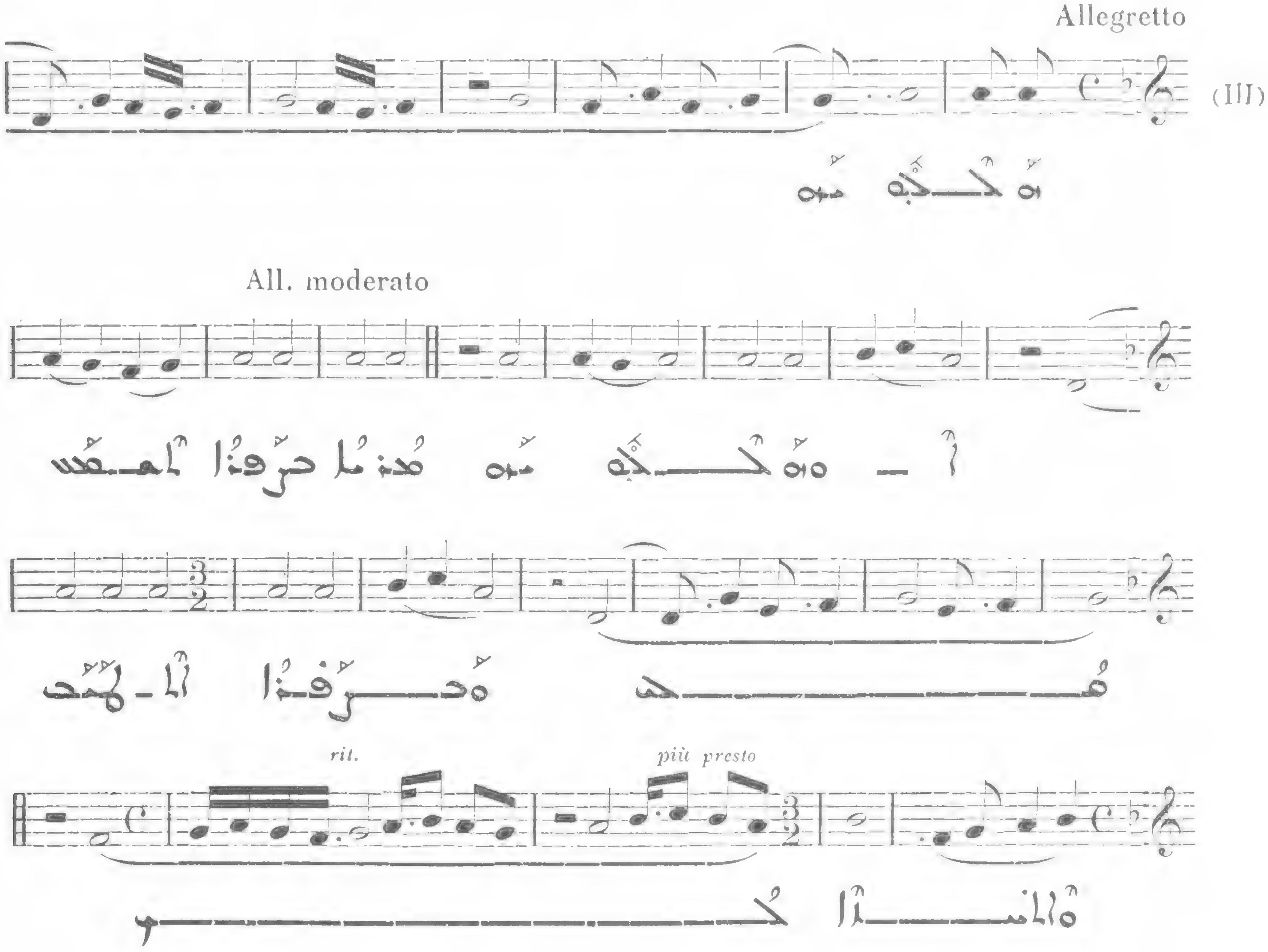
ܒܥܘ̈ܬܐ ܕܩܘܠܐ ܕܡܪܝ ܝܥܩܘܒ 37

Allegro

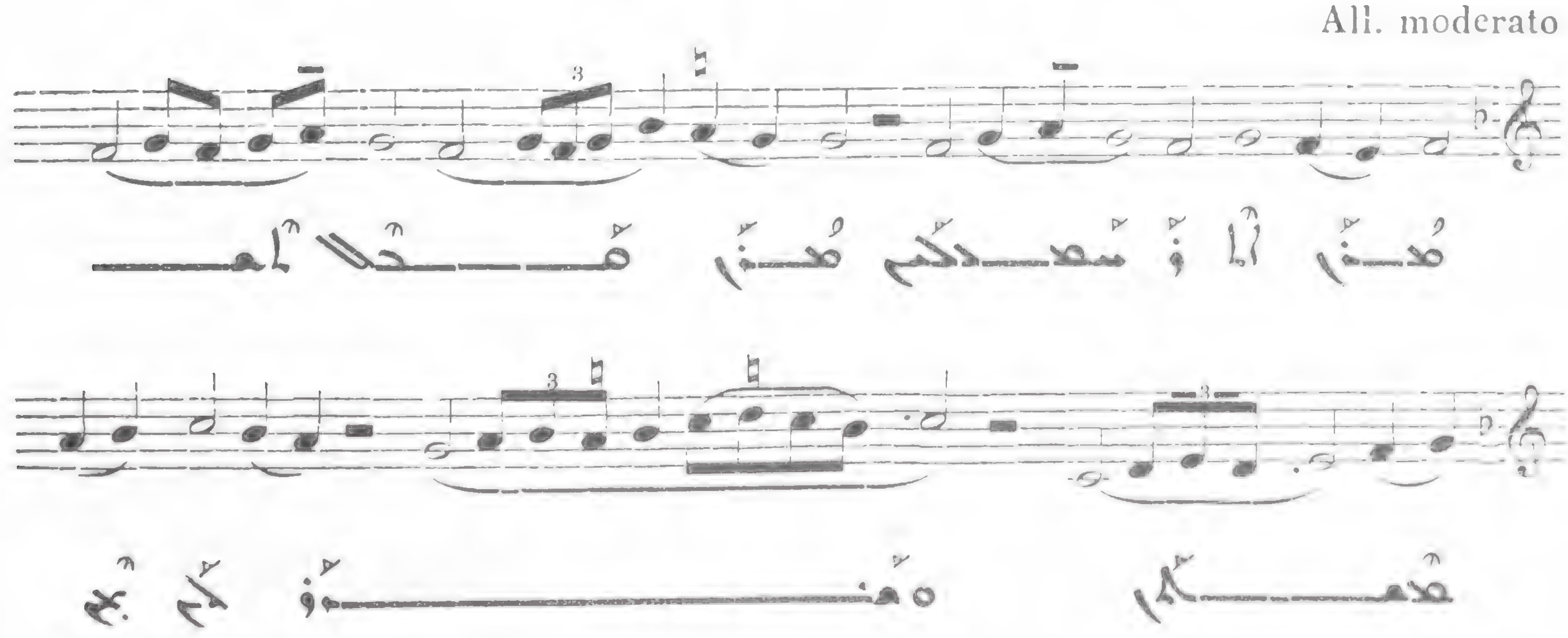
(III)

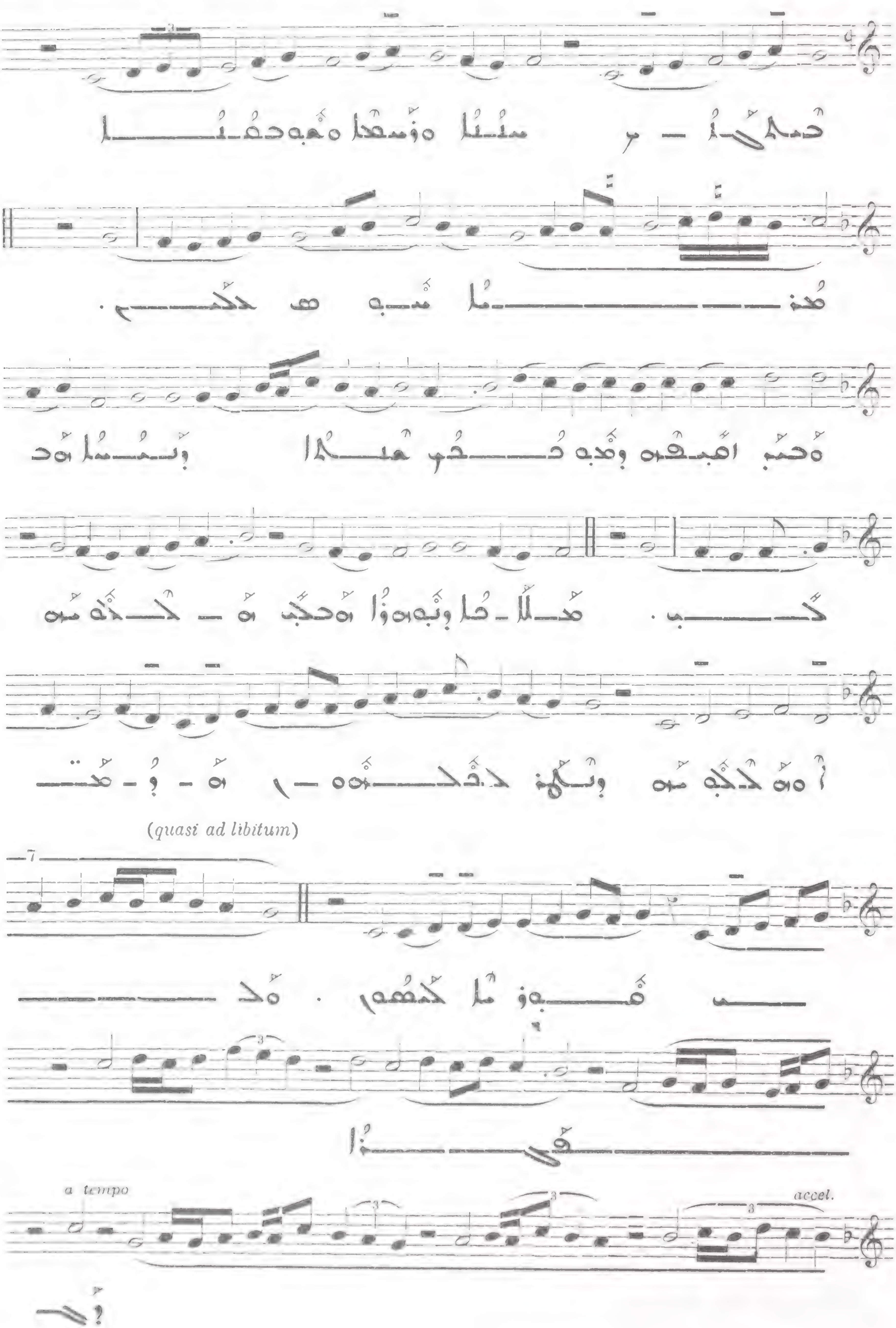


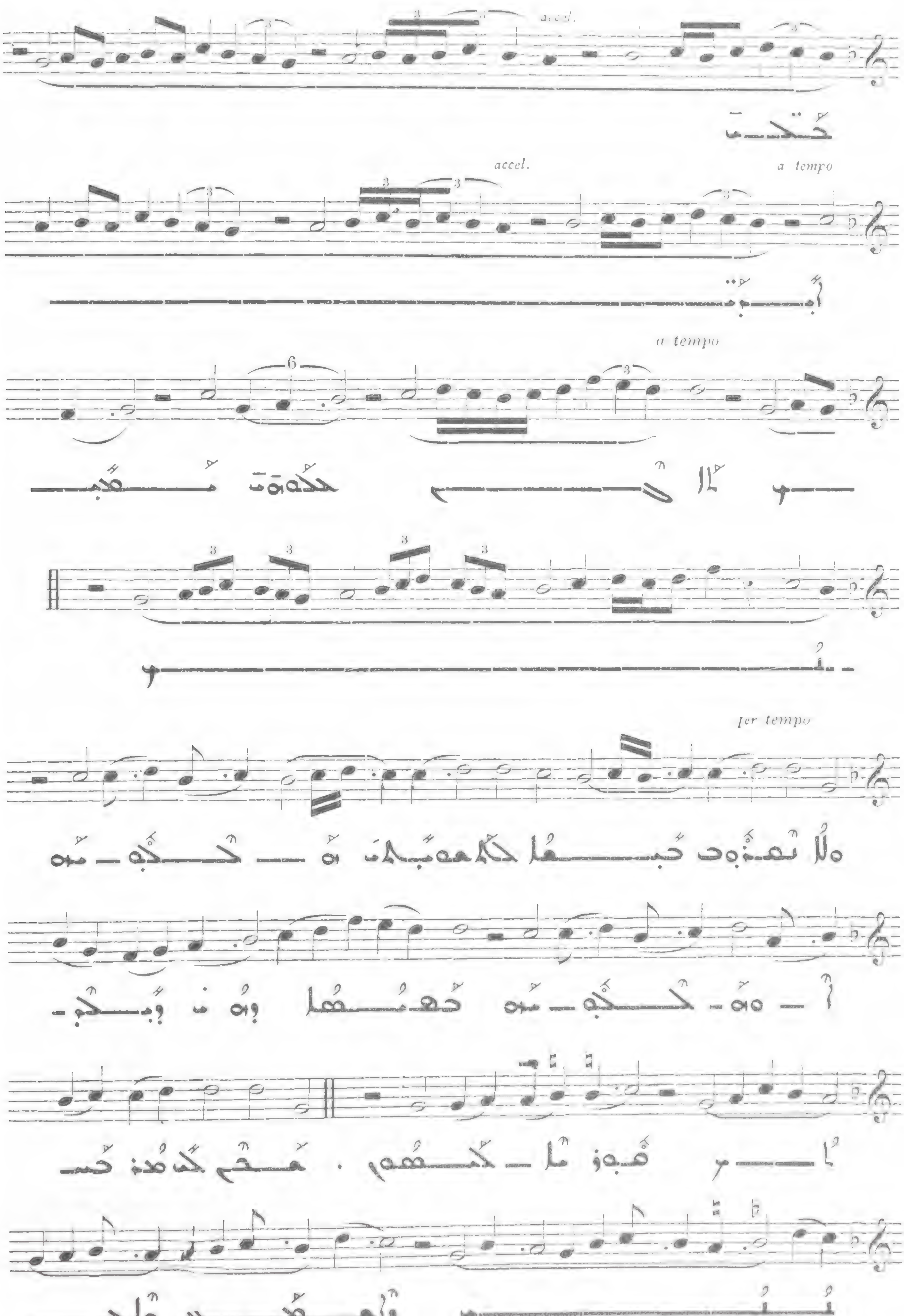
ܩܘܠܐ ܕܪܡܫܐ 38

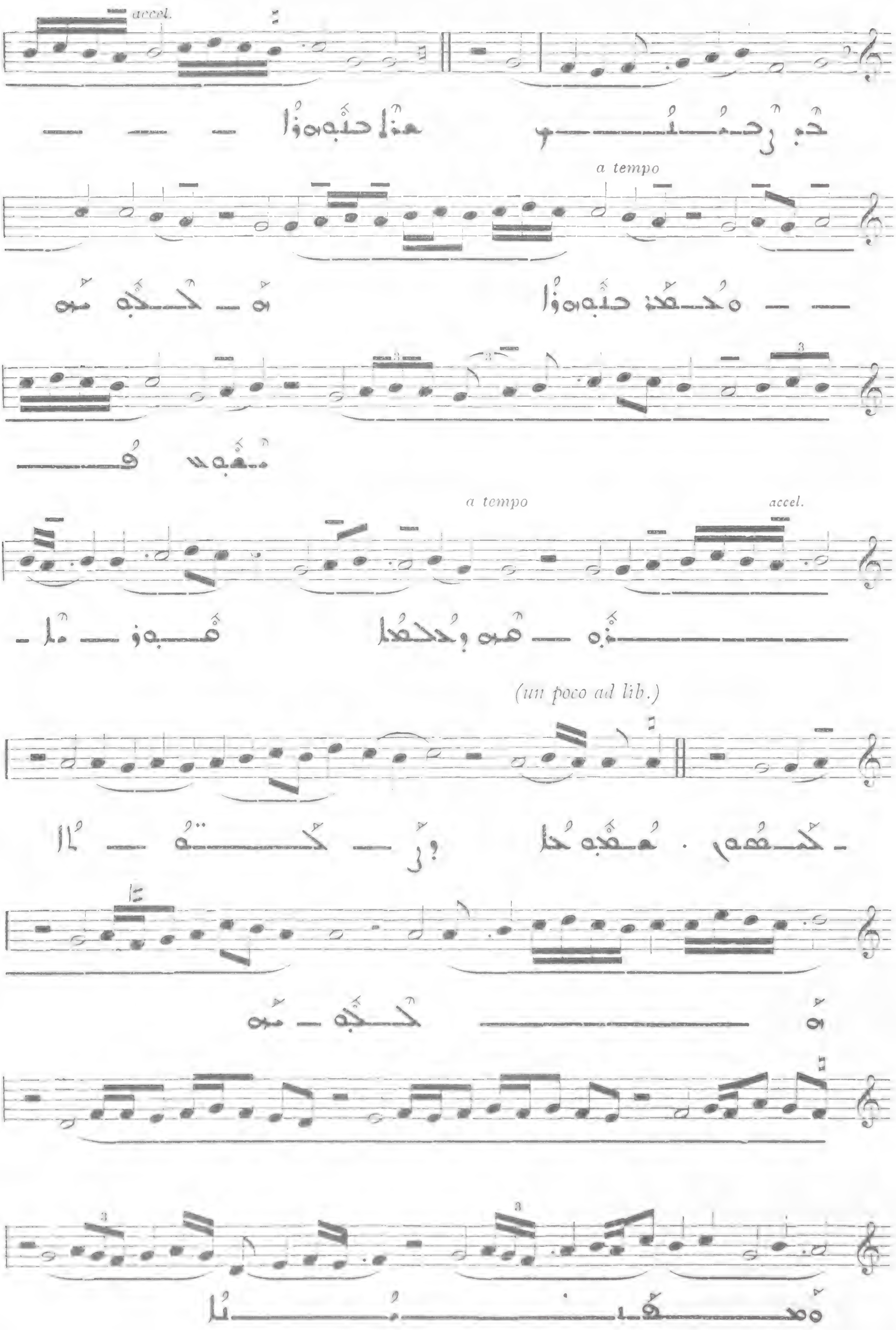


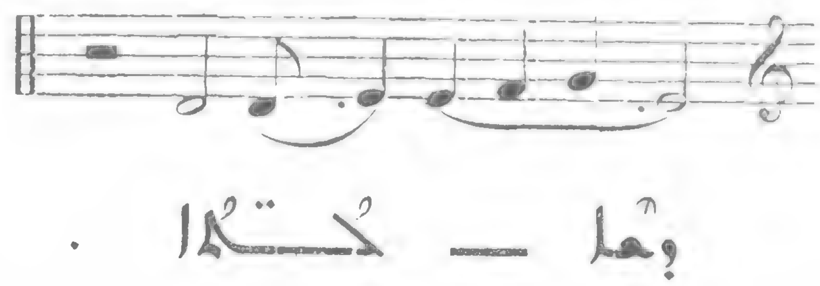
ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ ܕܫܒܥܗܘܢ ܕܪܡܫܐ 39




(quasi ad libitum)
a tempo
accel.

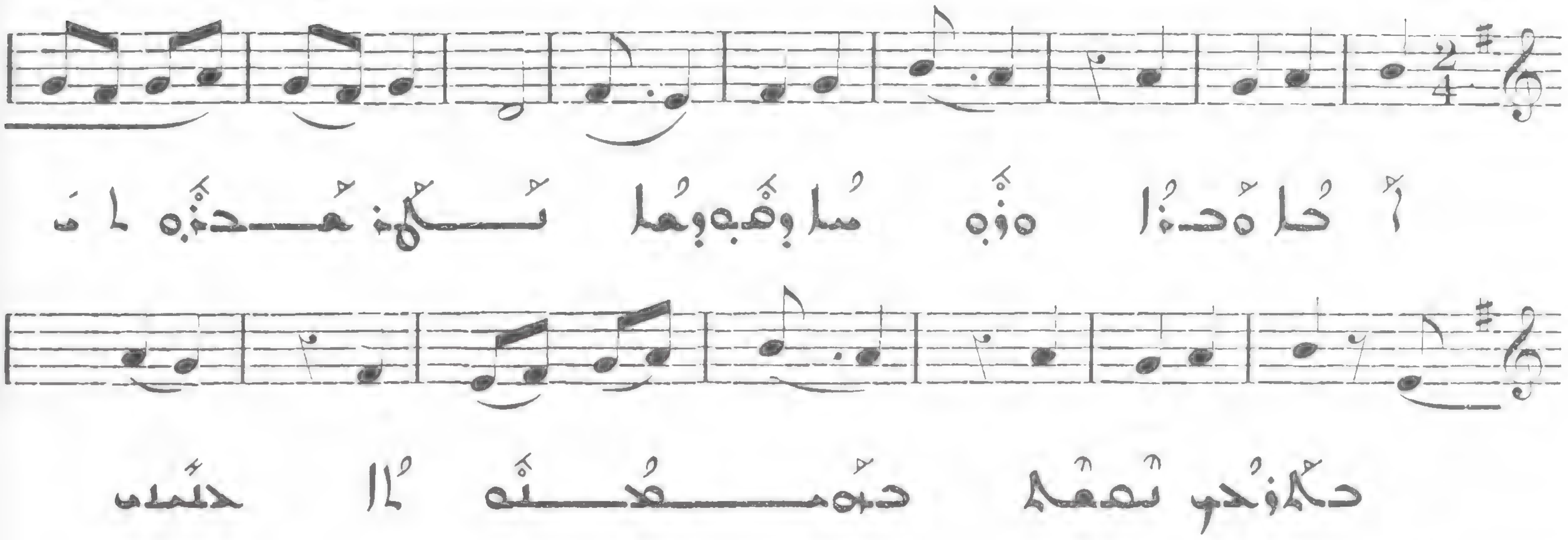

accel.
accel.
a tempo
a tempo
1er tempo

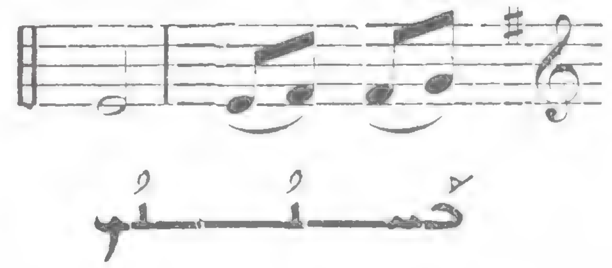

accel.
a tempo
a tempo
accel.
(un poco ad lib.)



ܩܘܼܒܵܠܵܐ ܕܙܘܼܡܵܪܵܐ ܕܚܲܕܒܫܲܒܵܐ ܕܩܘܼܕܵܫ ܥܹܕܬܵܐ 40

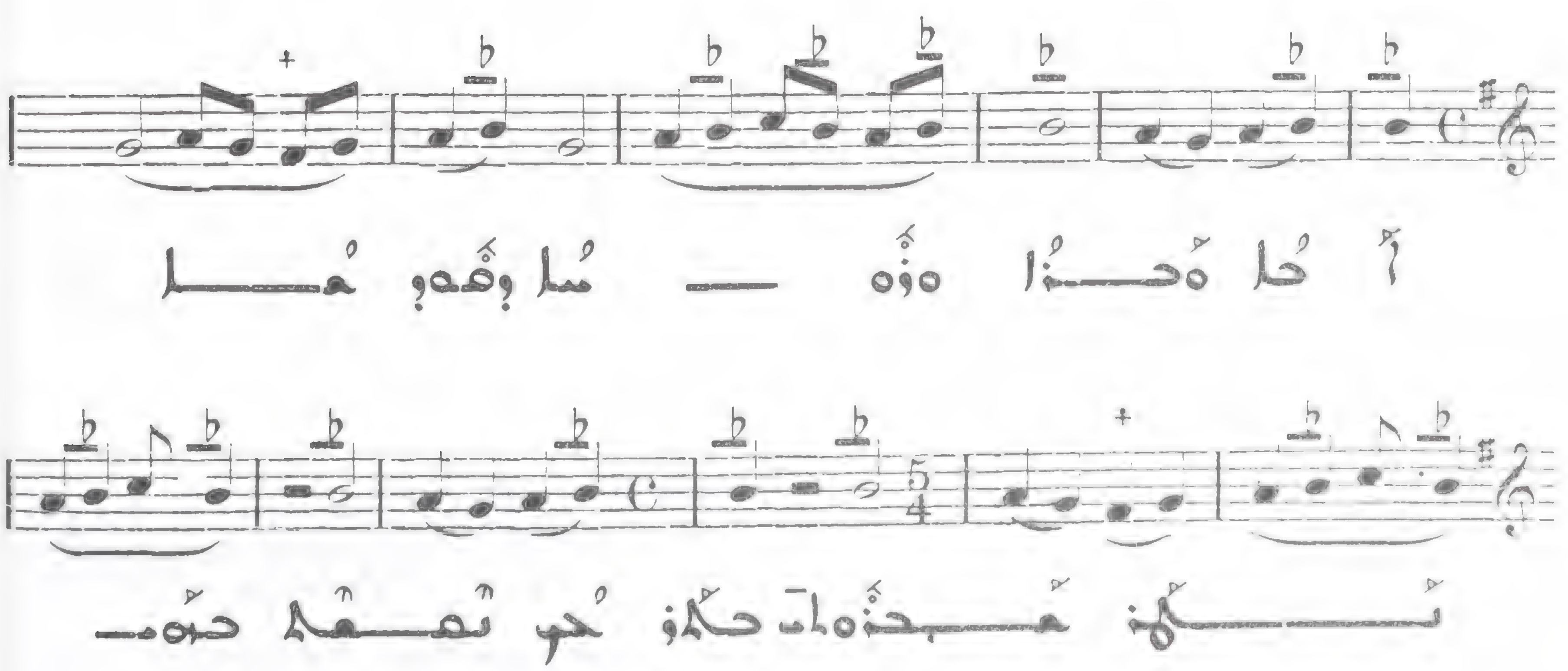
Allegretto

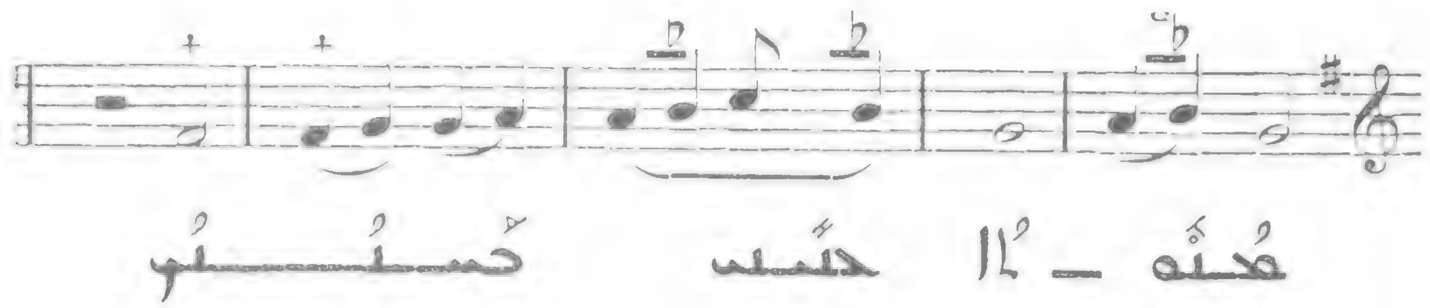




ܩܘܼܒܵܠܵܐ ܕܡܥܲܢܝܵܢܝܬܵܐ ܕܙܘܼܡܵܪܵܐ ܕܡܫܲܠܡܵܢܘܼܬܵܐ ܕܒܵܐܪܝܢ 41

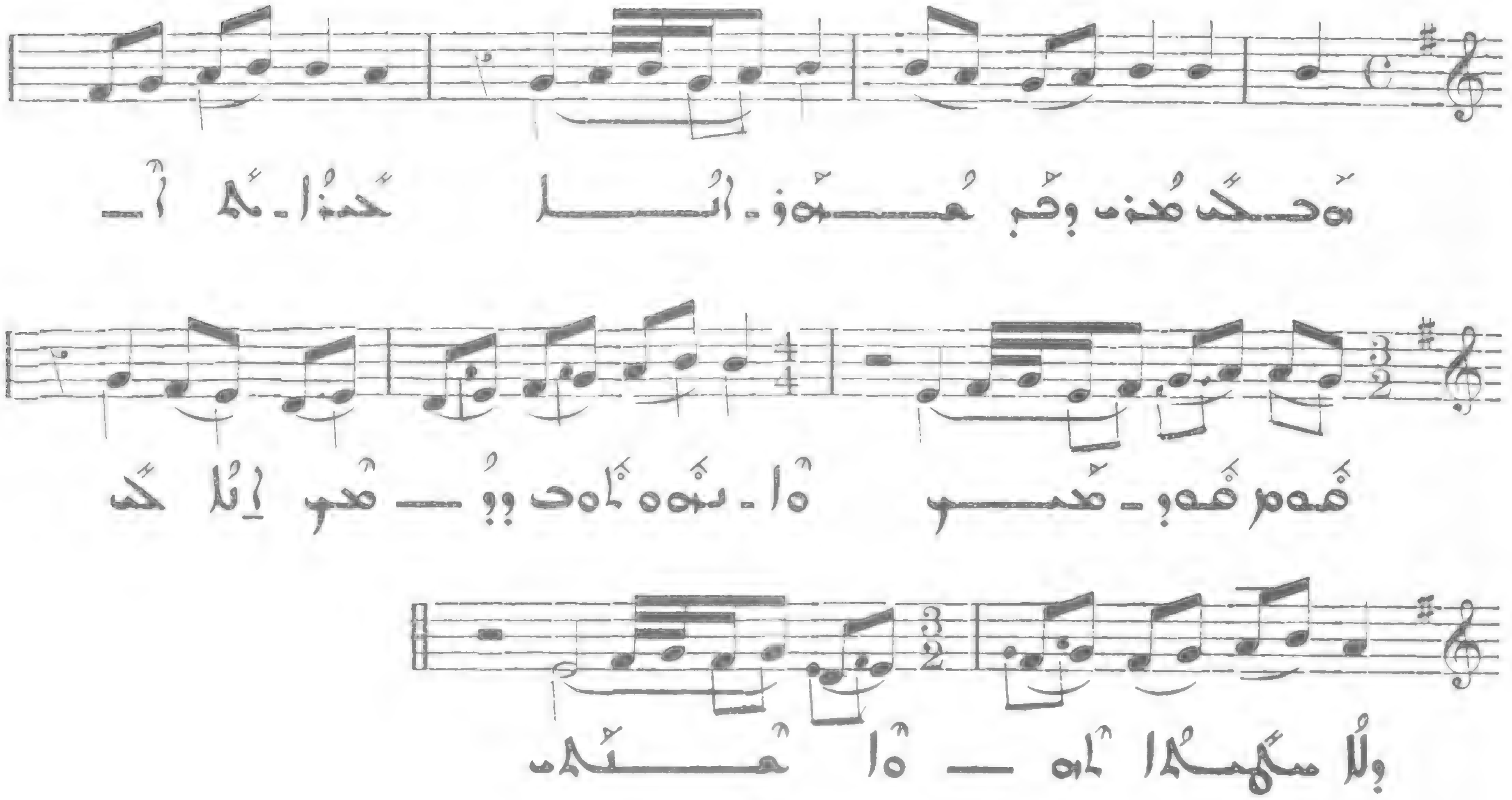
Allegro molto





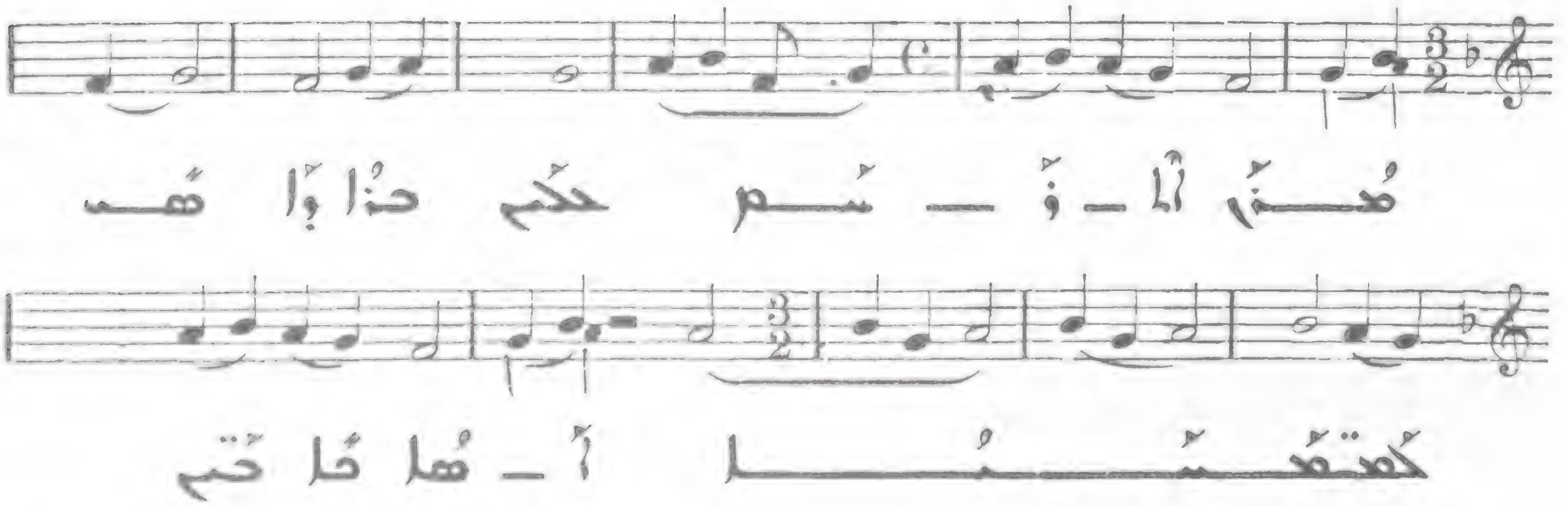
4

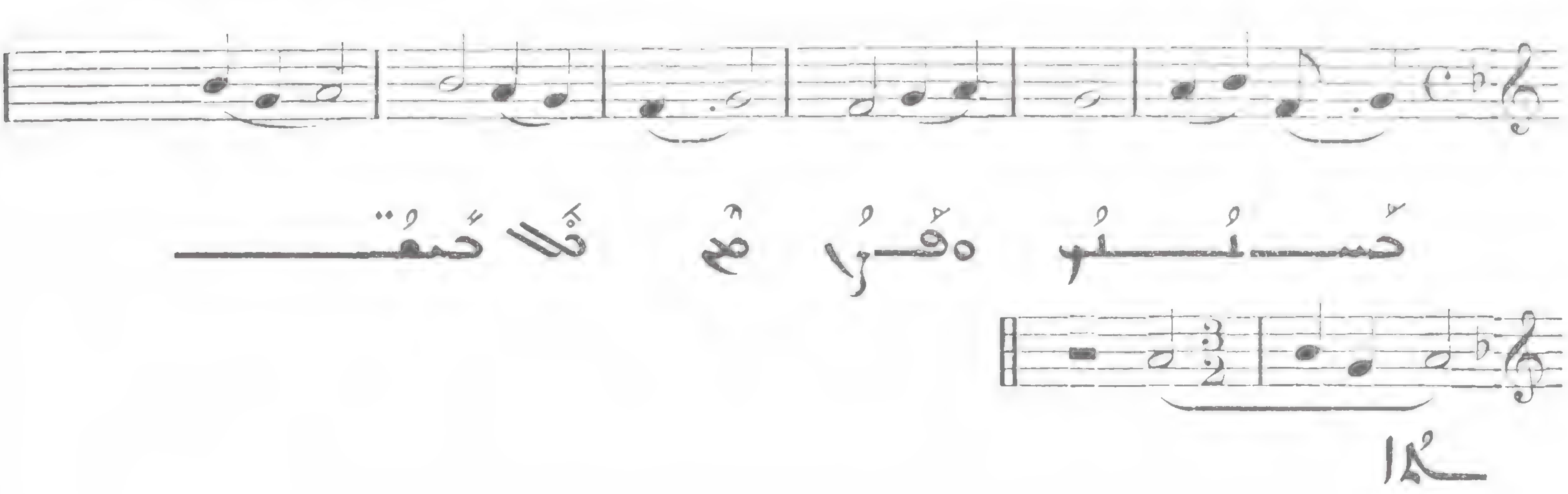
Andante



4

Allegro molto



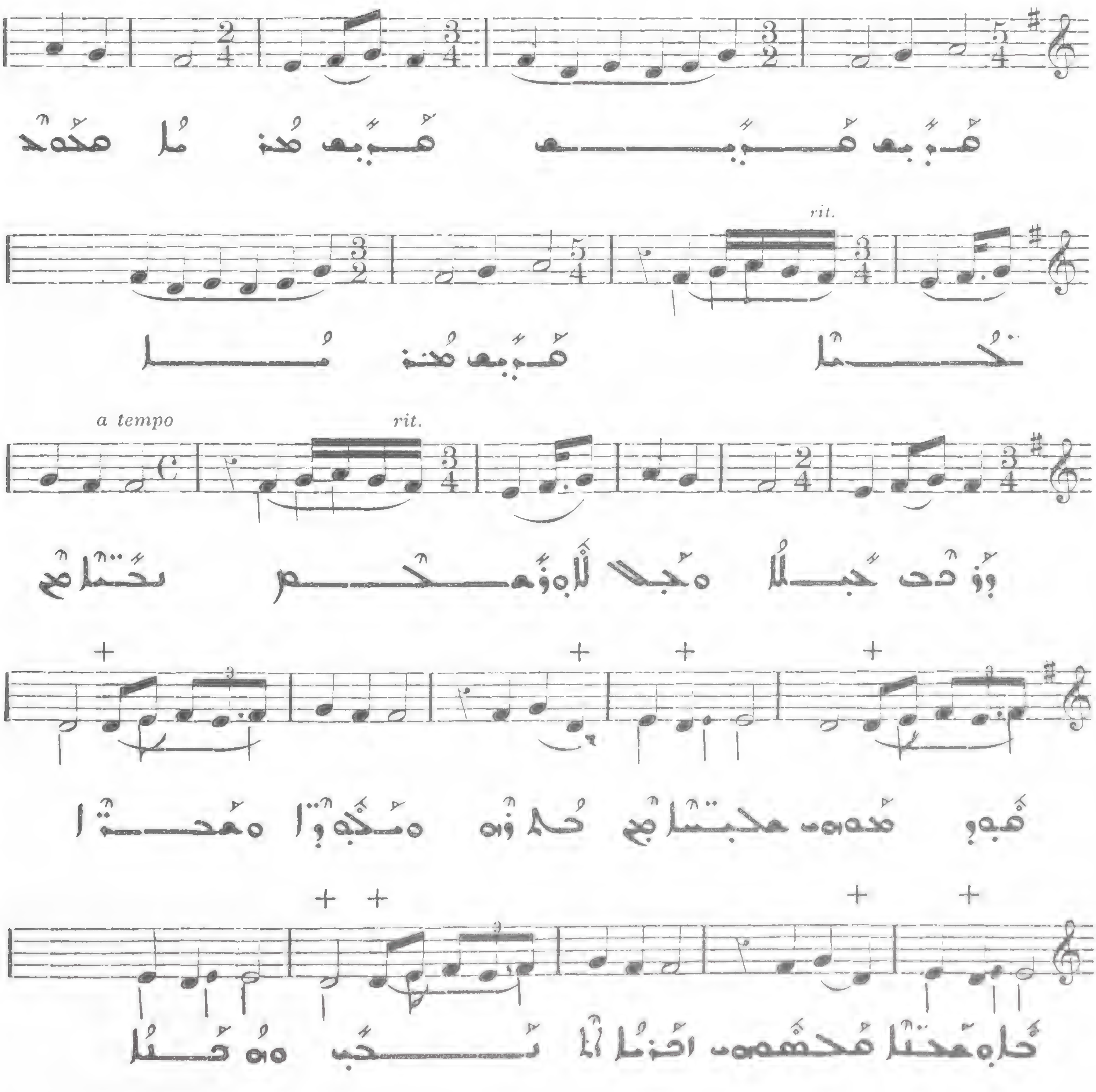


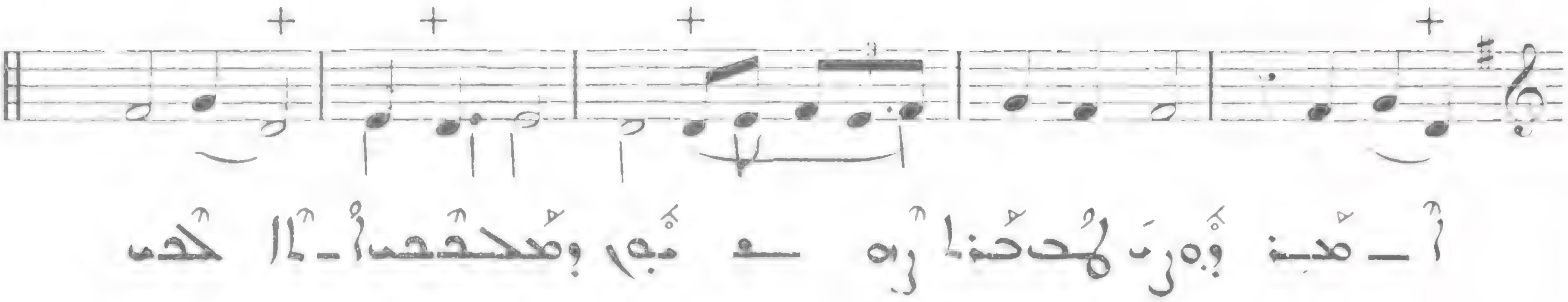
ܕܐܘܫܥܢܐ

44

All. moderato

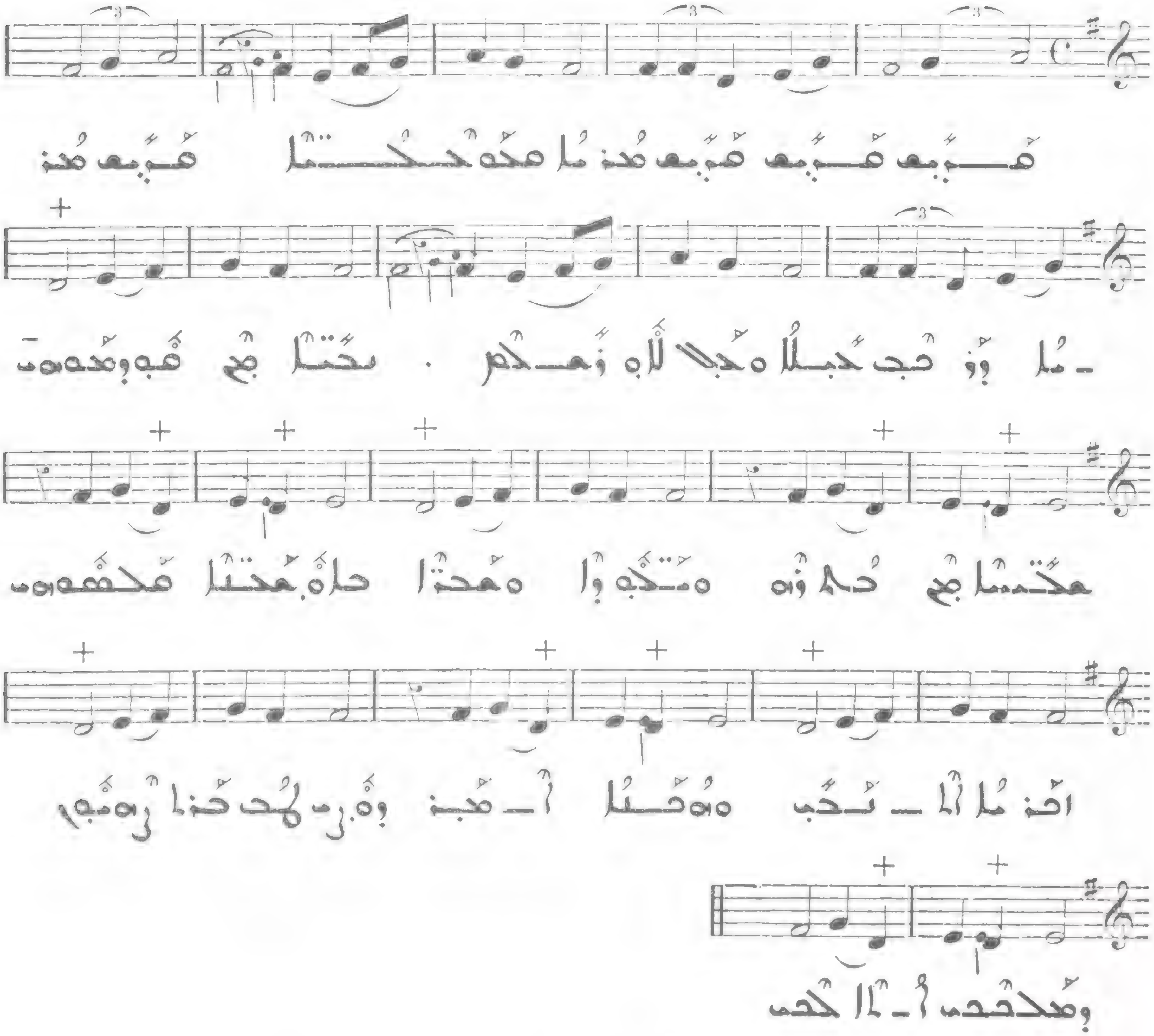
III
V





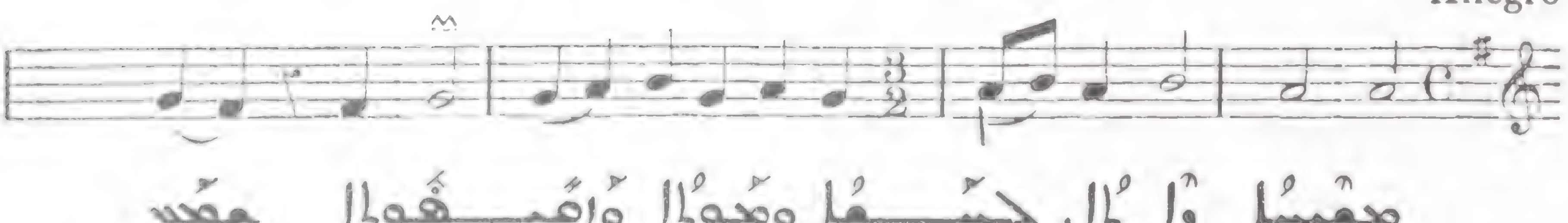
ܕܐܘܡܢܐ ܦܫܝܛܐ 45

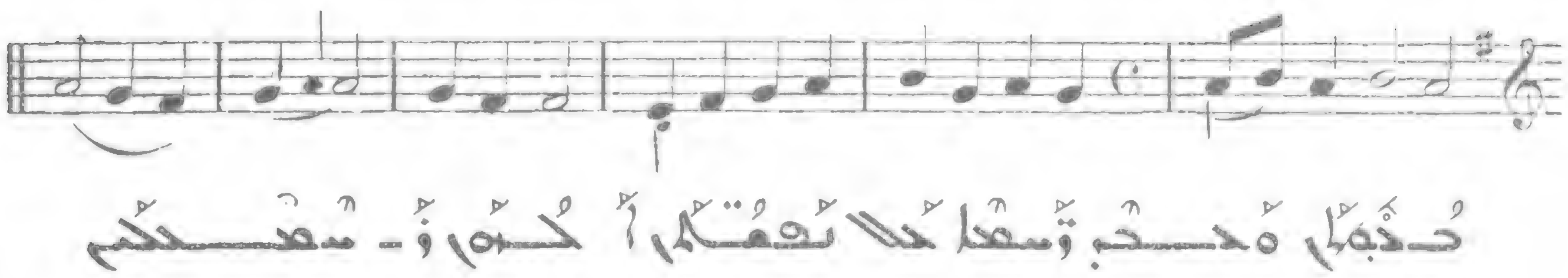
All. molto III V



ܒܥܘܬܐ ܕܡܫܐ 46

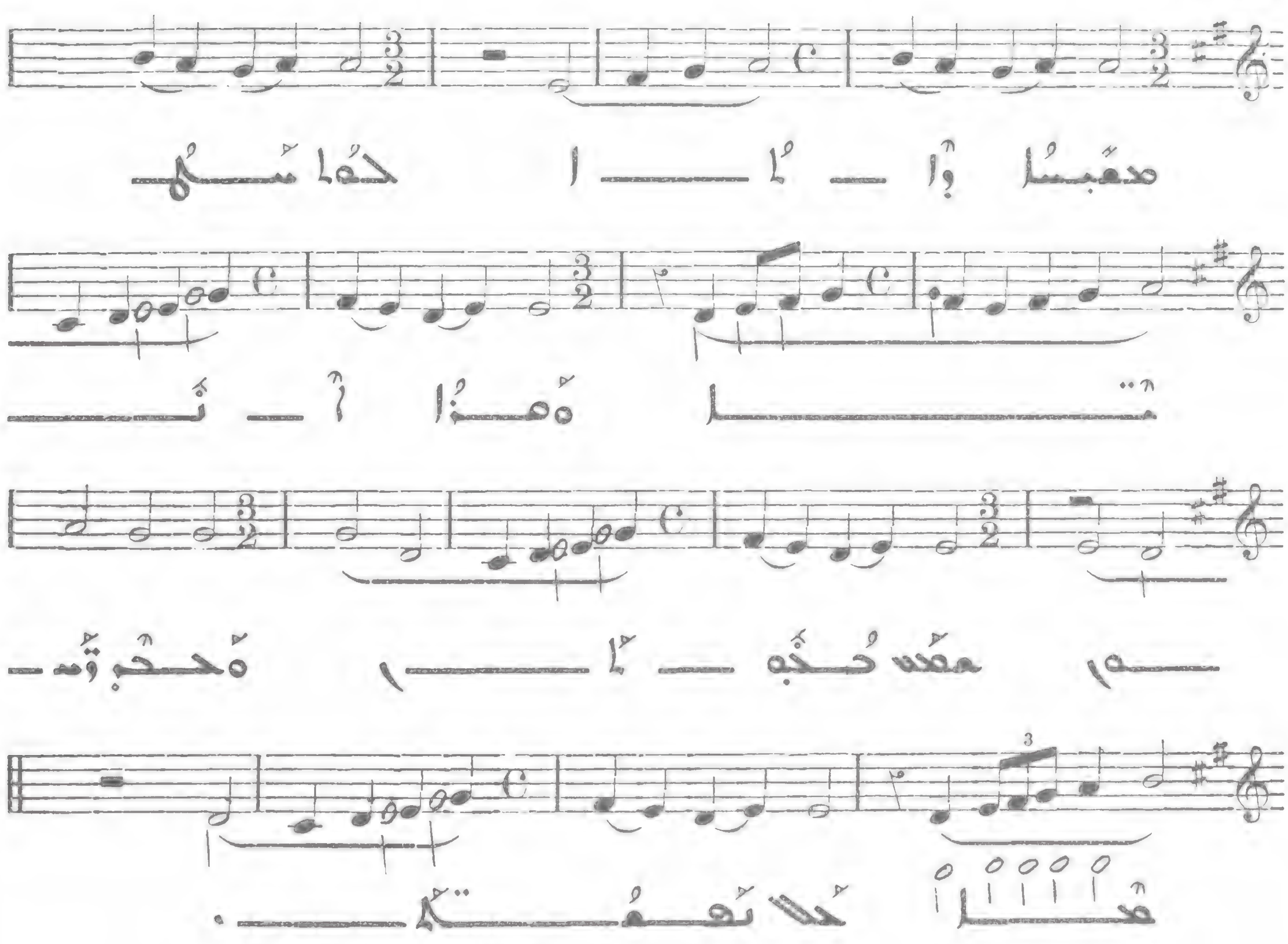
Allegro





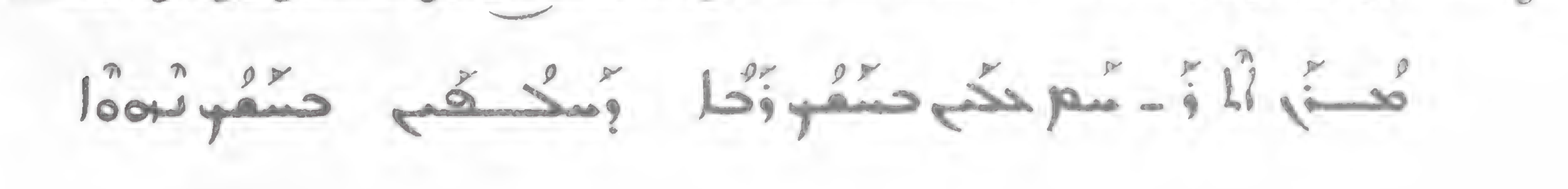
47 ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ ܒܩܝܡܬܐ ܕܢܘܚܐ

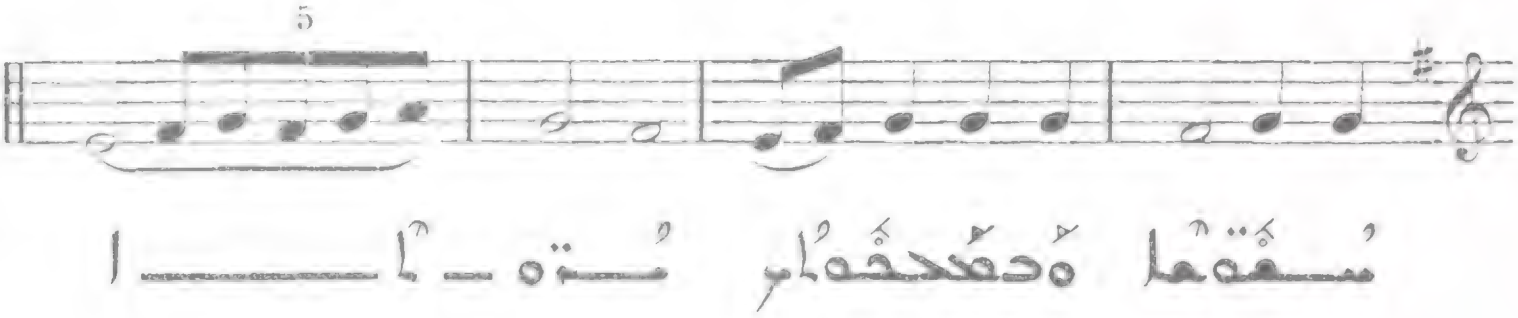
Allegro



48 ܒܥܘܬܐ ܕܡܪܝ ܐܦܪܝܡ

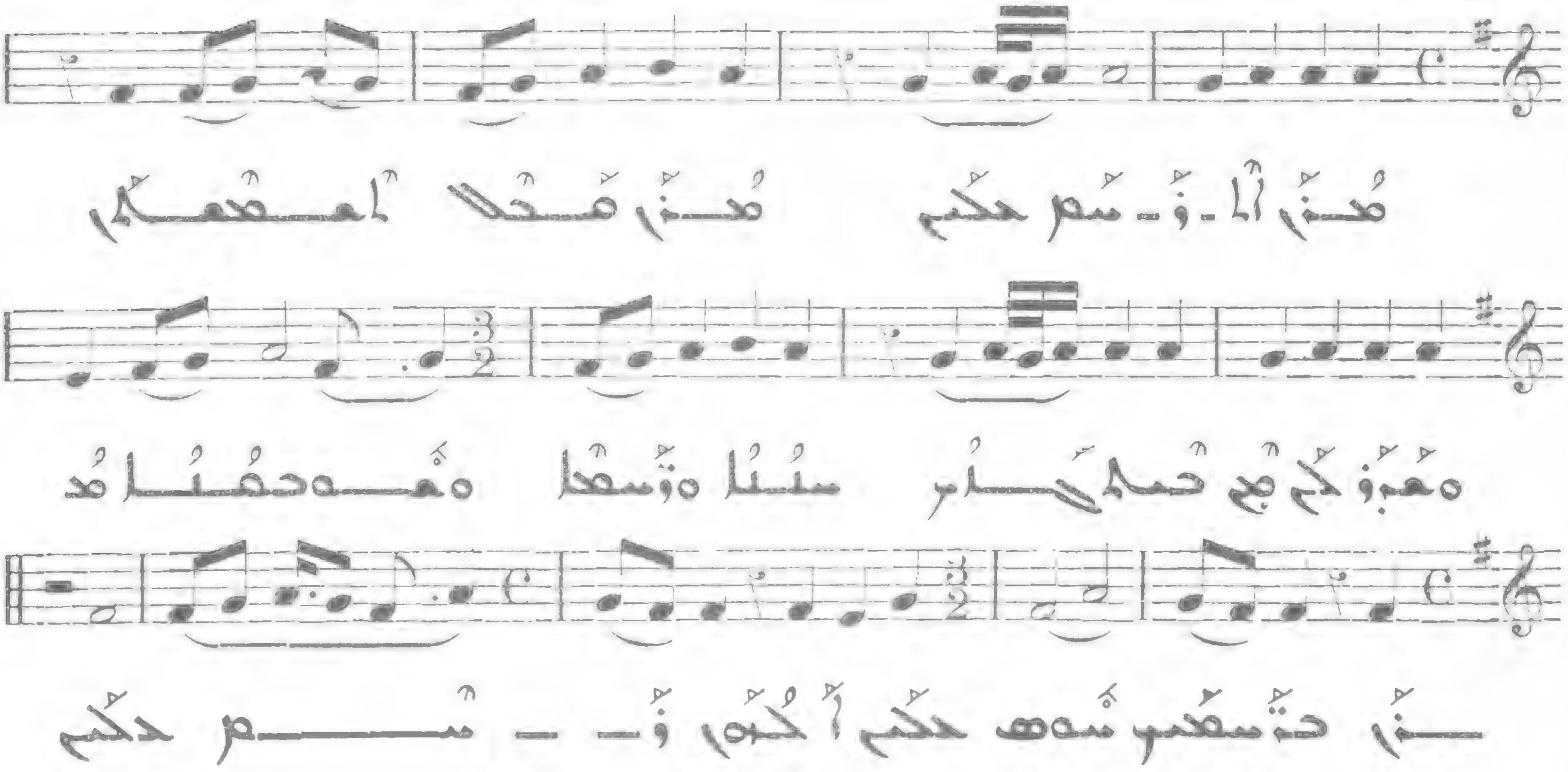
Allegro





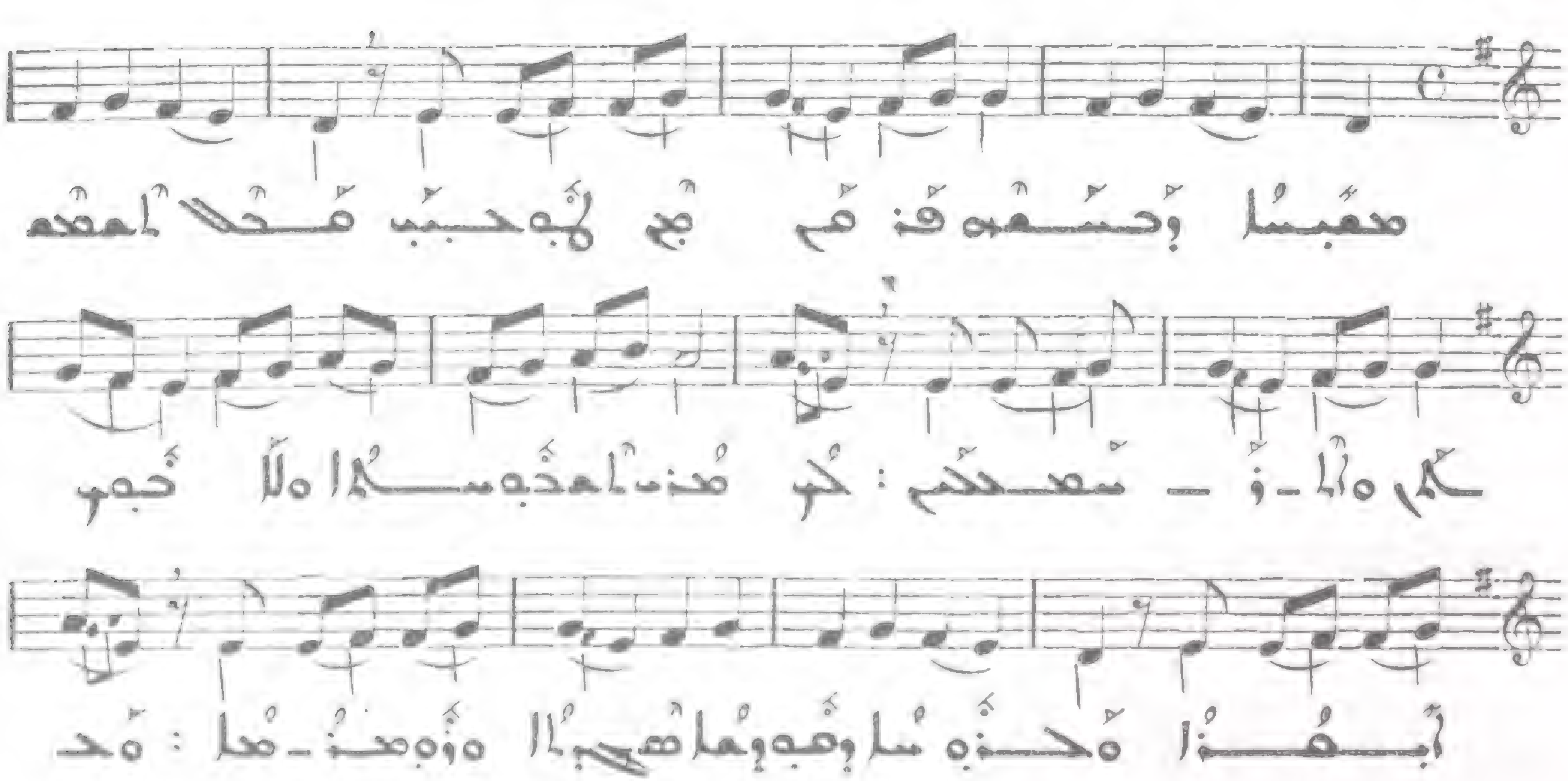
[illegible] 49

Allegretto

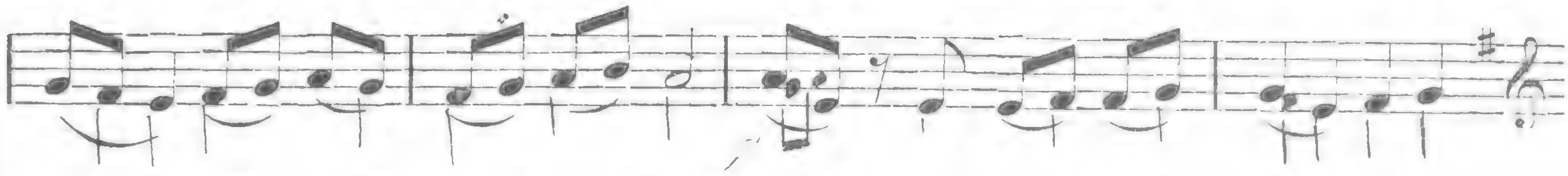


ܡܫܝܚܐ ܕܒܫܡܗ ܦܪܩܢ 50

Allegro



ܚܝ ܡܫܝܚܐ ܕܢܚܬ ܫܝܘܠܐ ܠܗ ܦܬܓܡܐ ܐܬܐ



ܚܫܐ ܐܘܡܘܬܐ ܘܚܒܠܐ ܫܬܩܘ ܒܩܝܡܬܗ ܕܐܬܐ ܡܢ ܩܒܪܐ

ܘܡܫܒܚܐ :

ܩܠܐ ܕܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ 51

All° molto

ܡܟܝܠ ܐ — ܢܫ ܚܝܠܗ ܟܠ — ܬܐ ܒܪܐ

ܕܐ — ܚܝܐ ܒܘܚܡ ܡܫܟܚ — ܐܠ ܘܠܐ ܡܥ—

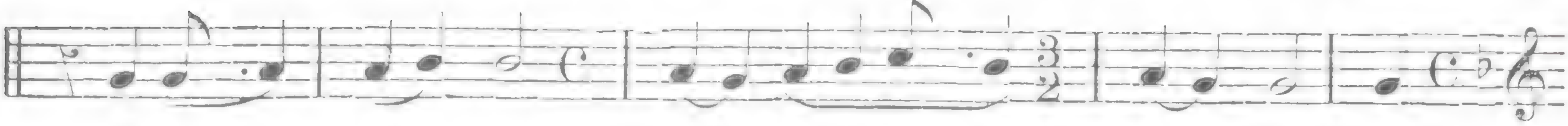
—ܟܘ - ܬܐ ܚܡ ܦܓܝܥܬܐ

ܩܠܐ ܐܚܪܢܝܐ ܕܡܪܝܐ ܘܫܒܚܐ 52

Allegro

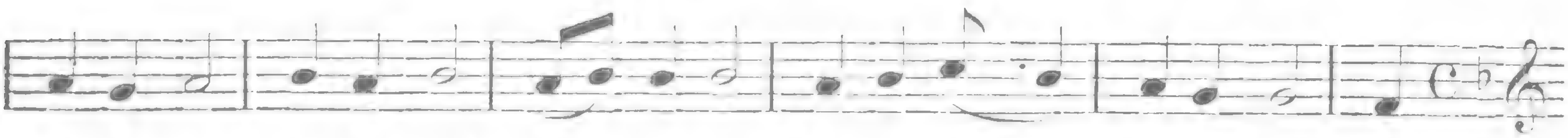
ܡܢ ܐܬܐ - ܬ— ܡܫܡܠܝܢ ܡܫܝܚܐ ܘܡܢ ܡܢ—ܗ ܚ—ܟ — ܐ

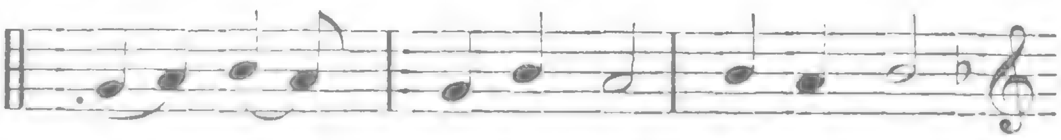
53



Allegro molto

I

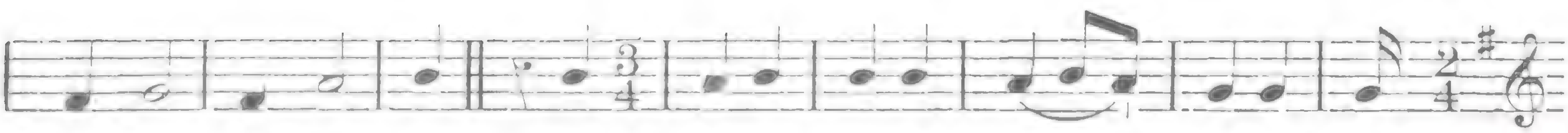


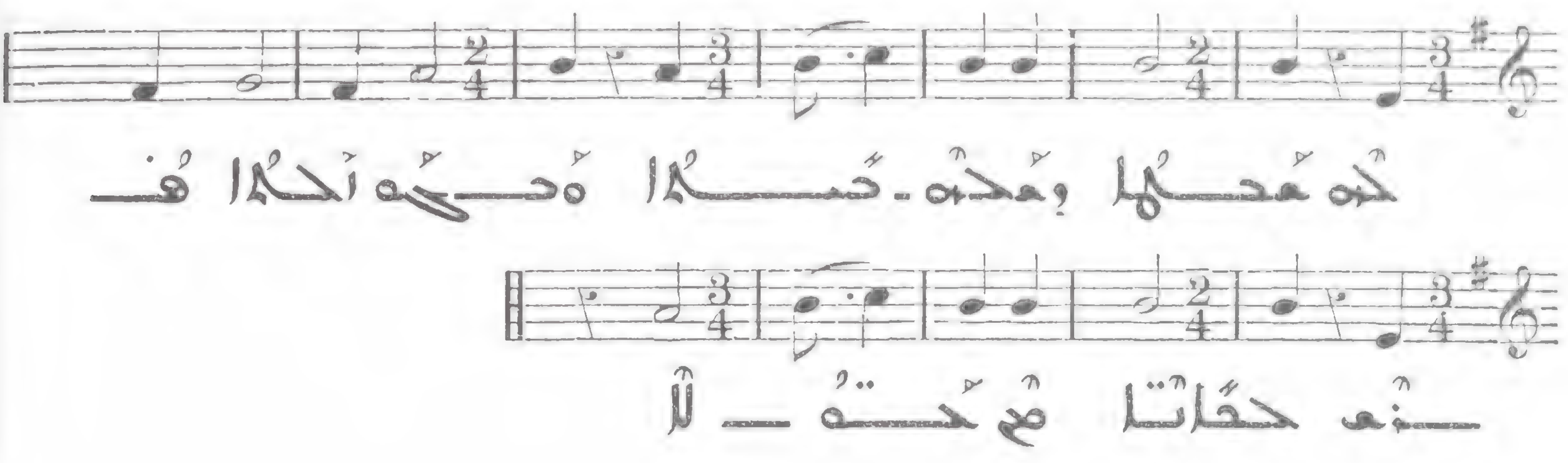


54

Presto

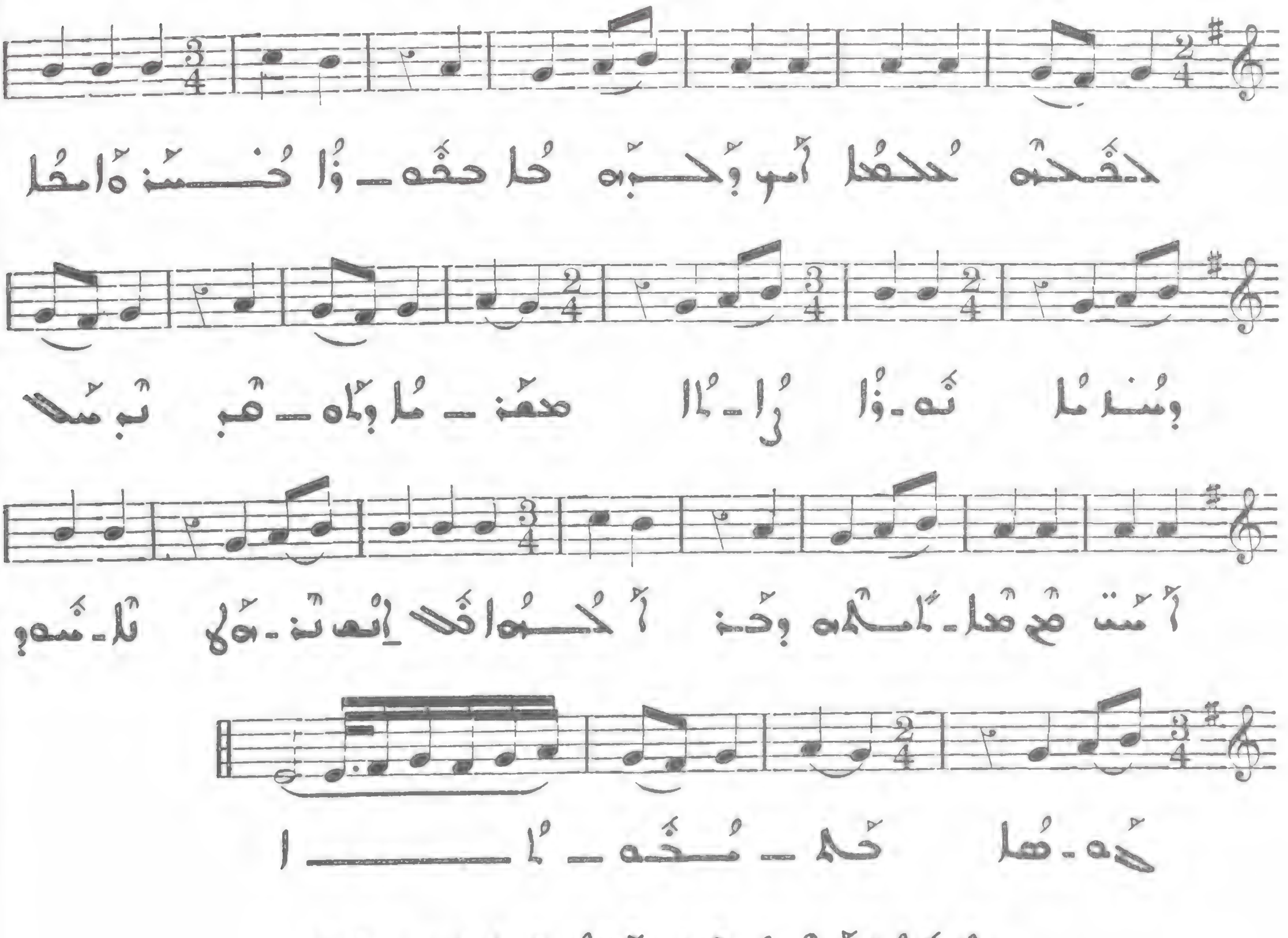
VI





55

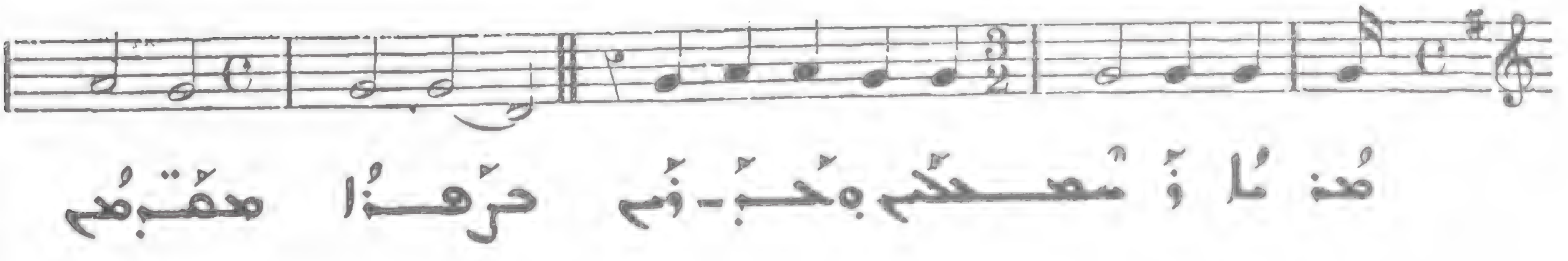
Allegro moderato

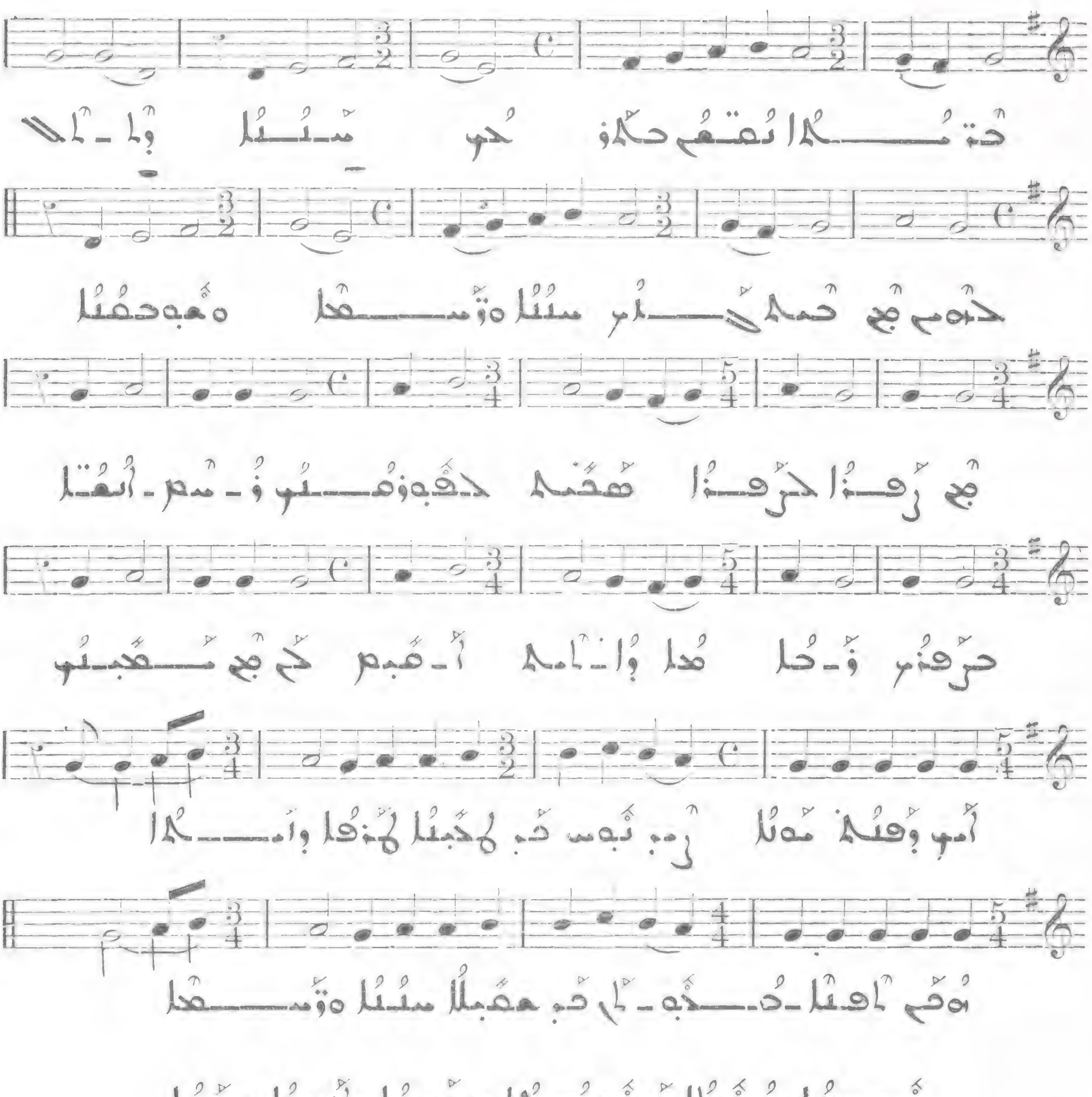


56

Allegro

VIII

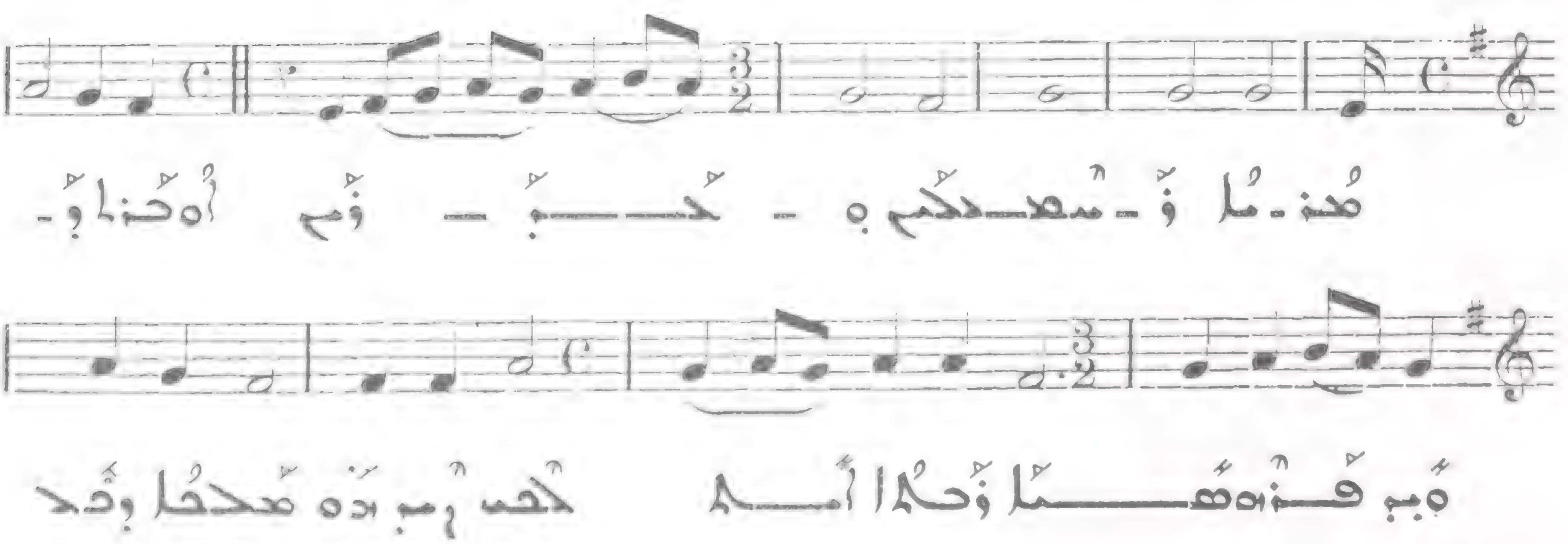


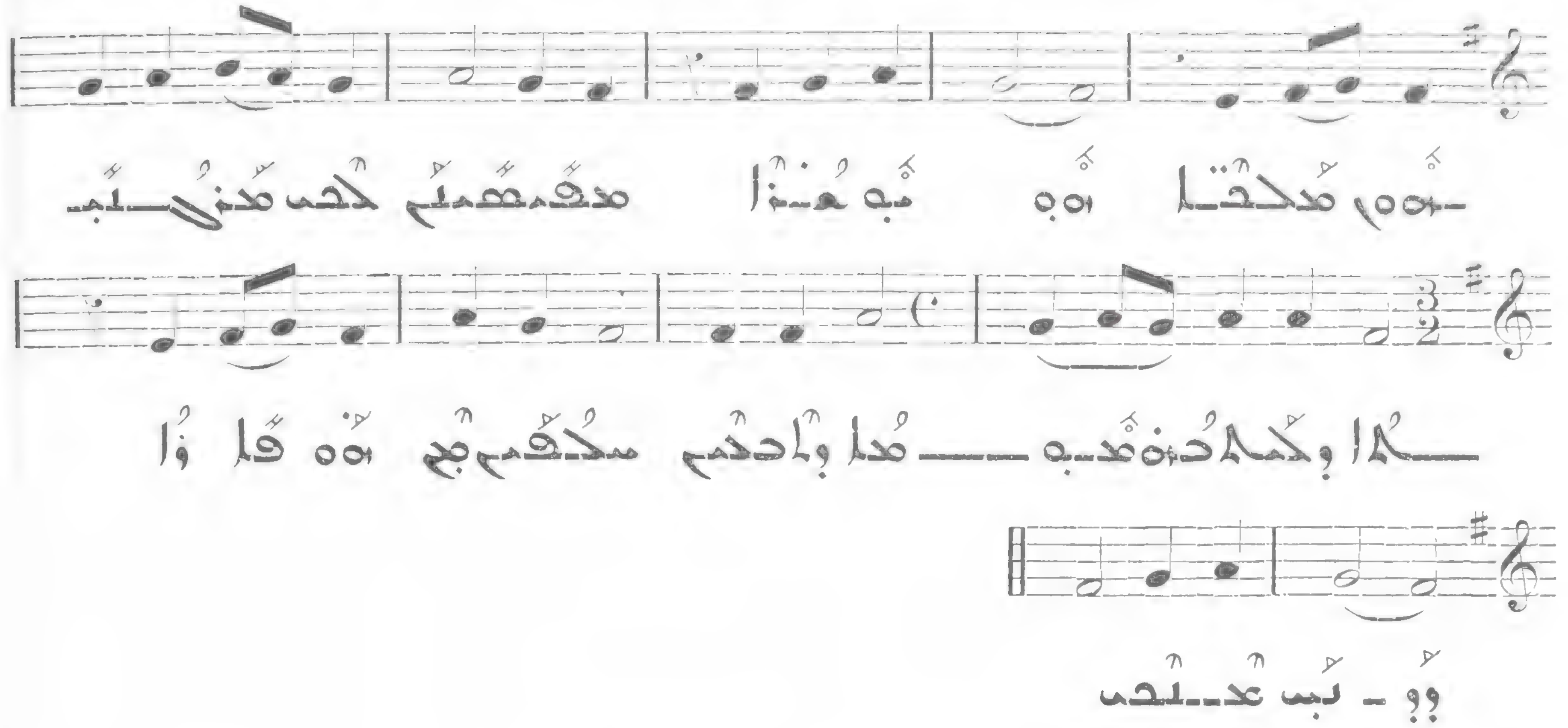


57

Allegro

VII

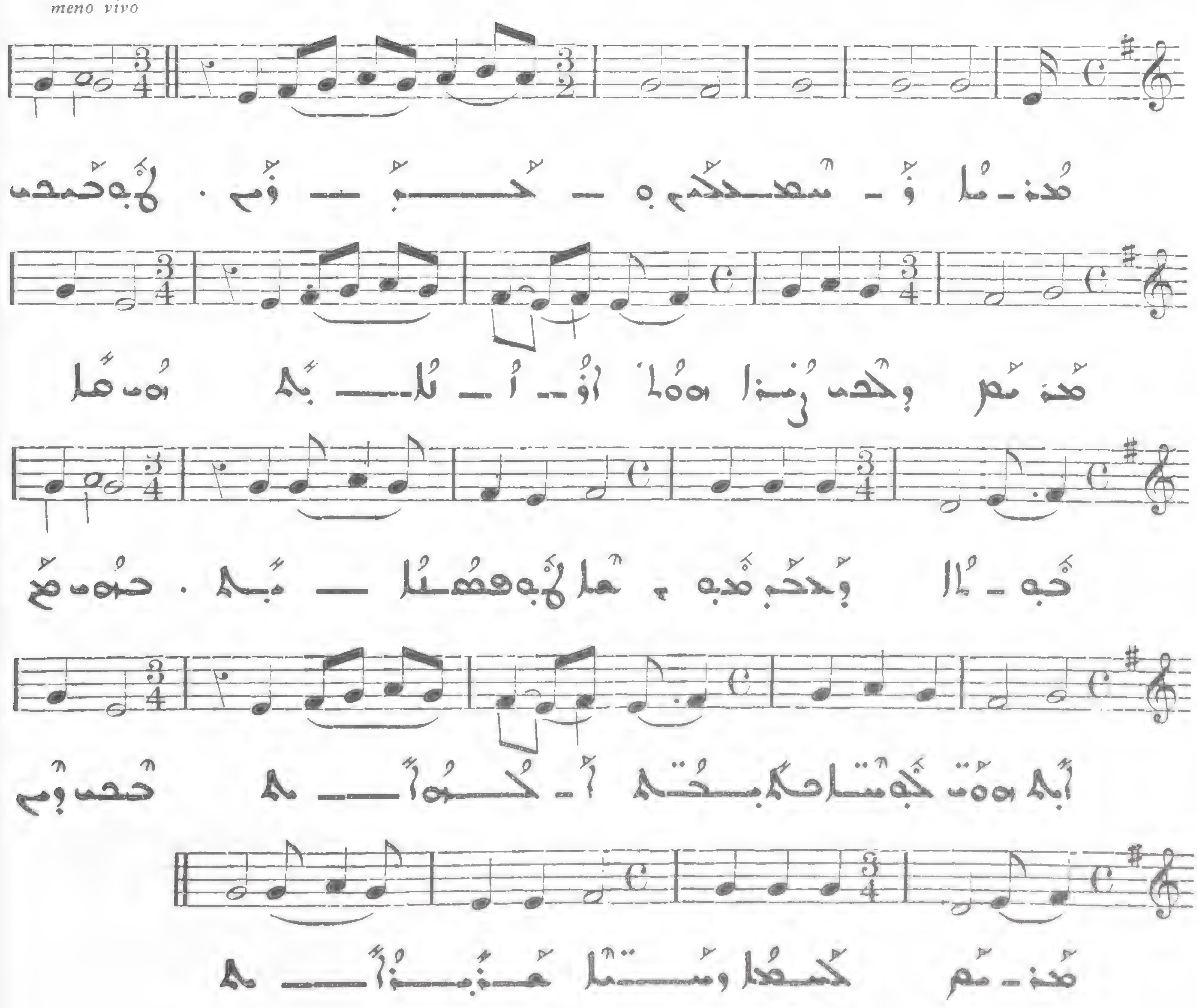




58 ܒܥܘܬܐ ܡܫܚܠܦܬܐ ܕܙܡܪܐ ܕܐܘܪܚܐ ܕܩܝܛܐ

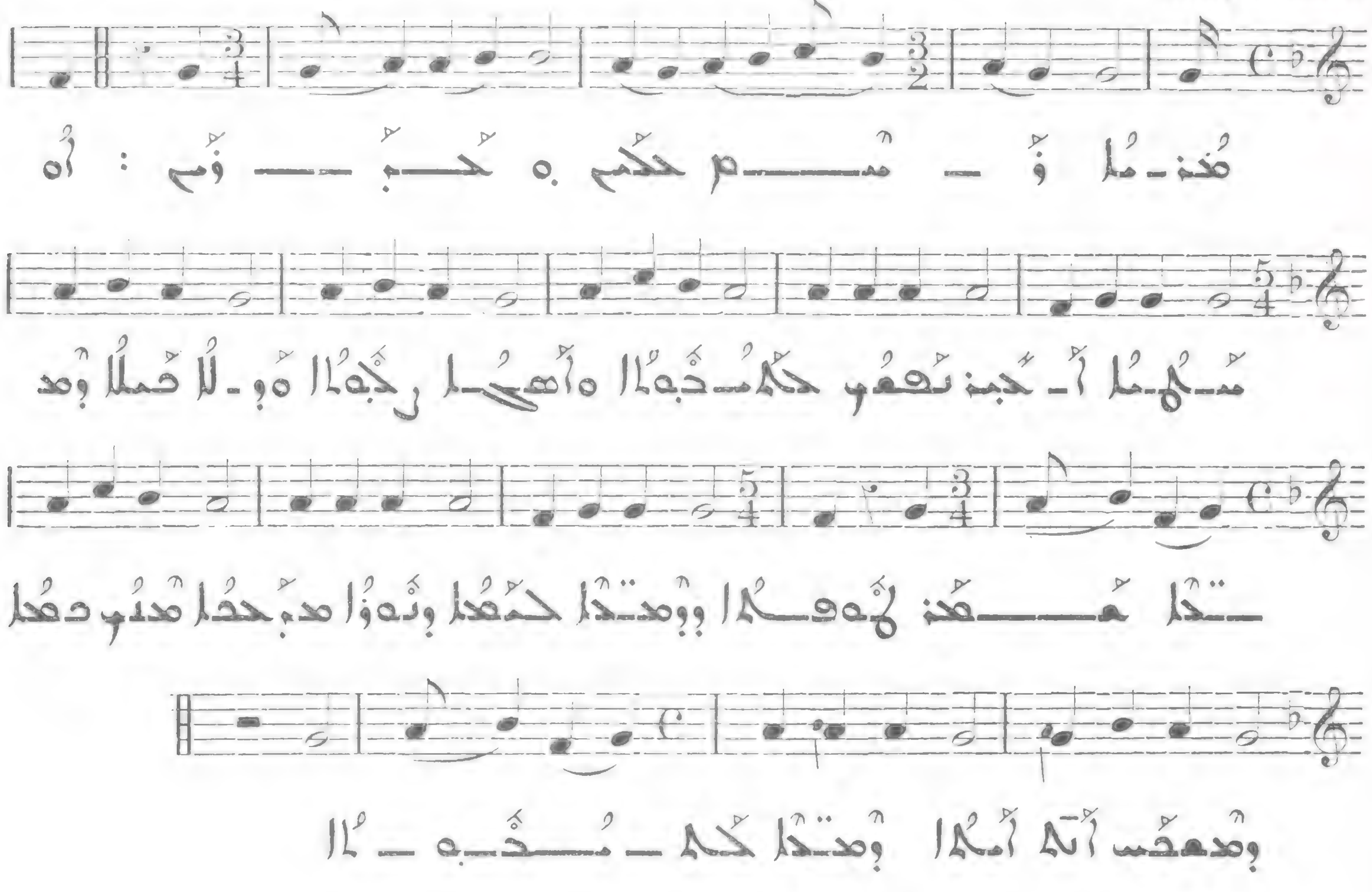
Allegro molto

VII



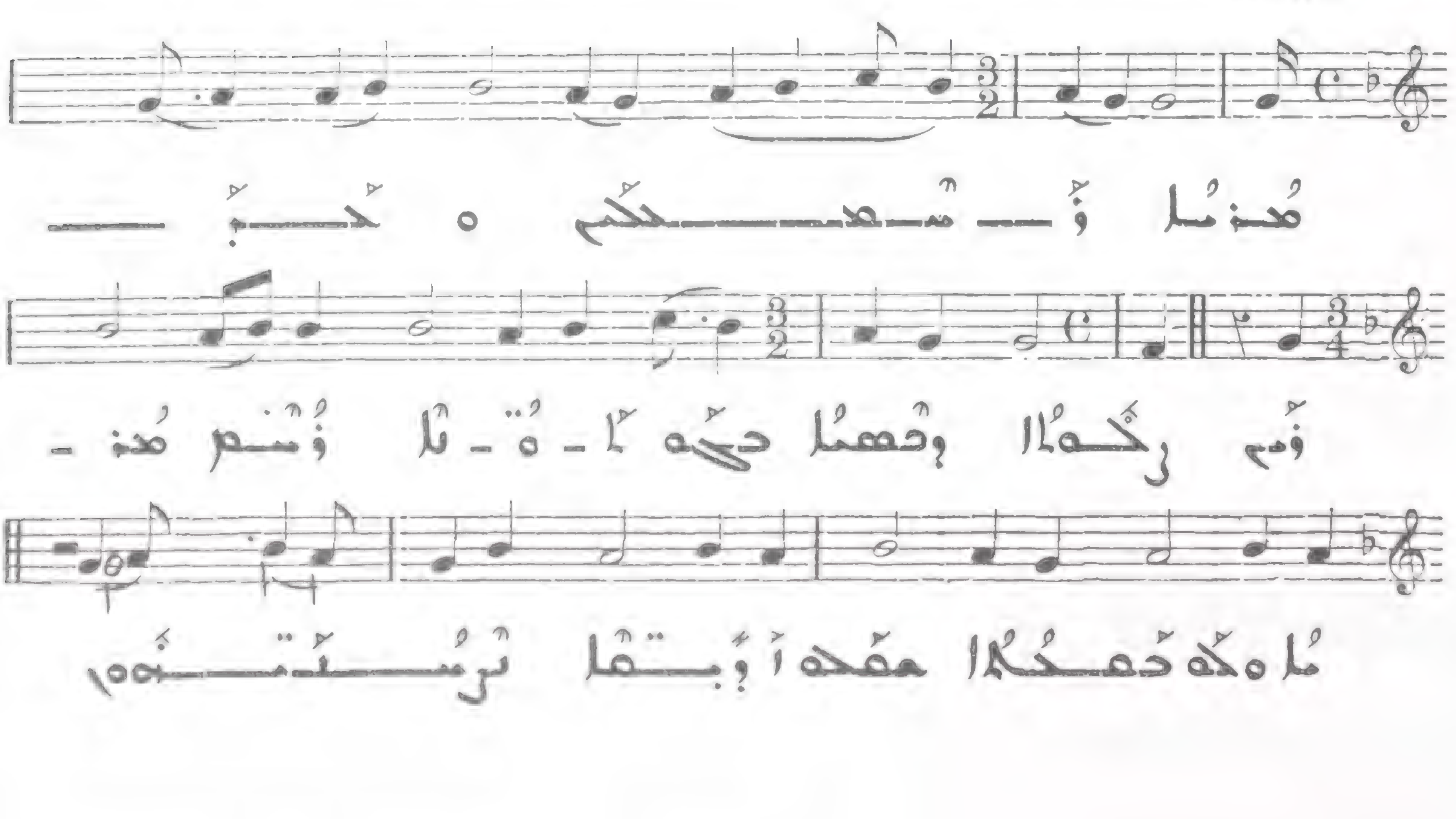
ܒܥܘܬܐ ܡܩܒܠܢܝܬܐ ܕܨܦܪܐ ܕܚܫܐ ܒܩܠܐ 59

Allegro molto



ܒܥܘܬܐ ܡܩܒܠܢܝܬܐ ܕܪܡܫܐ ܕܚܫܐ ܒܩܠܐ 60

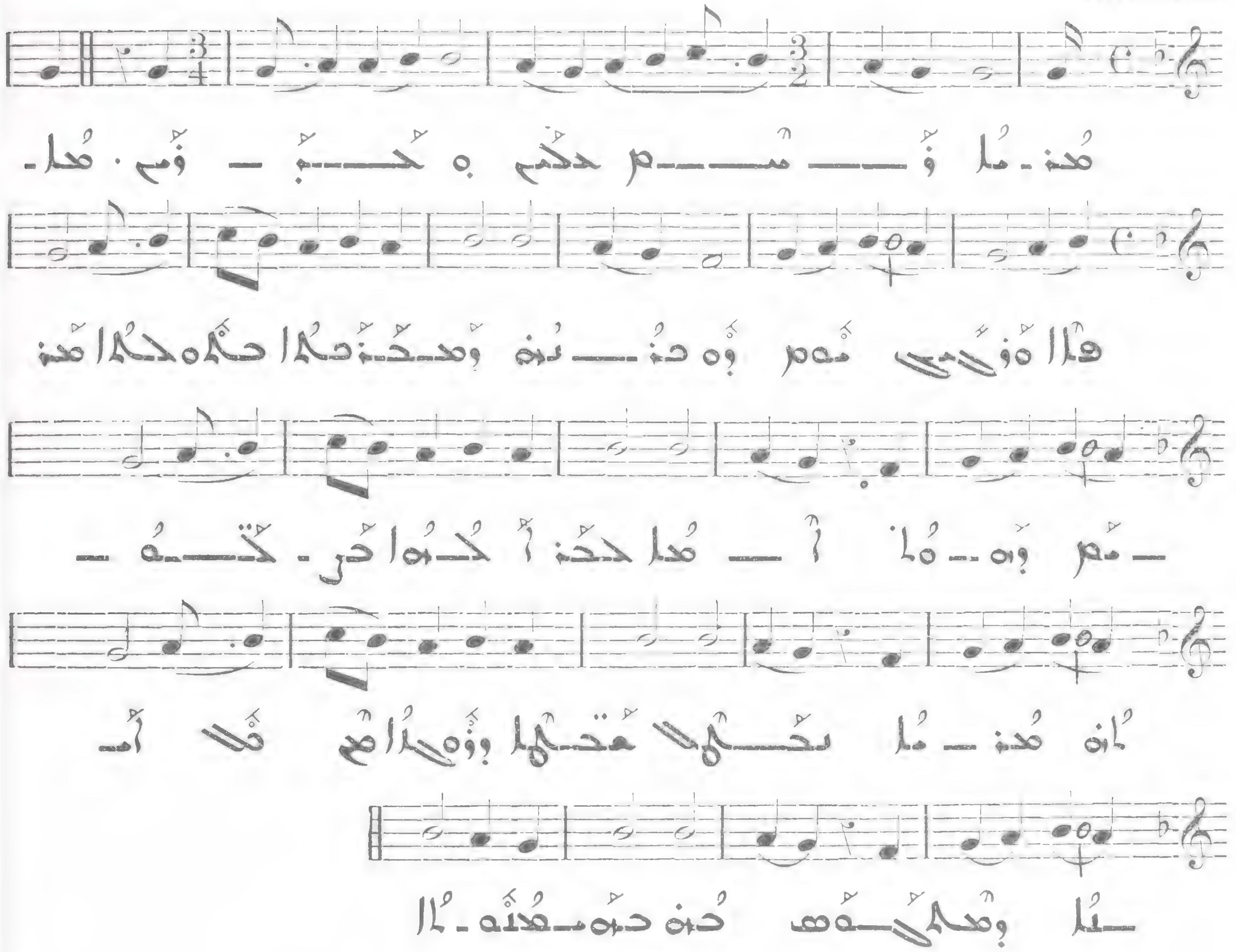
Allegro molto



ܒܥܘܬܐ ܡܦܩܘܒܠܬܐ ܕܡܪܝܐ ܕܒܪܘܟܬܐ 61

All. molto

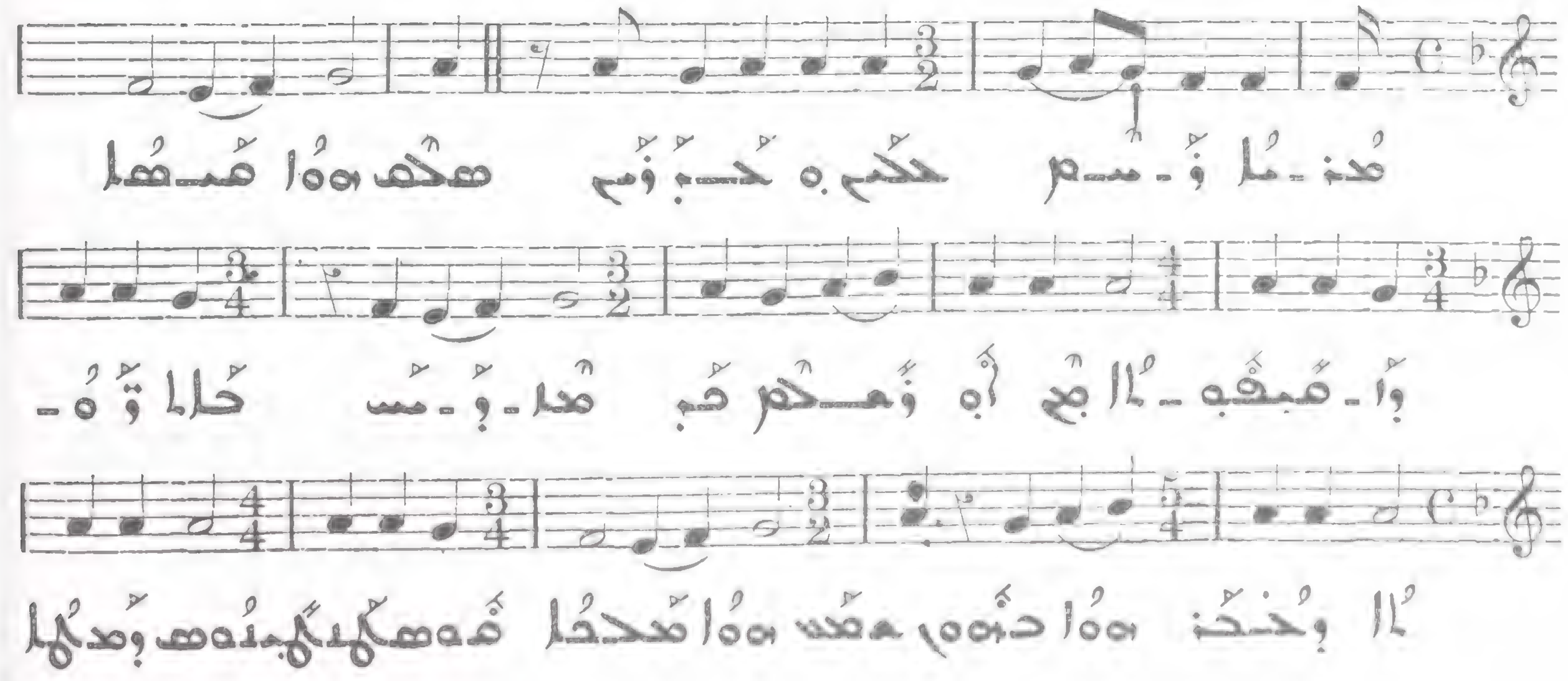
I

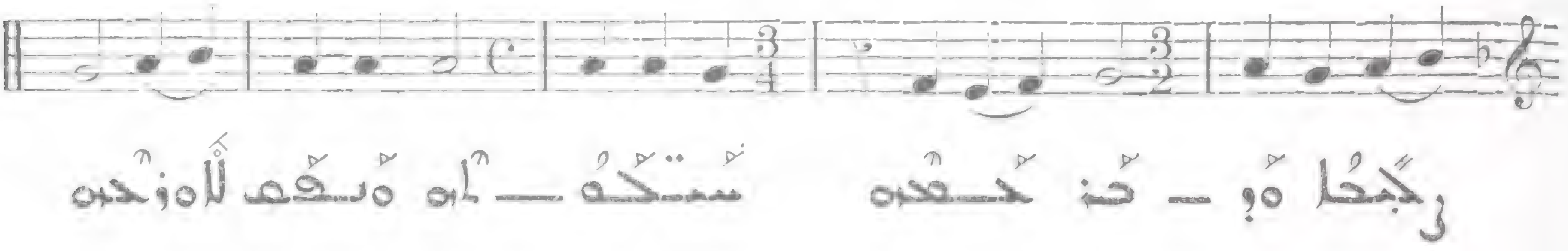


ܒܥܘܬܐ ܡܦܩܘܒܠܬܐ ܕܝܘܢܐ ܕܒܪܘܟܬܐ 62

All. molto

VI

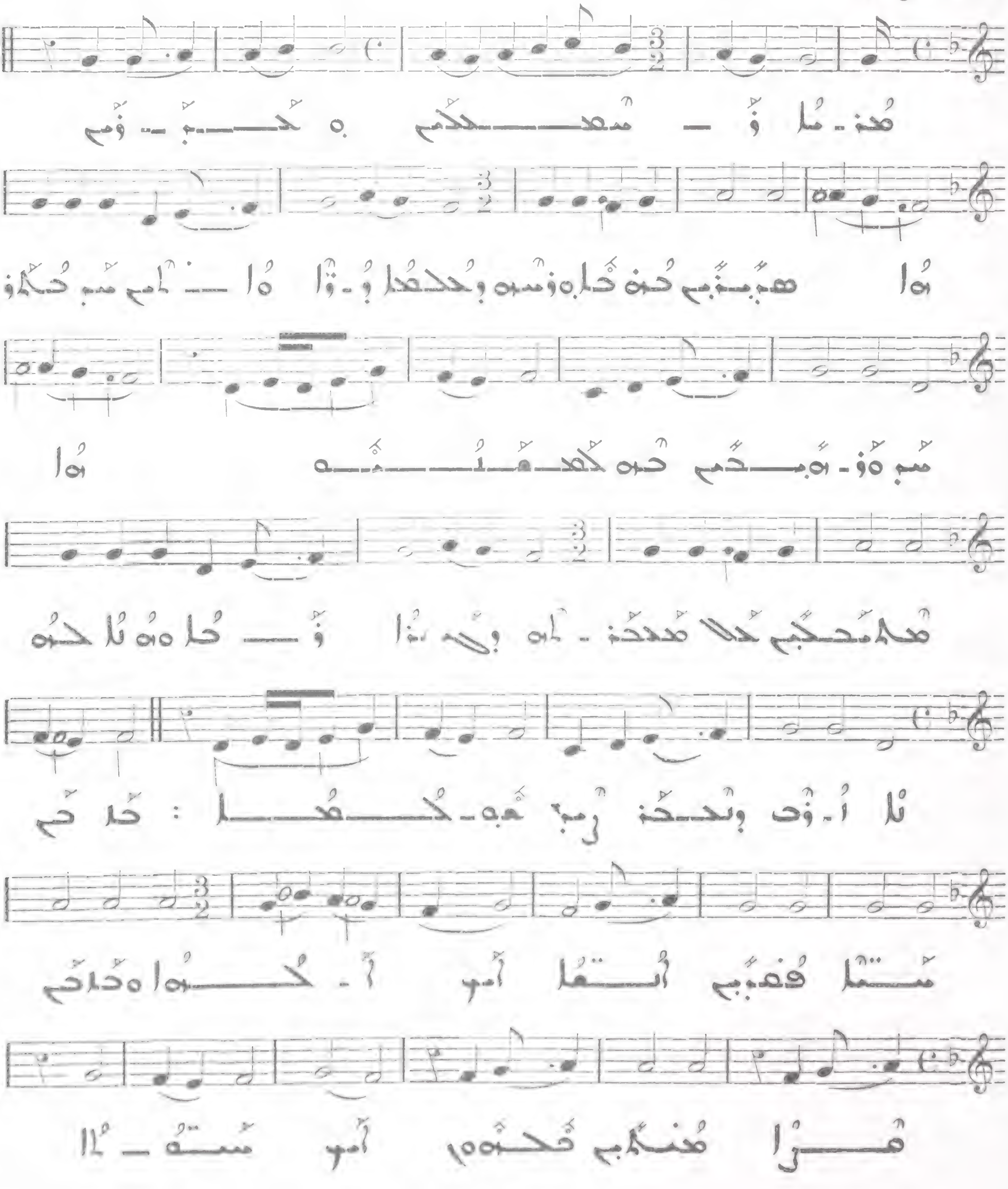


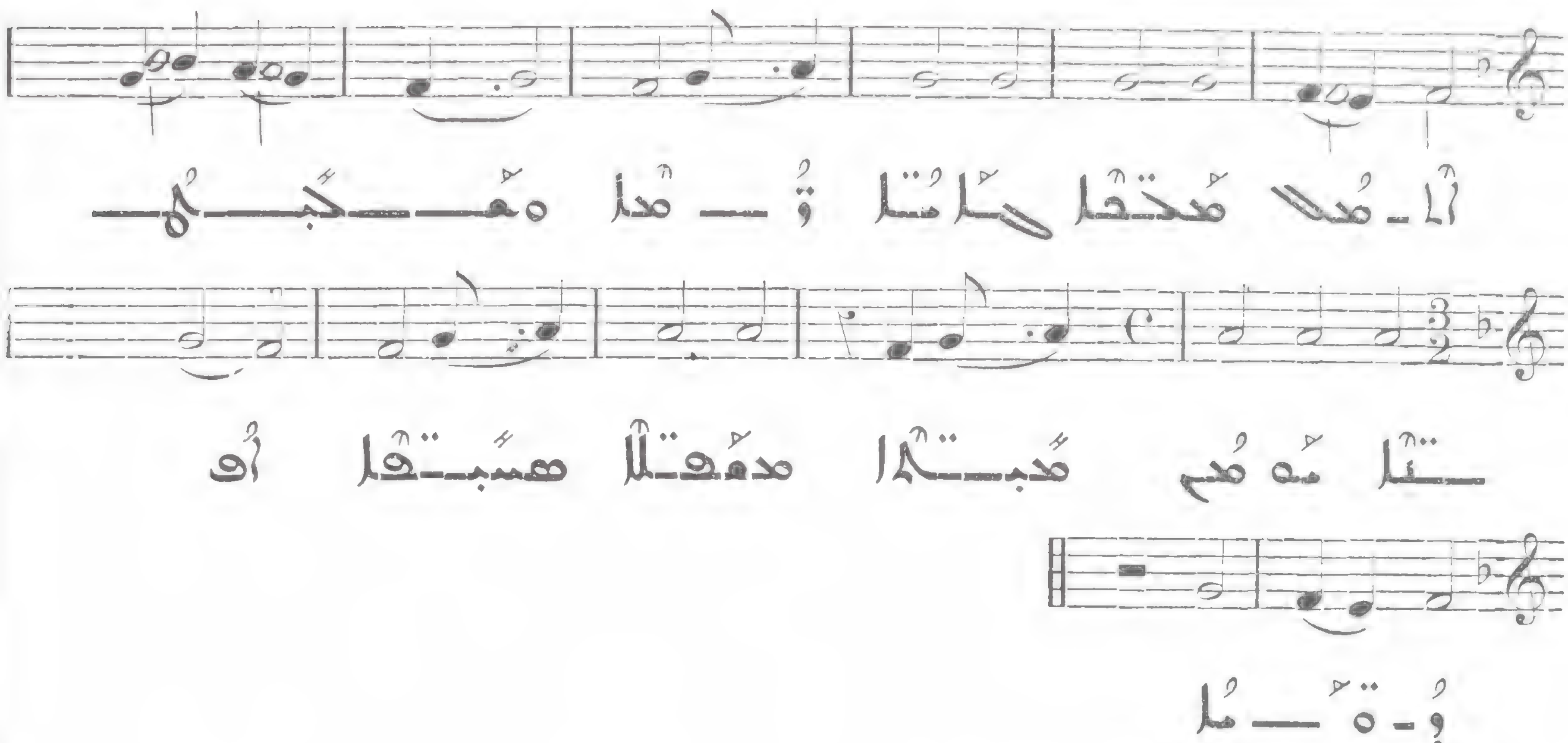


ܒܥܘܬܐ ܡܫܘܒܚܬܐ ܕܪܡܫܐ ܕܫܒܬܐ 63

Allegro molto

I

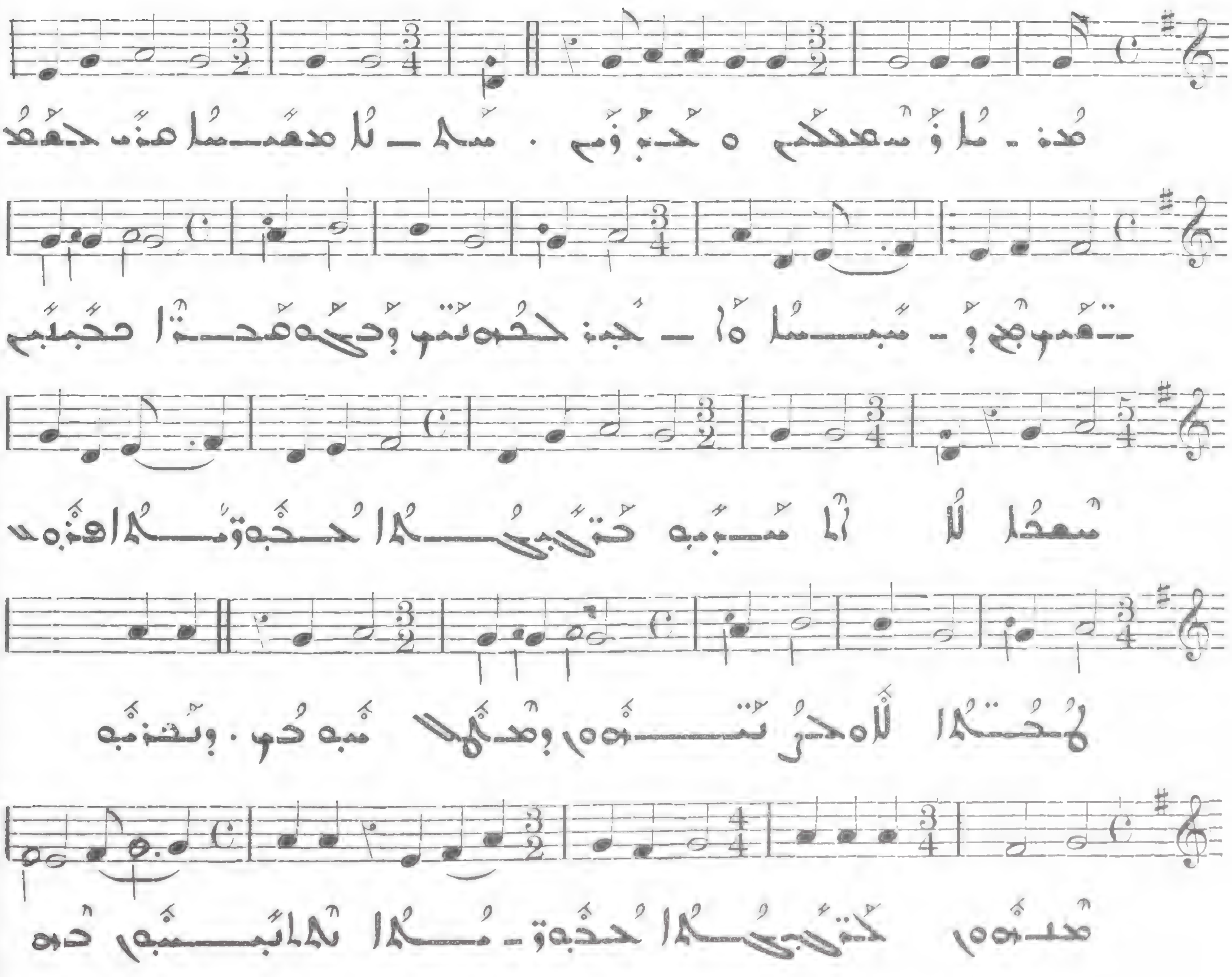


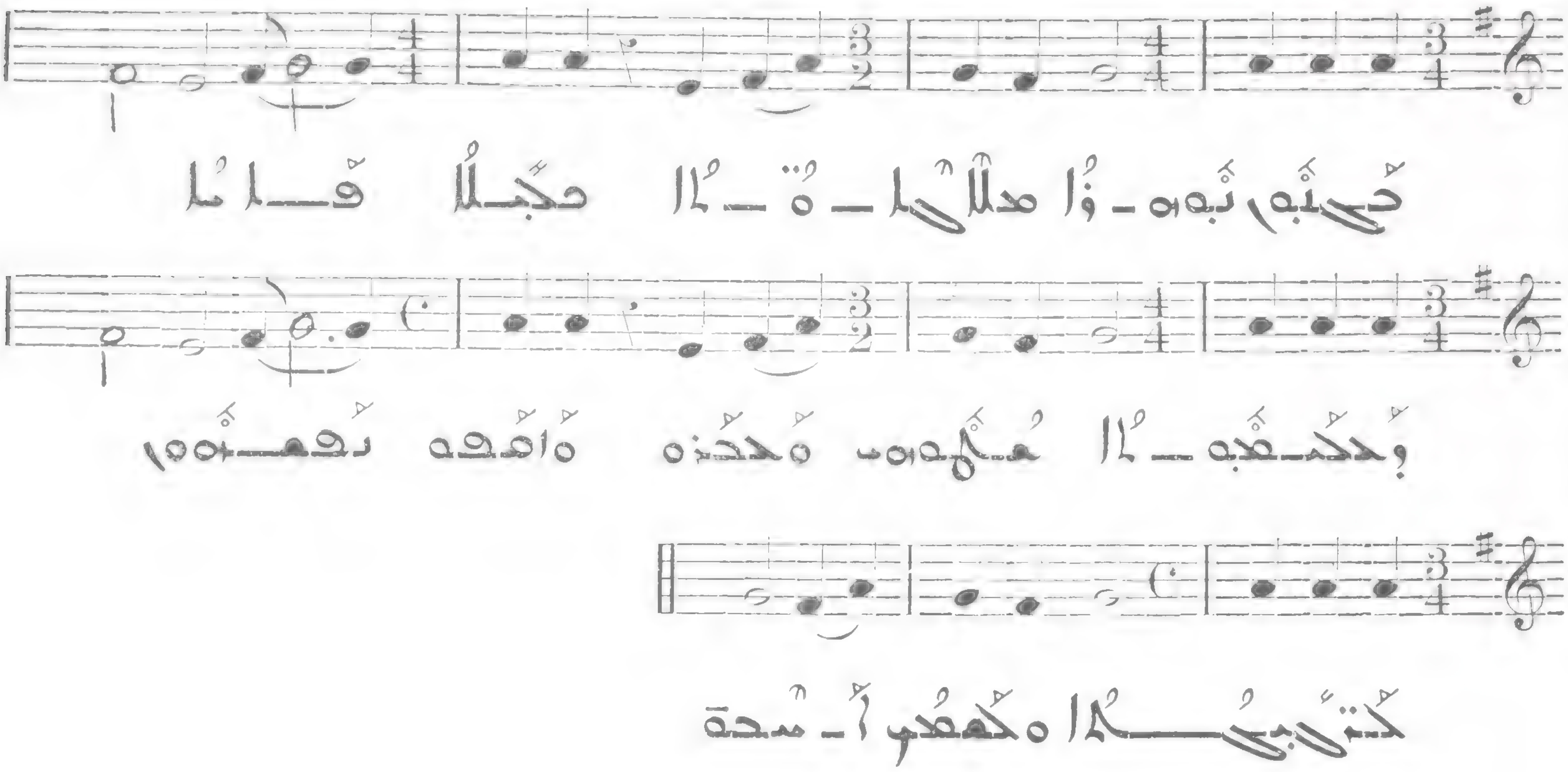


ܩܘܠܐ ܡܘܕܥܢܘܬܐ ܕܢܘܗܪܐ ܕܫܒܬܐ 64

All. moderato

VIII





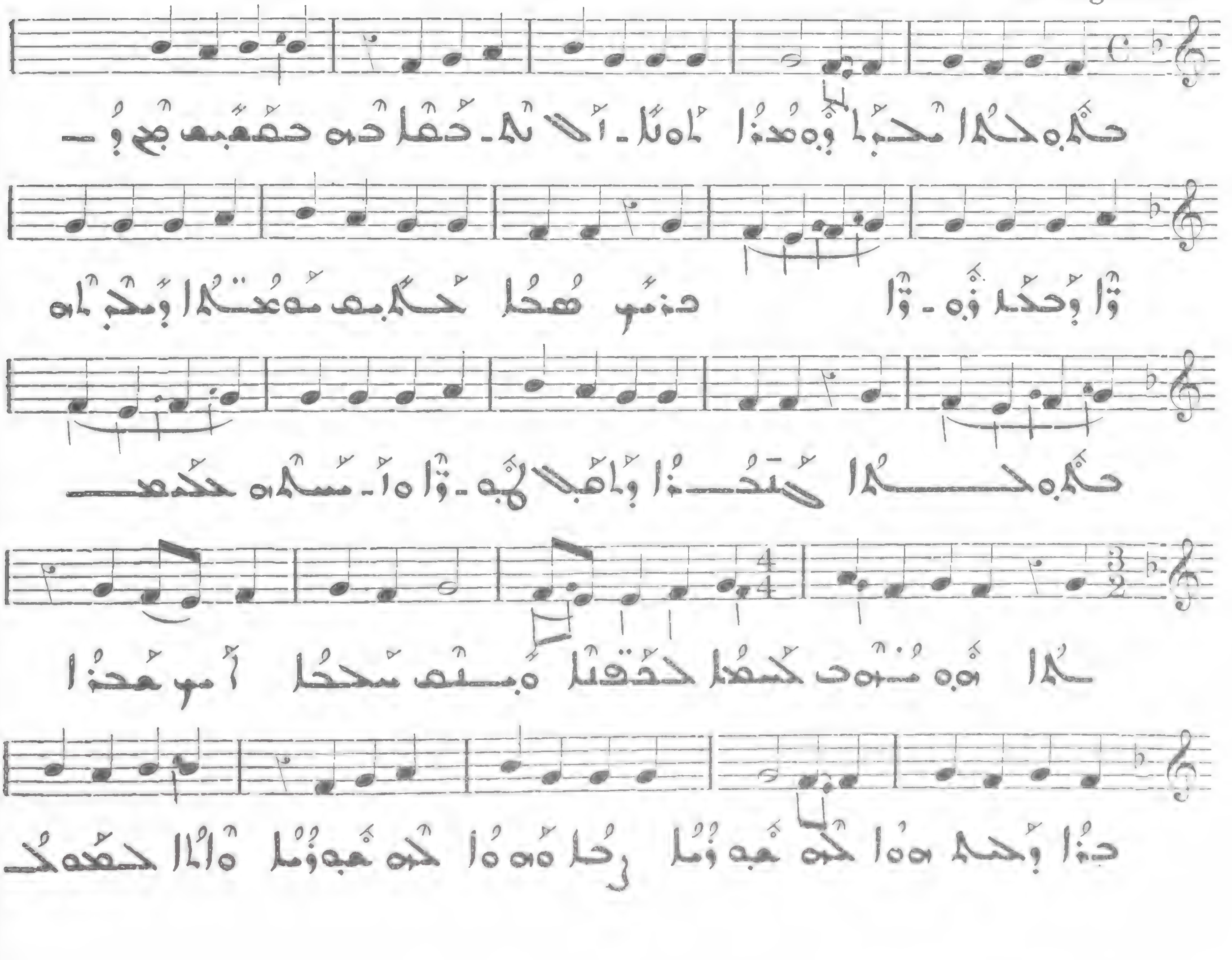
II

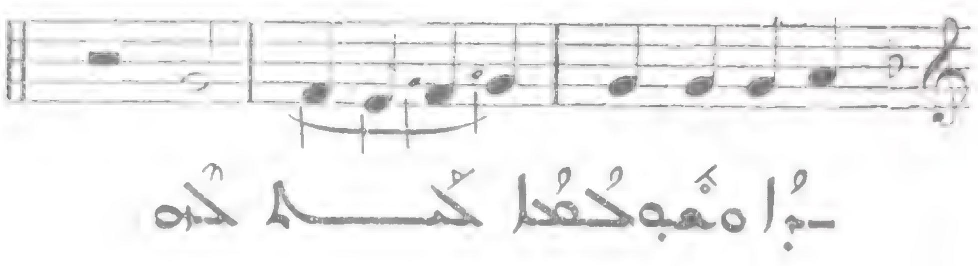
ܩ̈ܠܐ

DEUXIÈME CATEGORIE D'HYMNES : LES "QOLÉ„

ܩ̈ܠܐ ܫܗܪ̈ܝܐ

1° « LES QOLÉ CHAHROYÉ »





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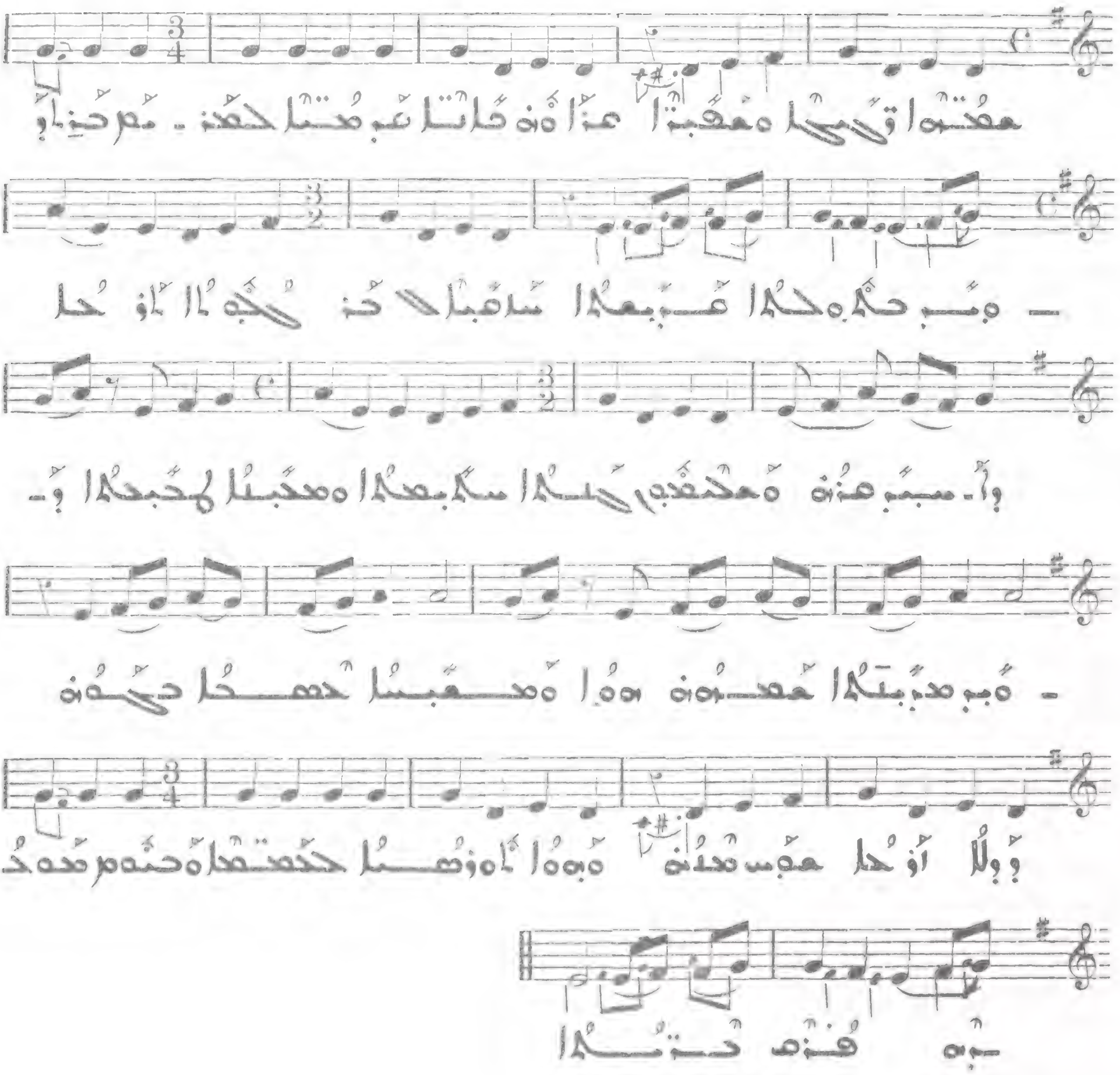
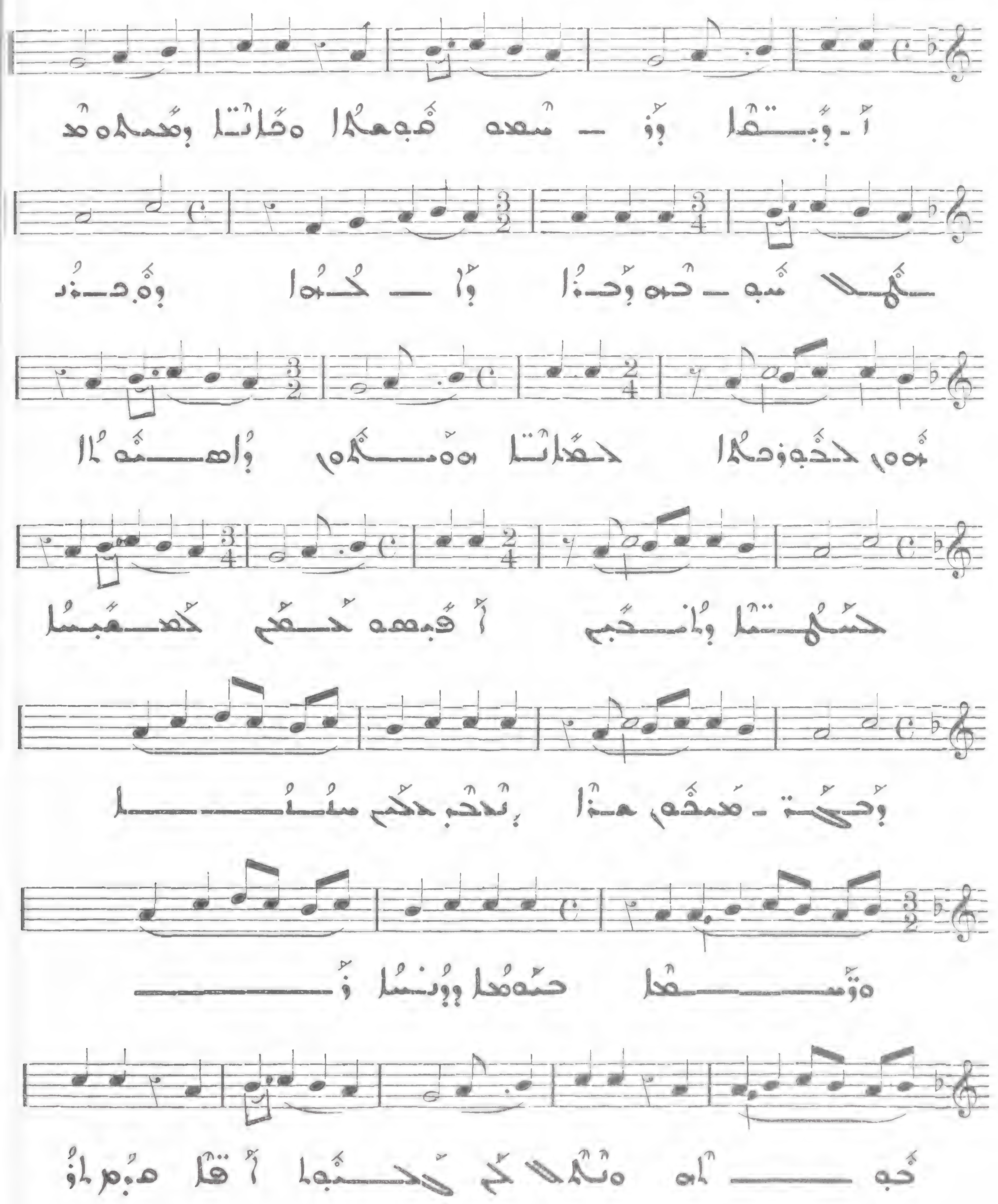
Allegro

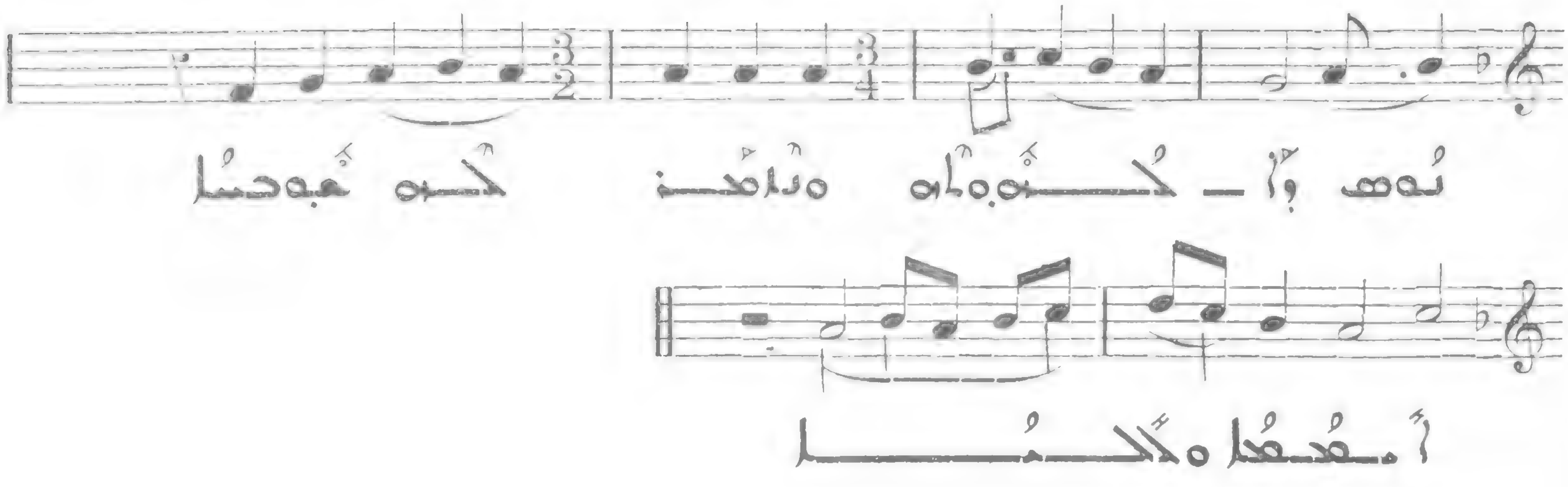


67

Allegro molto

III





68

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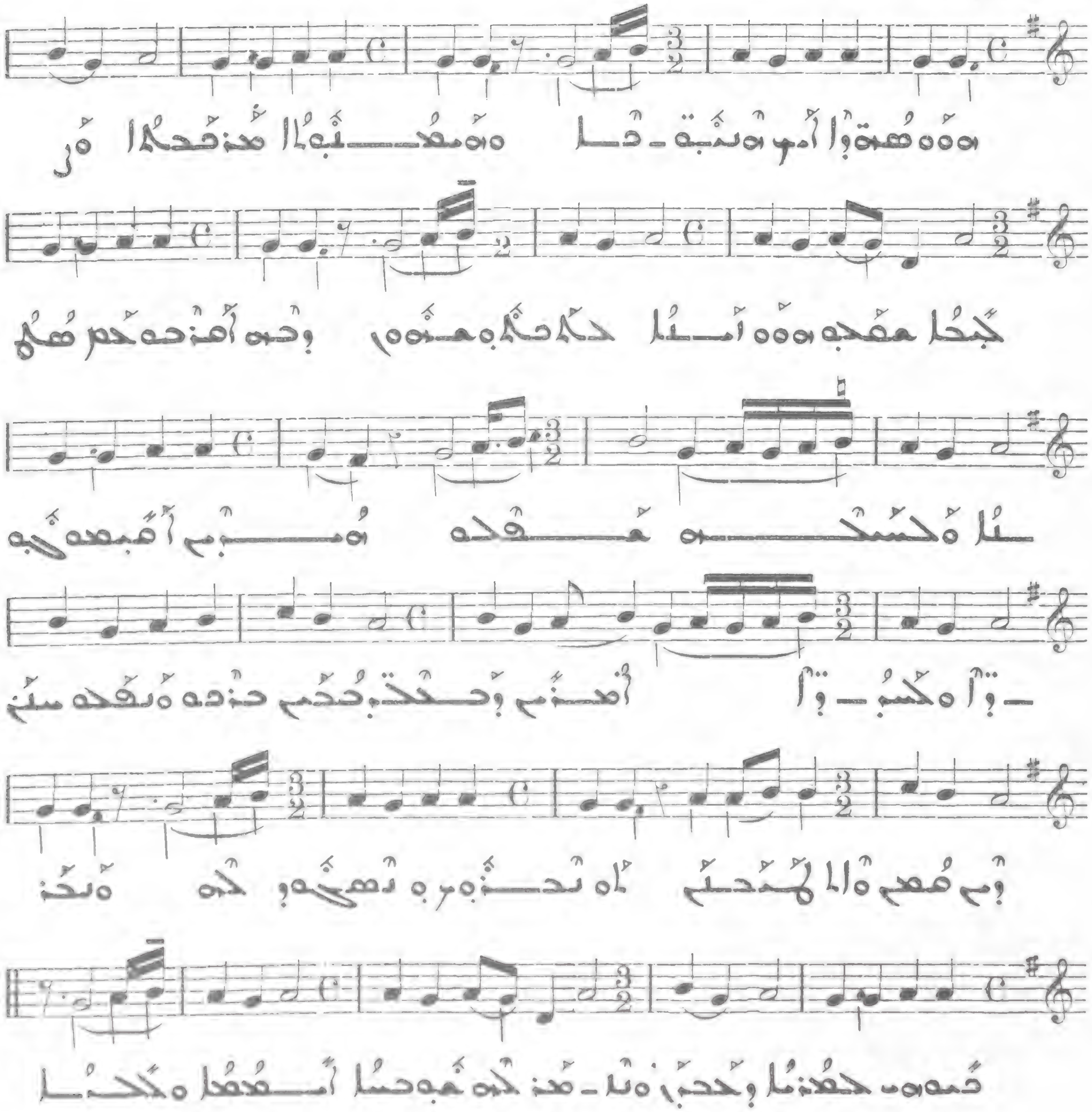
Allegro molto

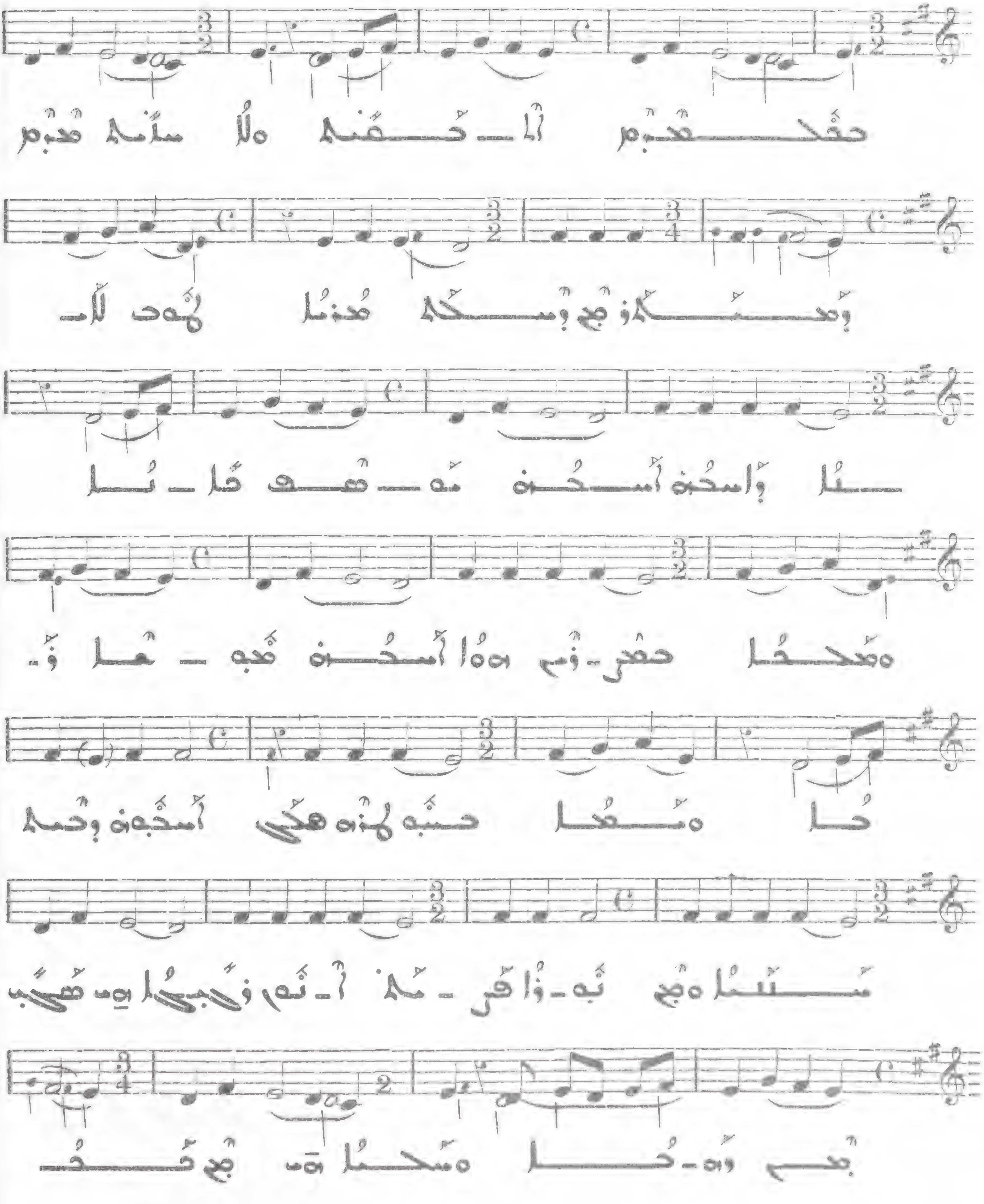
IV

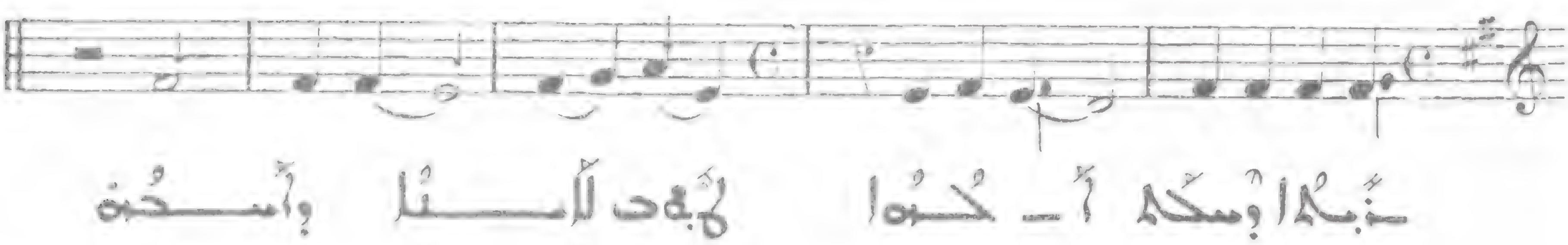


69

Allegro molto

V





70

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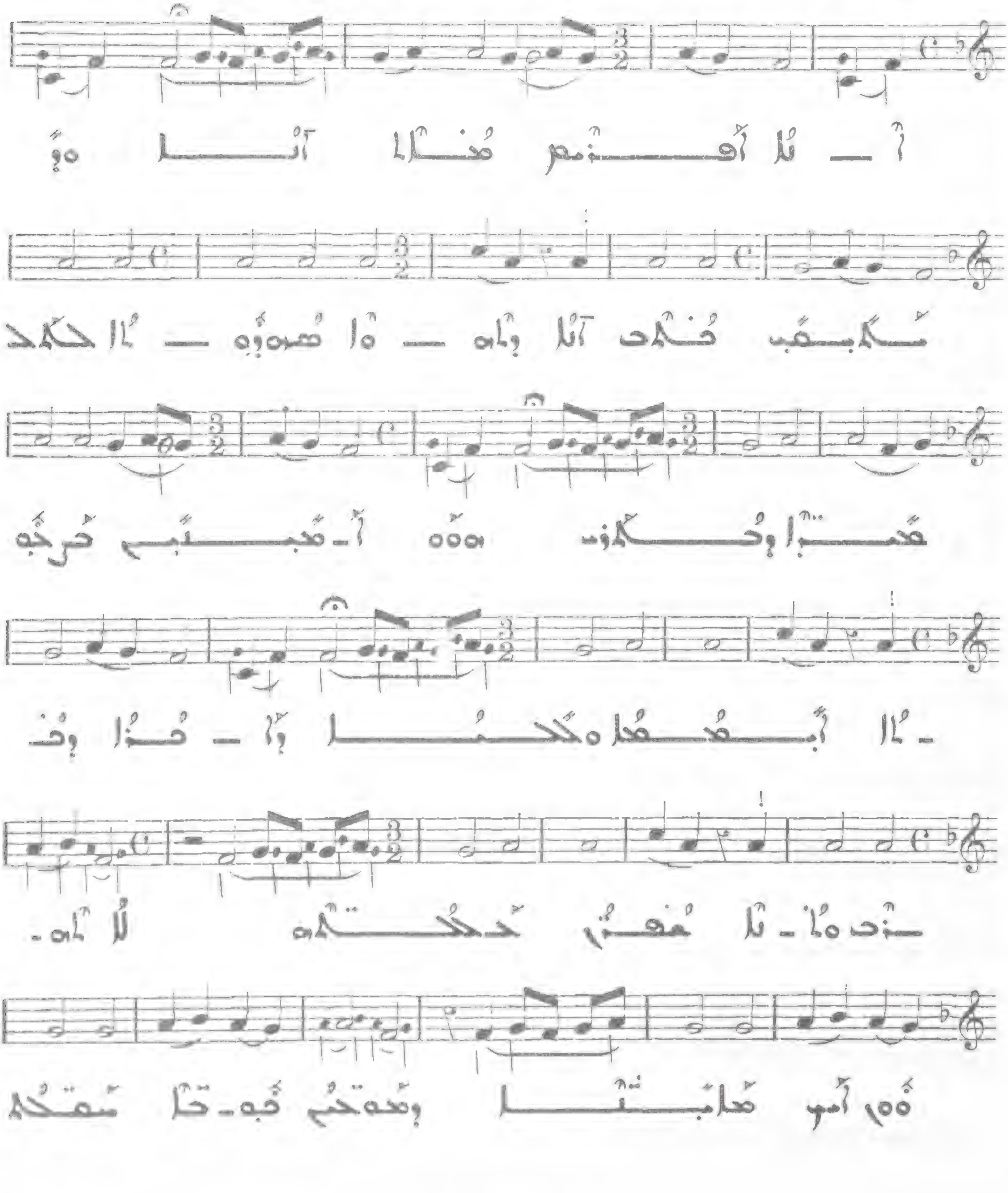
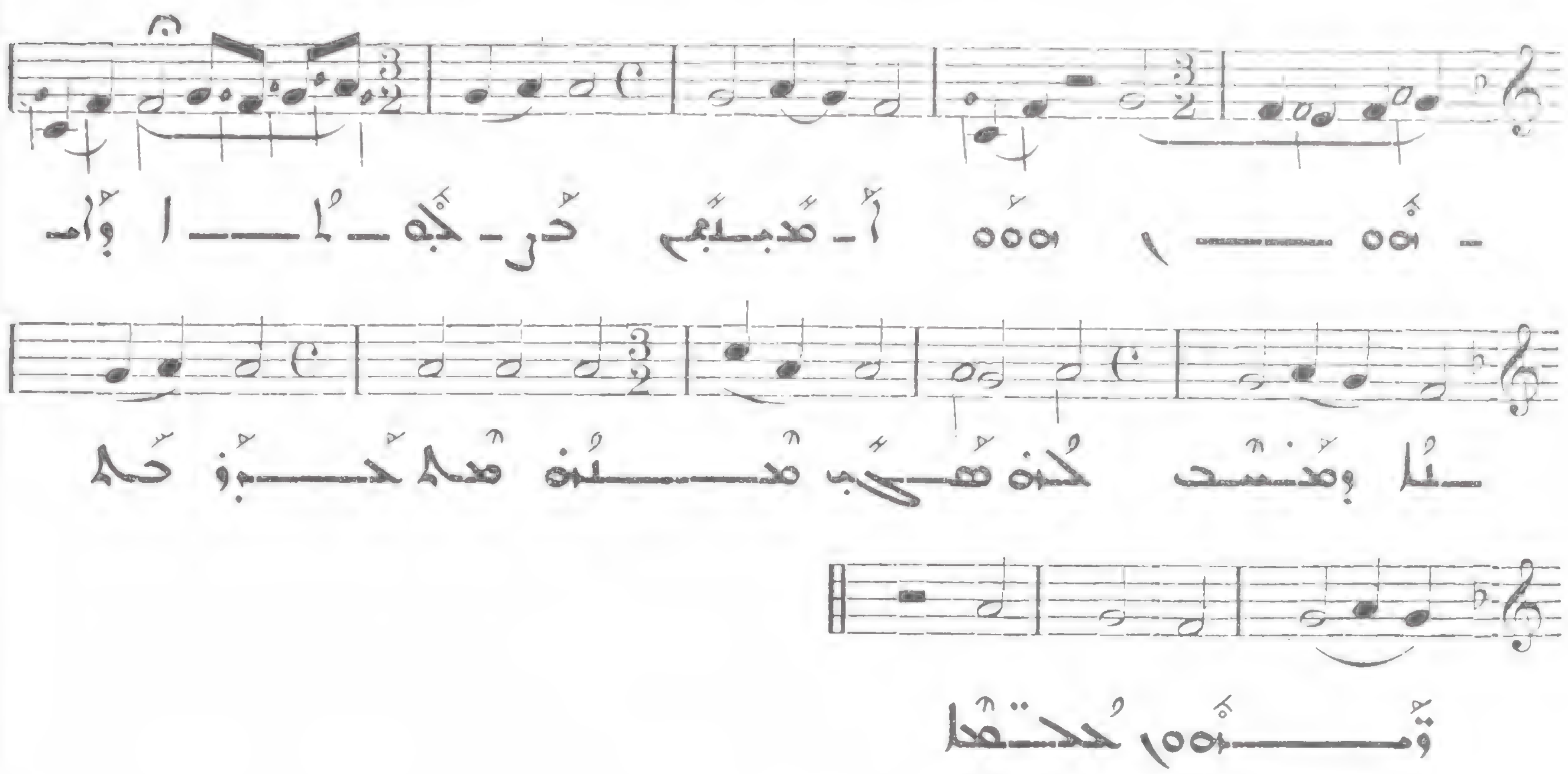
Allegro molto

VI





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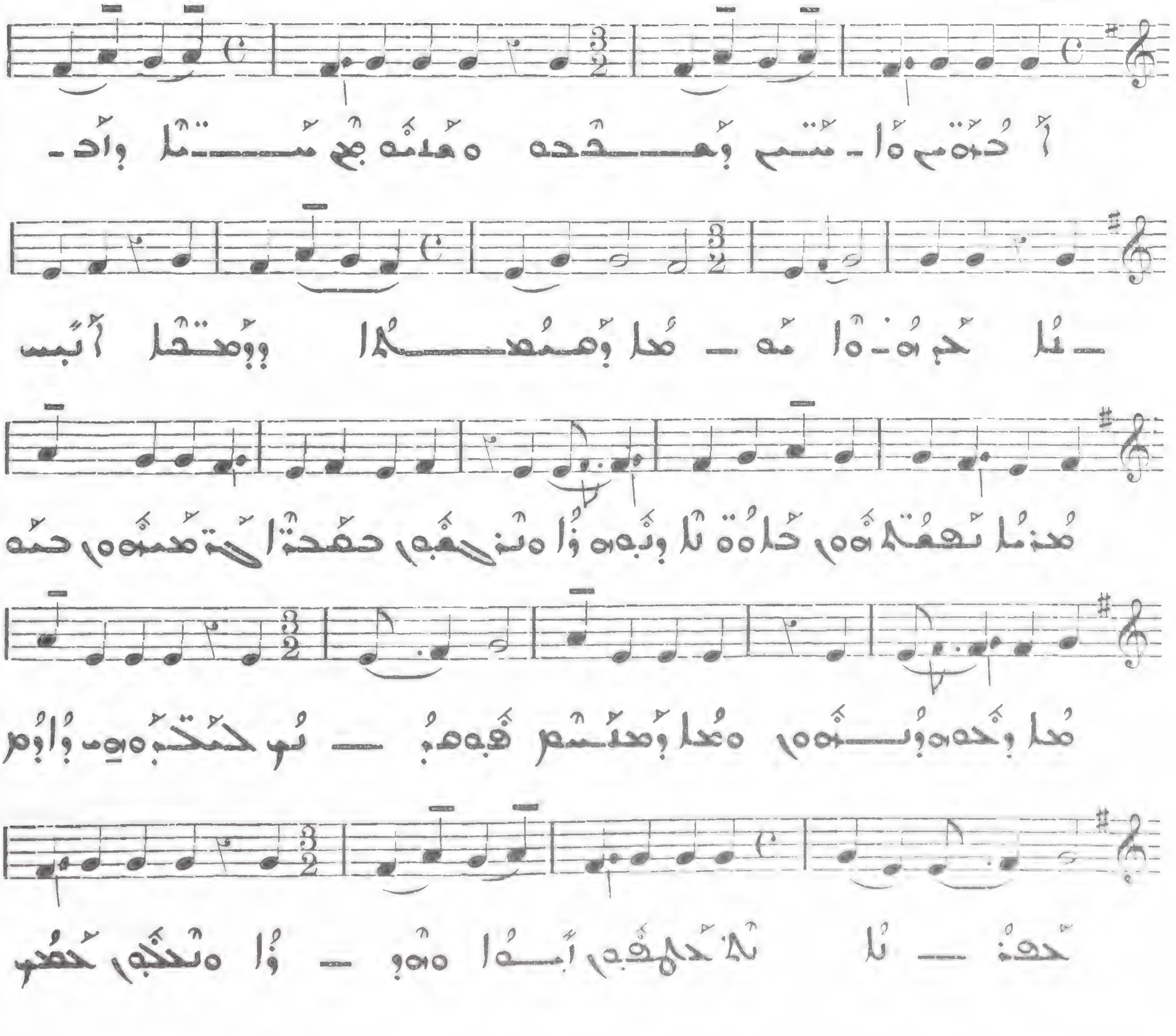
71

Allegro molto

VII



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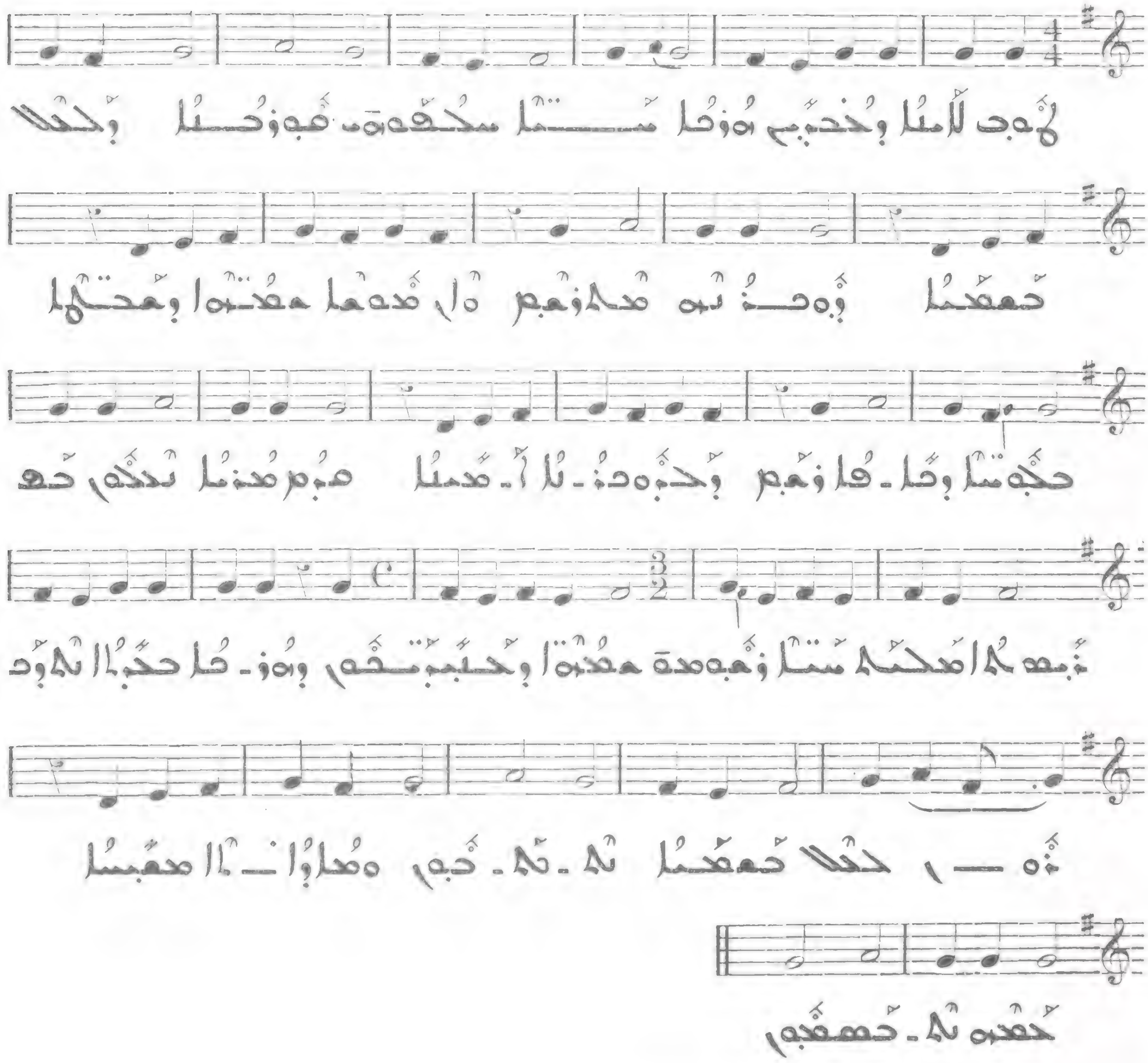
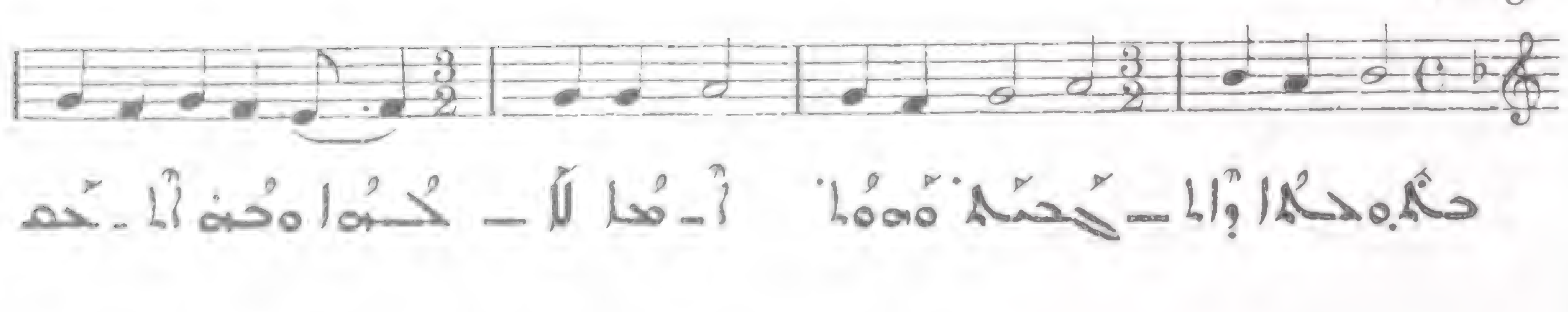
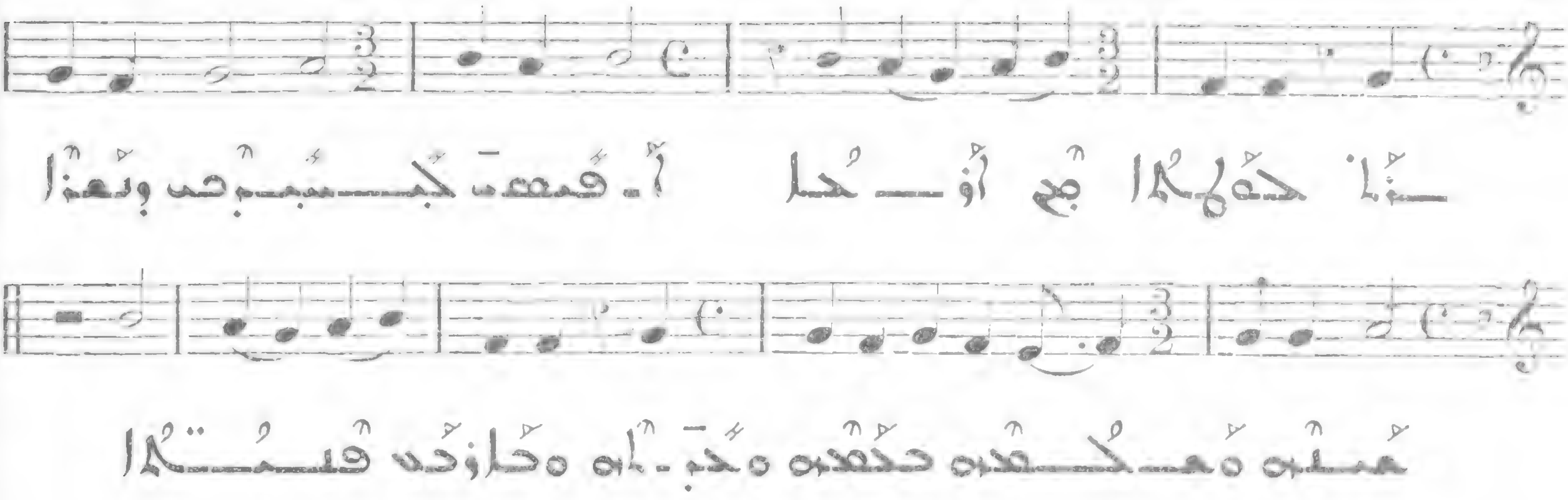
Allegro moderato



Allegro





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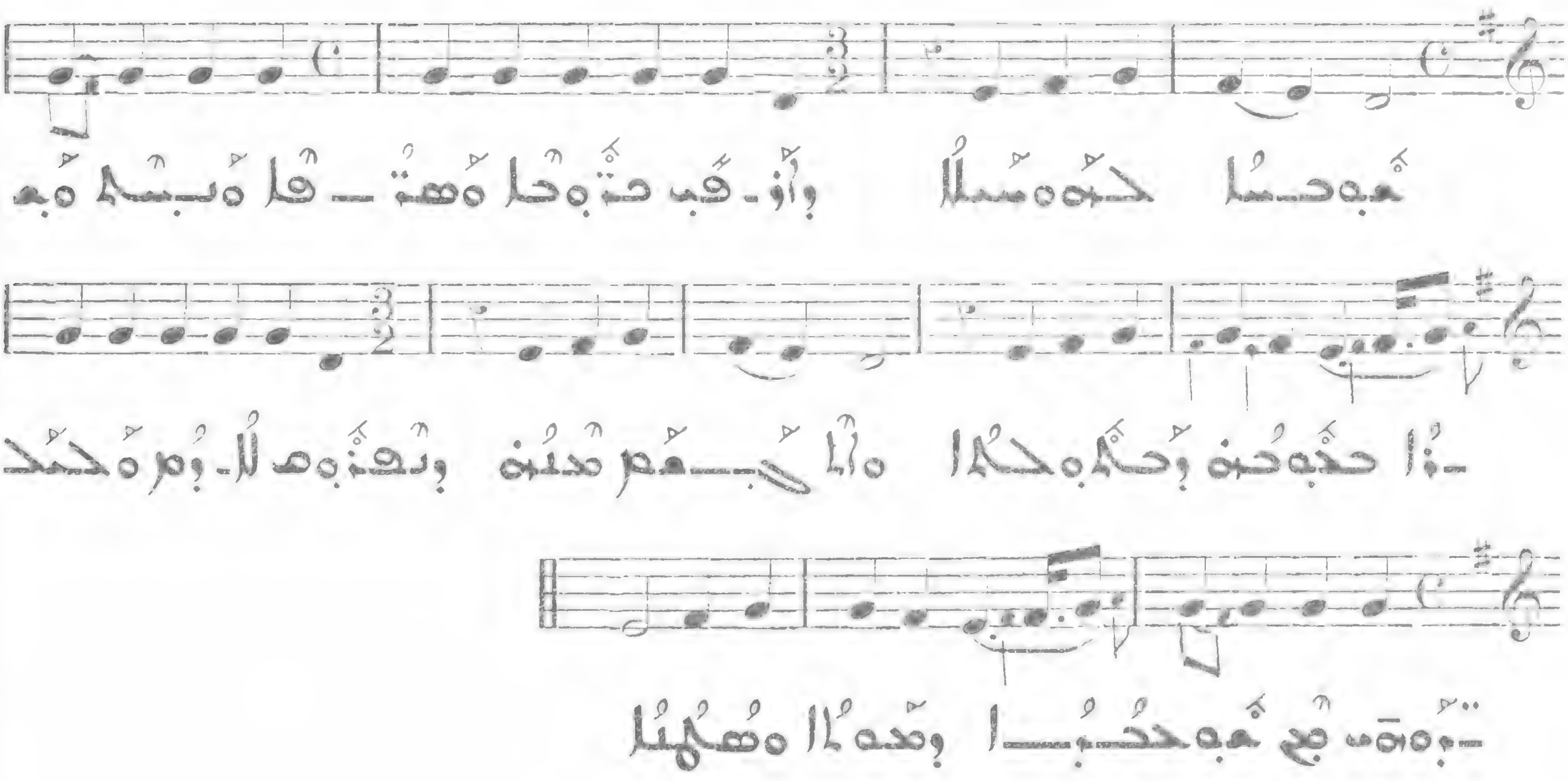
74

Allegro

II



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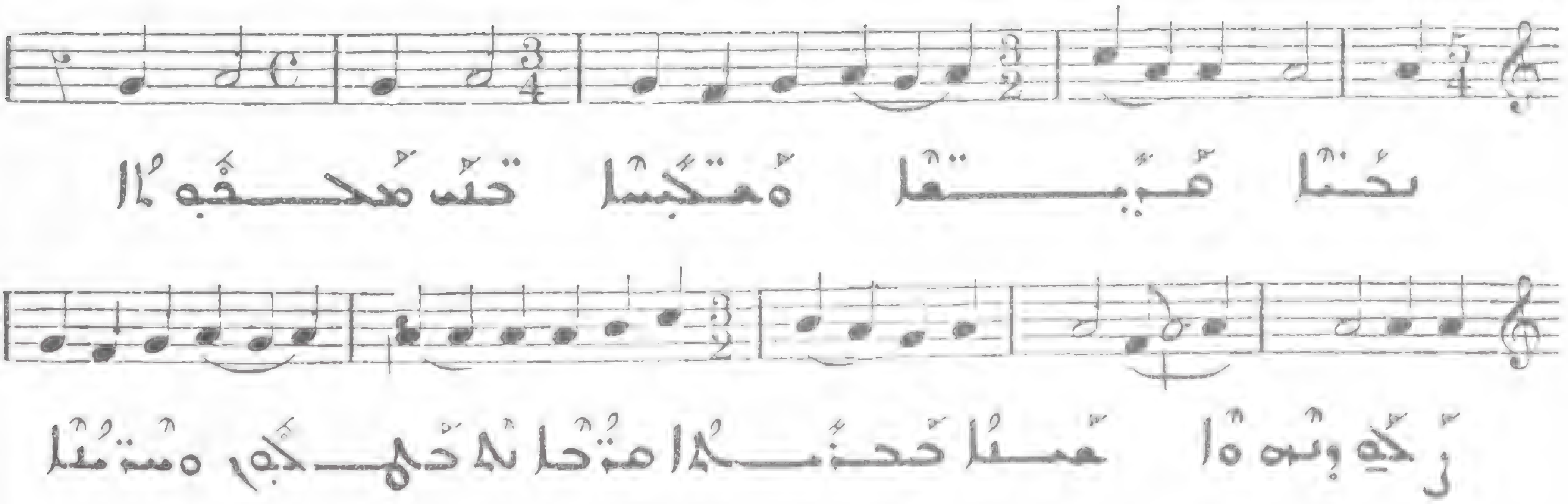
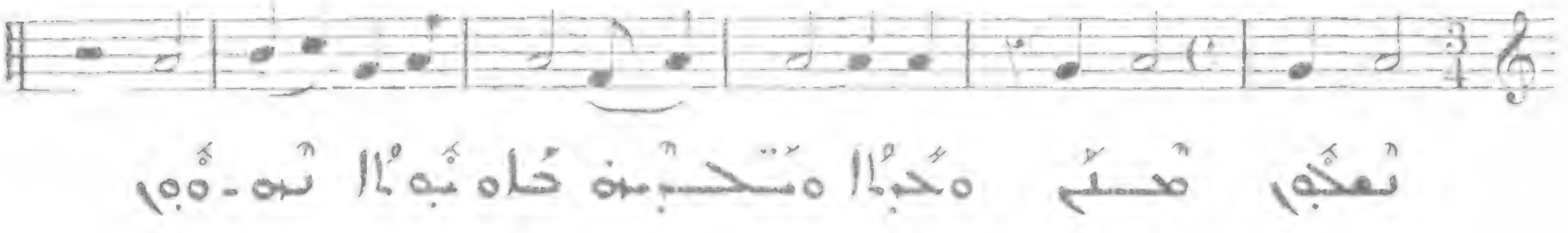
75

All. molto

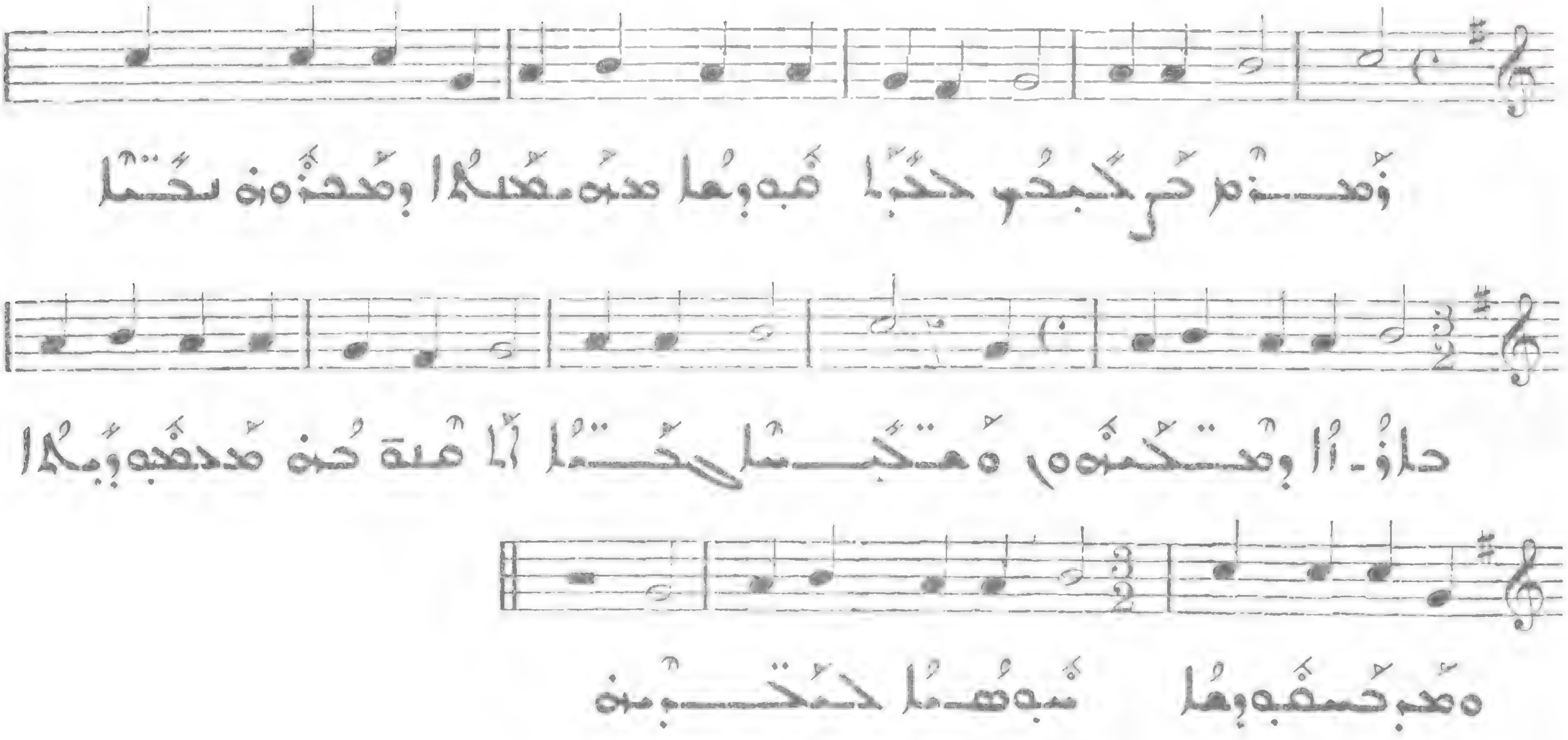
III





76

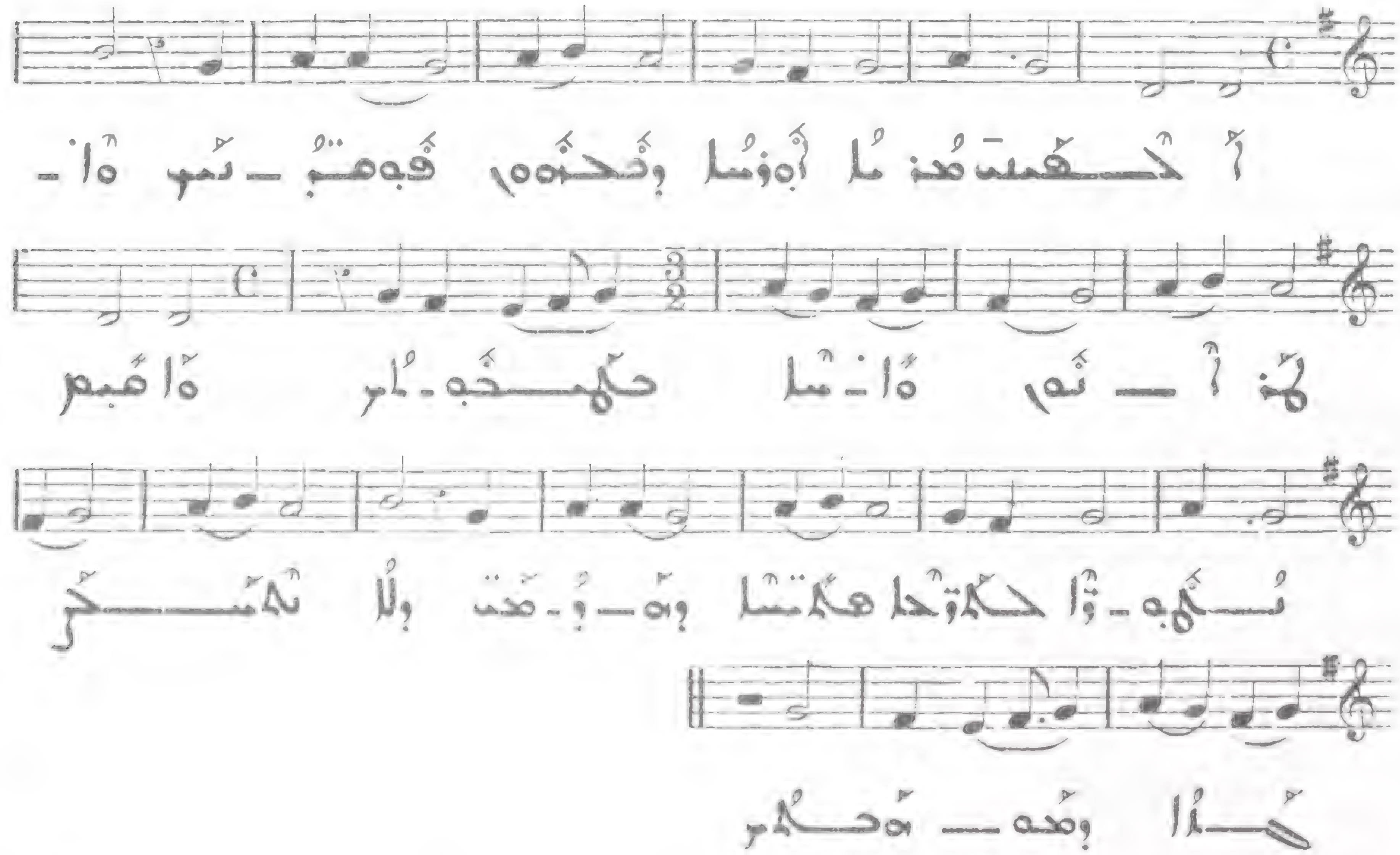
Allegro molto



IV

77

Allegro molto

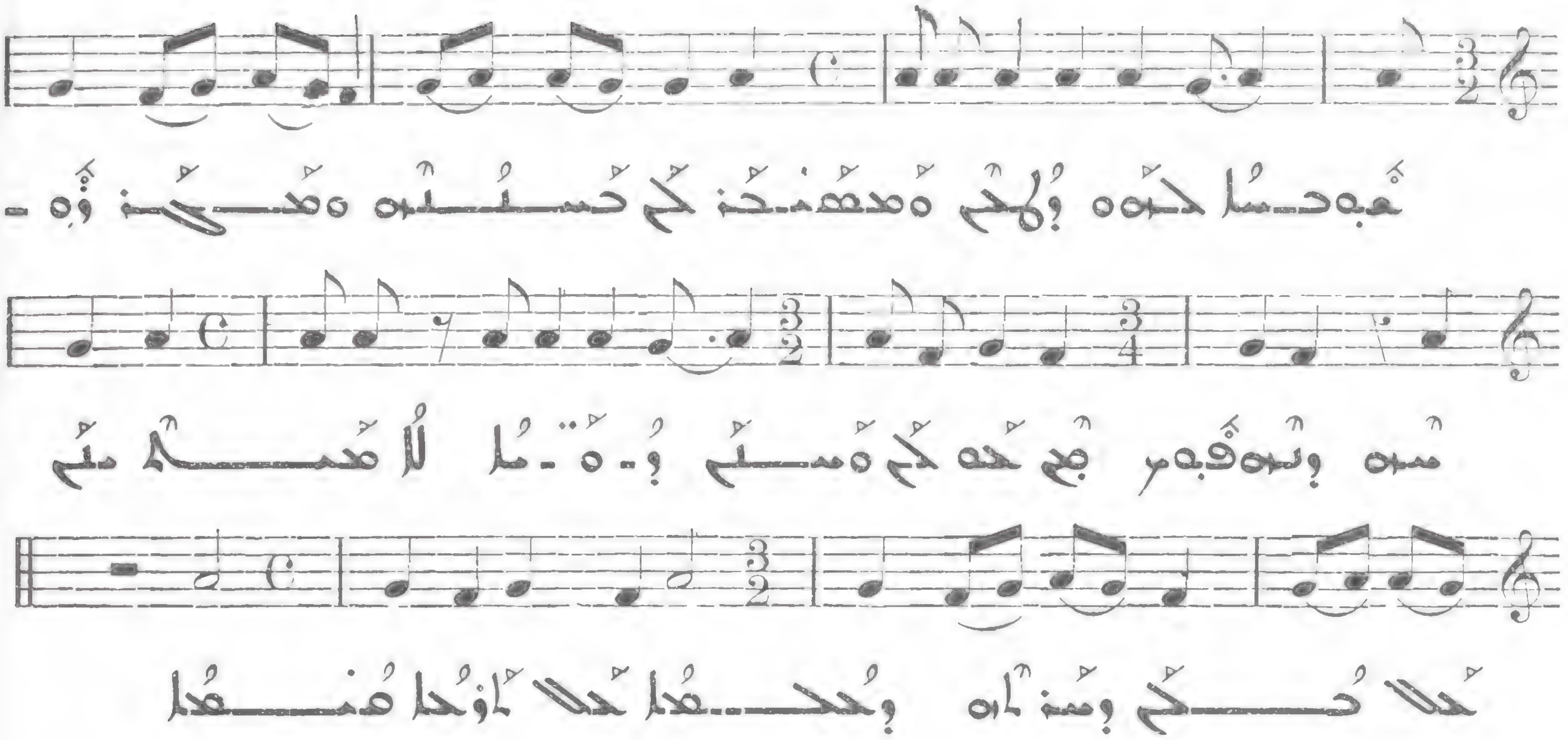


V

78

Allegretto

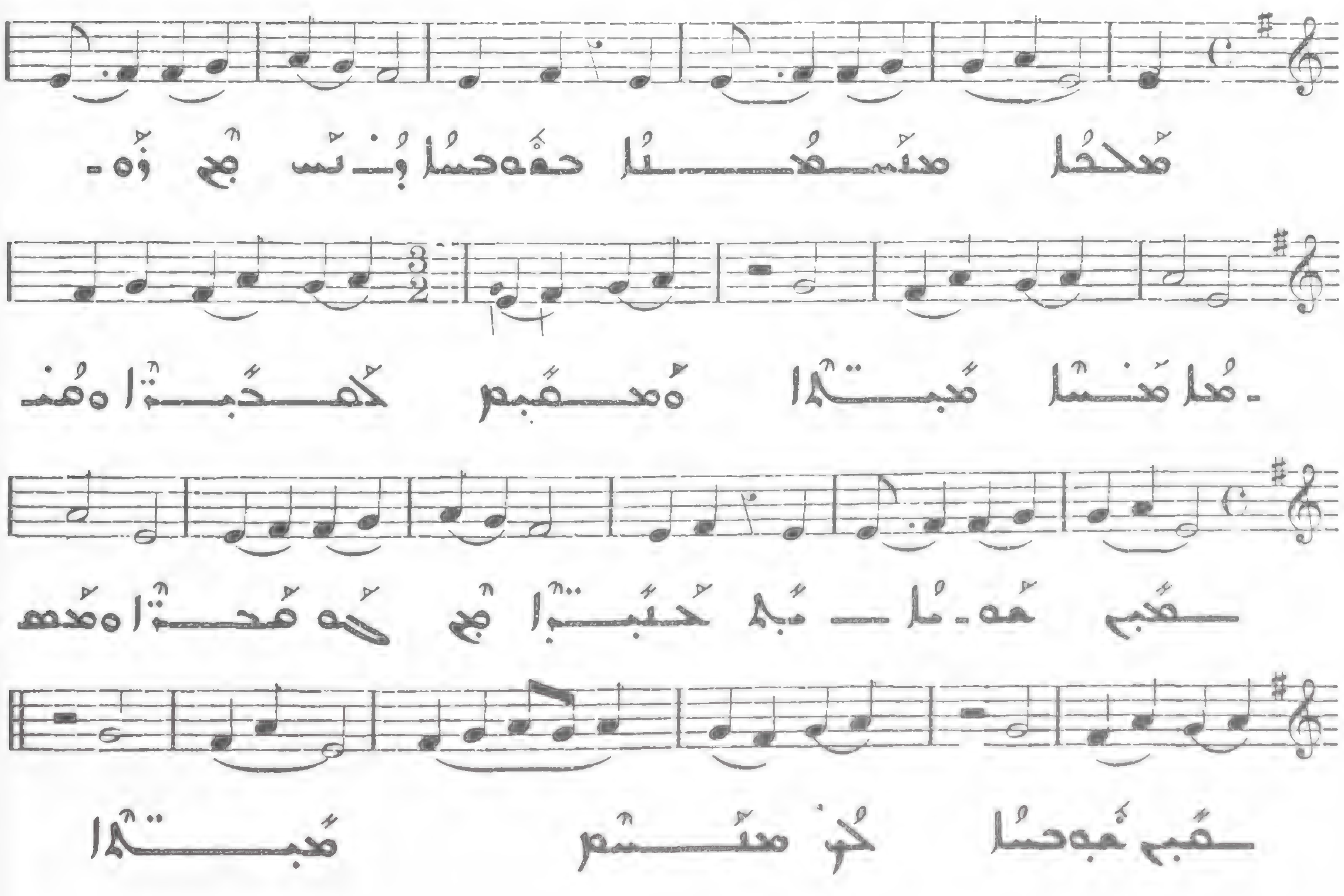
VI



79

Allegro molto

VII



80

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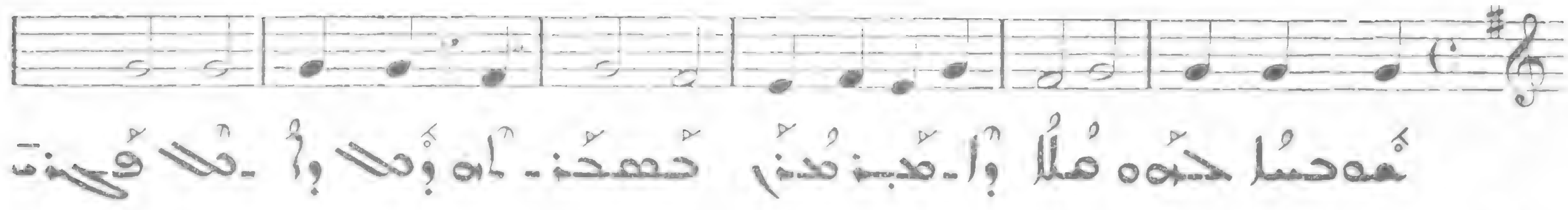
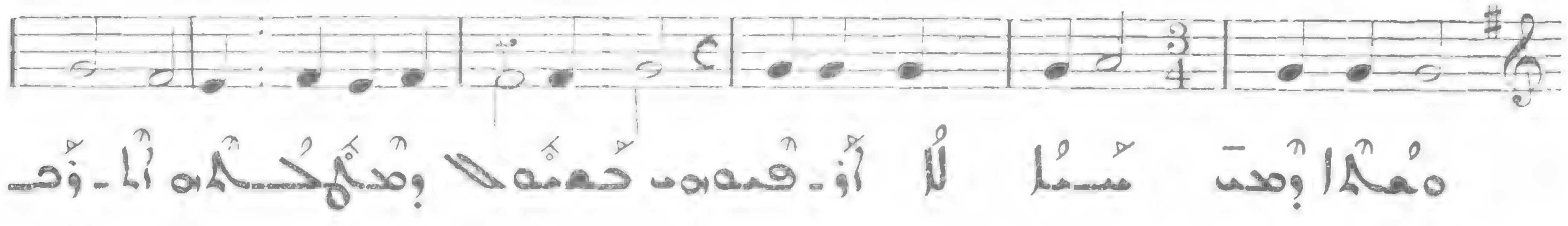
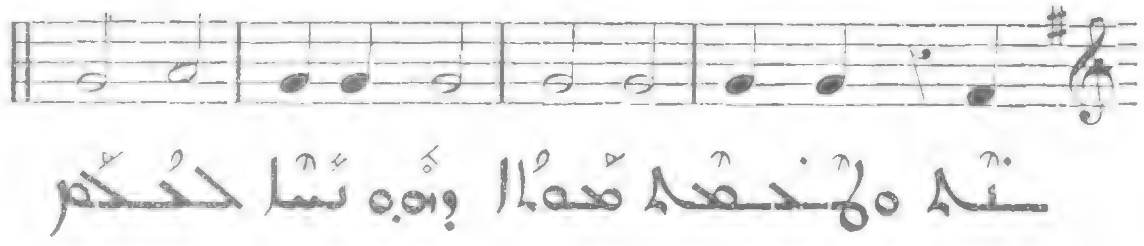
Allegro

VII



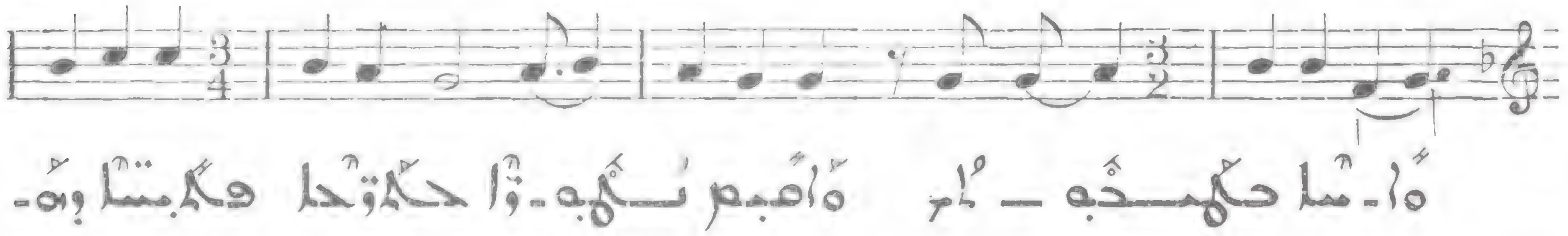


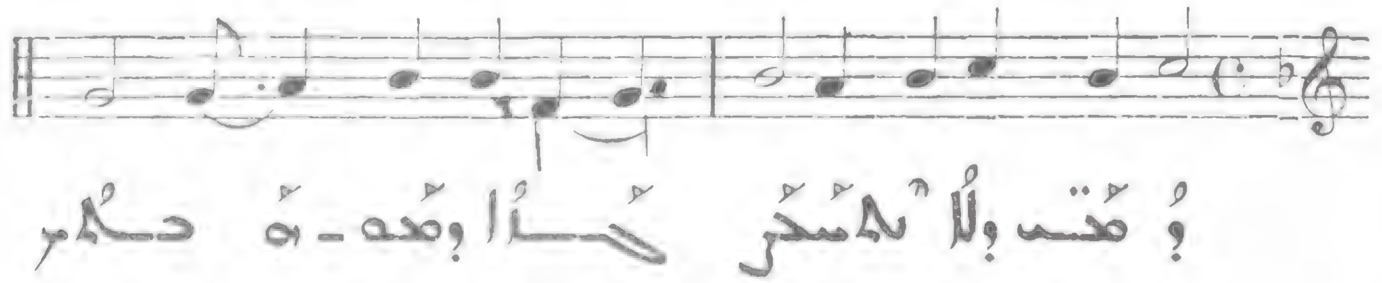


8

ܕܙܘܡܪܐ ܗܘܐ ܕܐܘܡܢܐ

Allegro molto

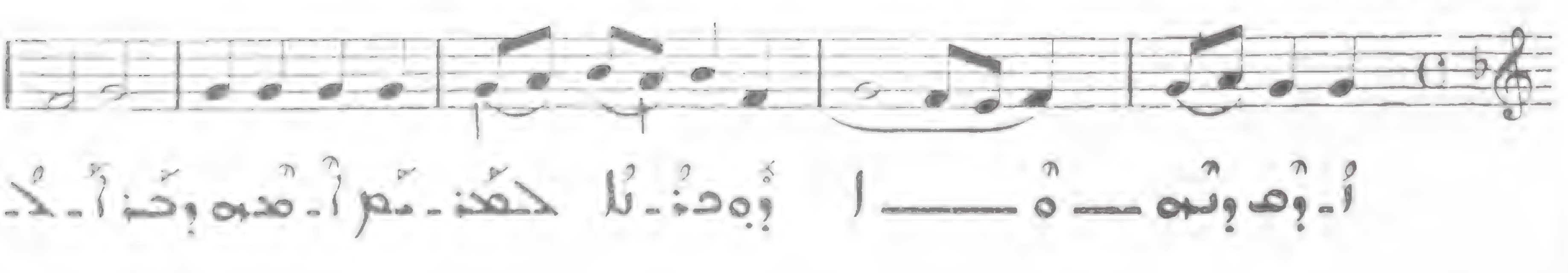


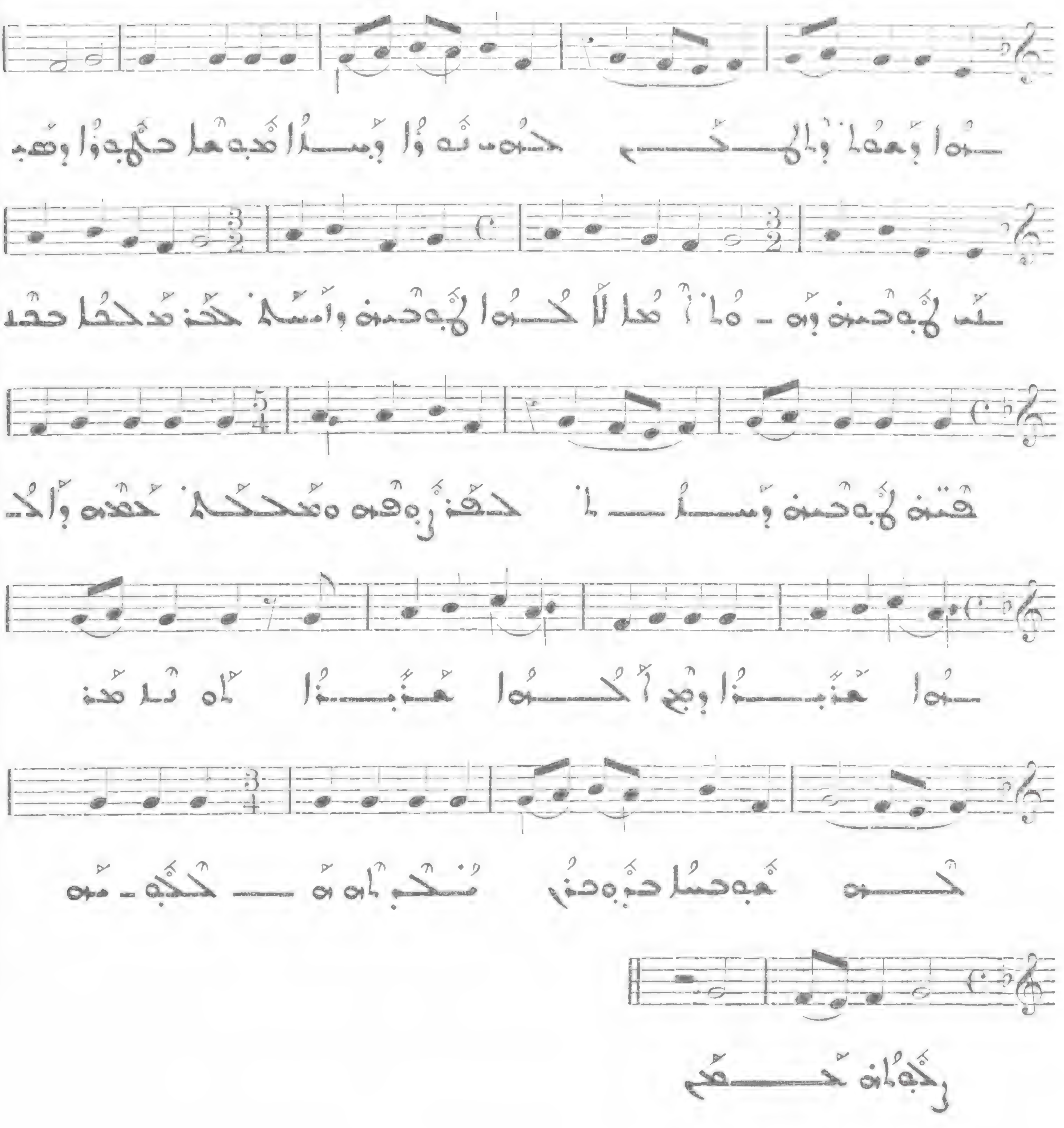


8

ܩܠܐ ܕܐܘܪܗ ܕܢܘܗܪܐ : ܐ :

Allegro





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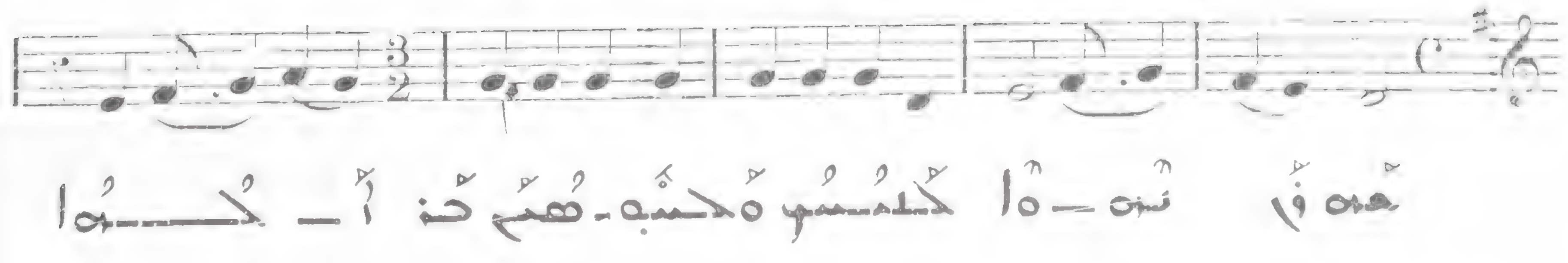
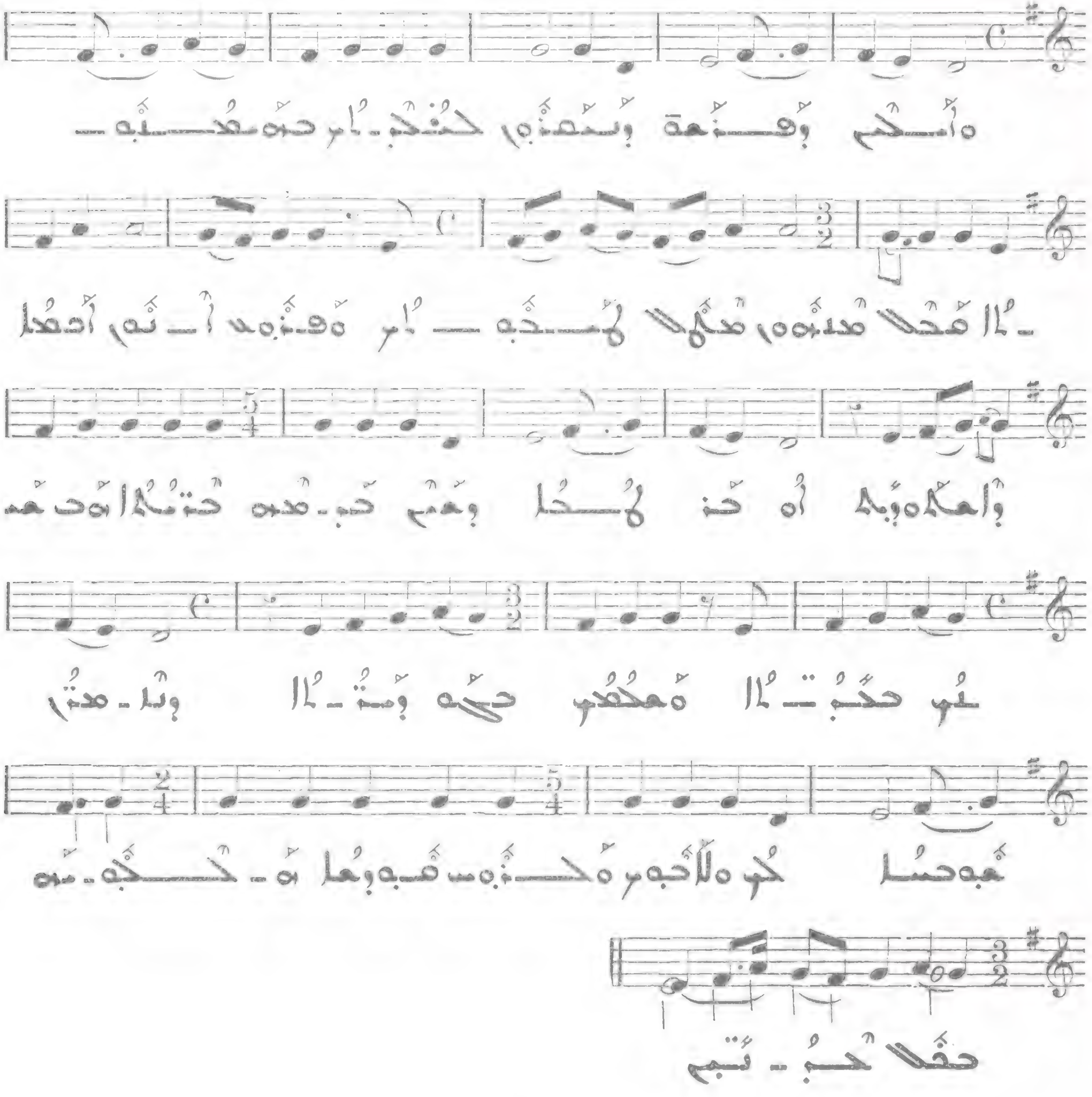
83

Allegro



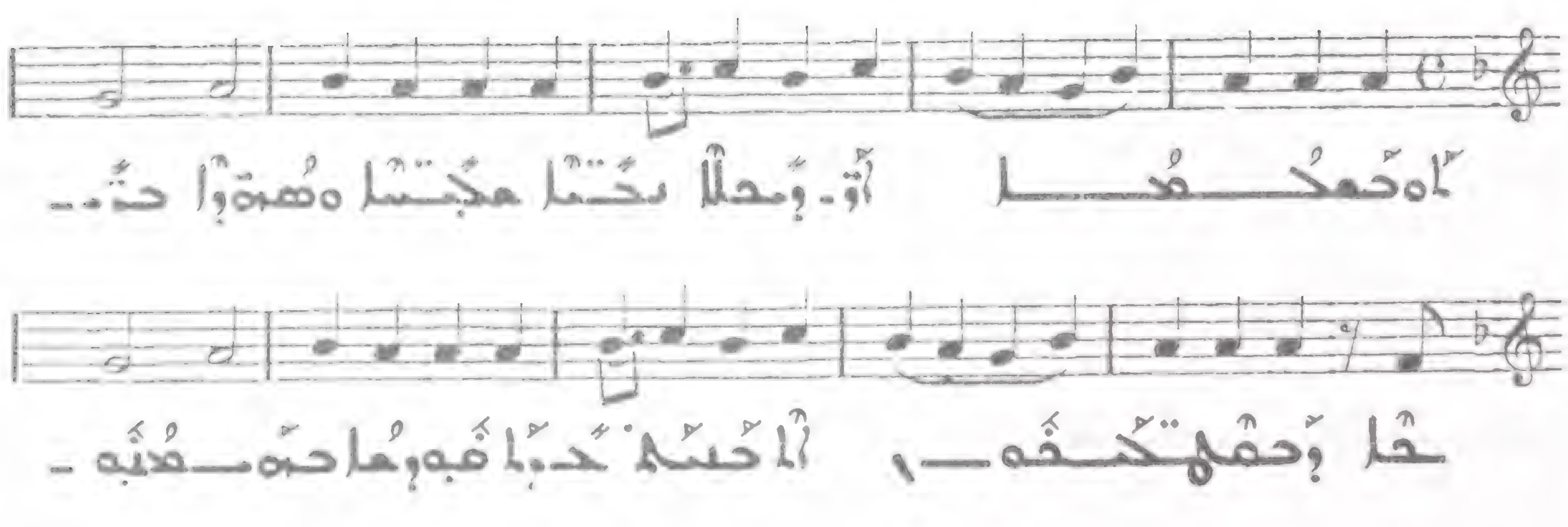
II

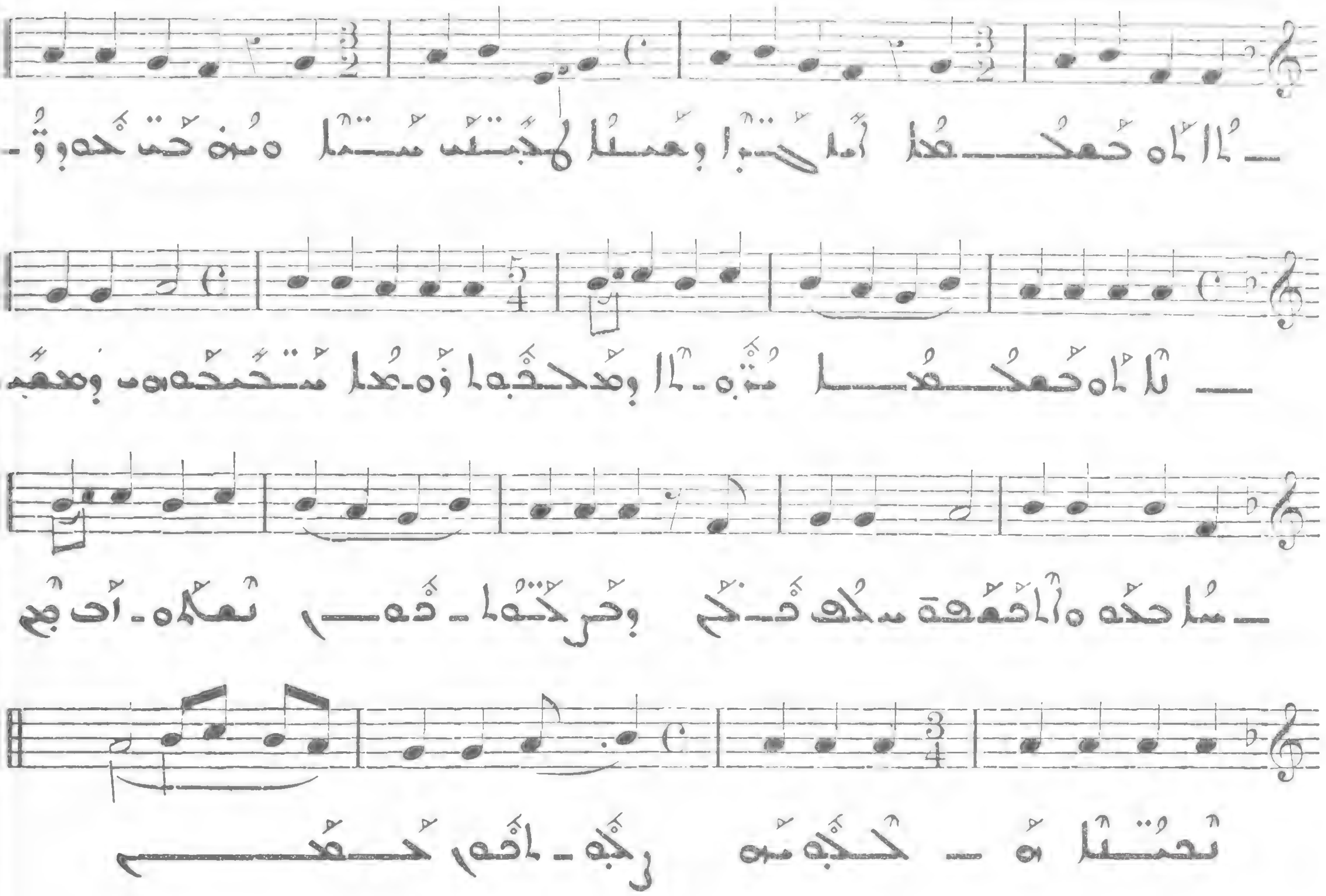


84

All. molto

III

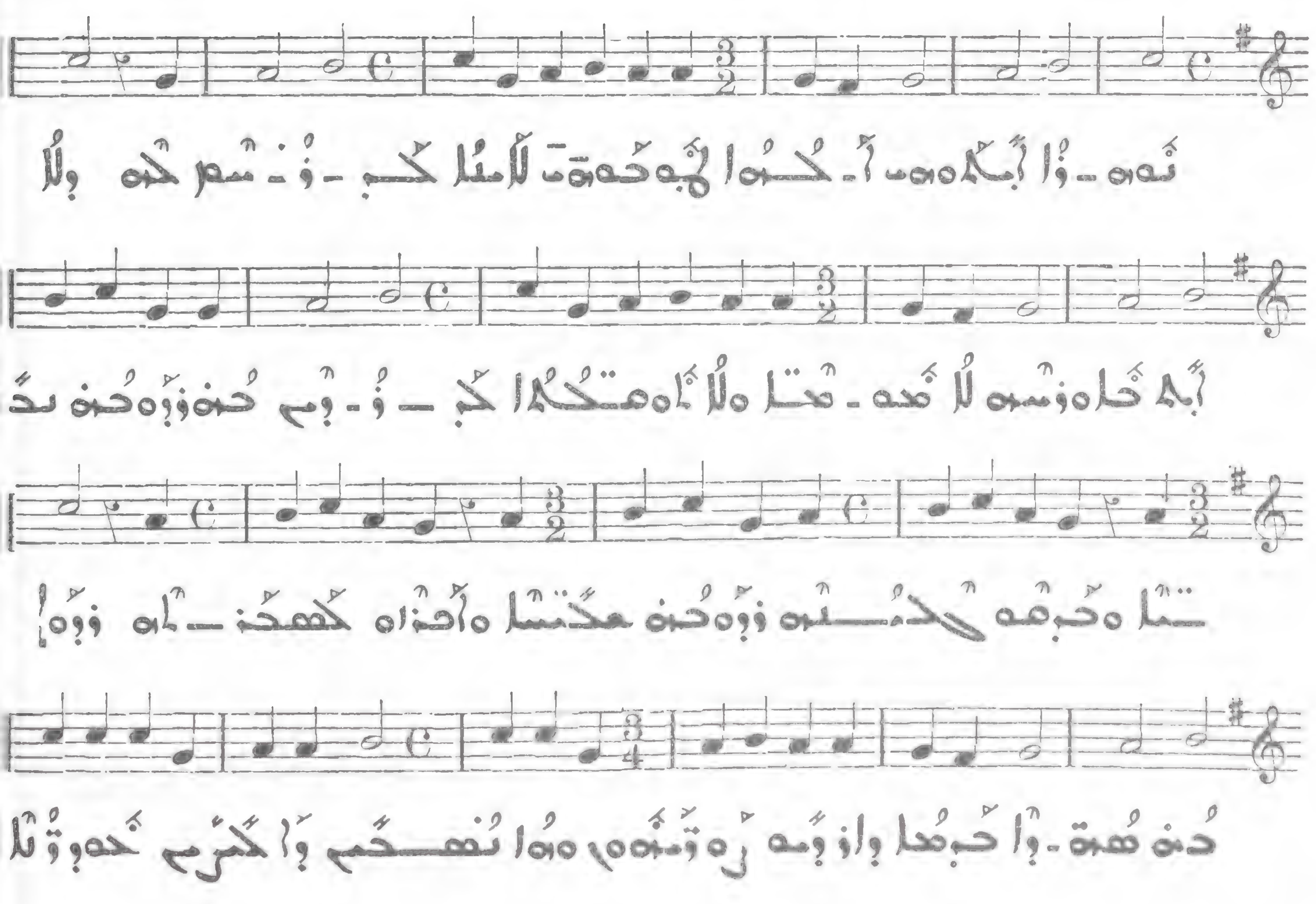


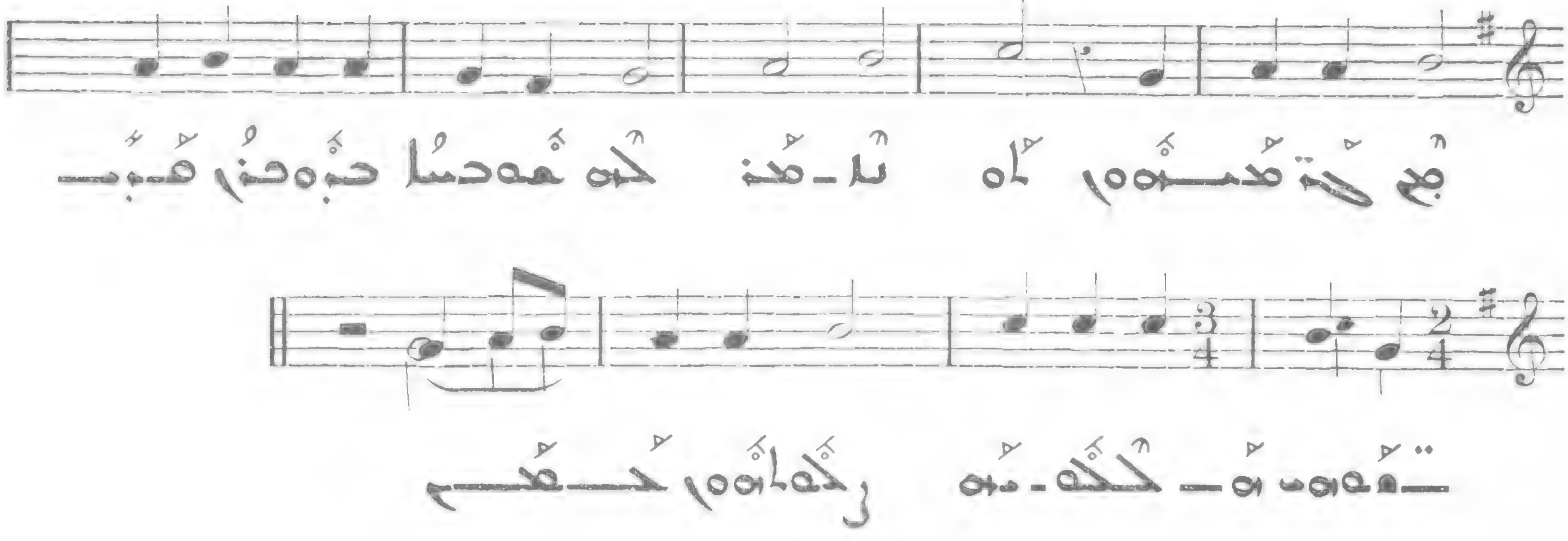


85

All. moderato

IV





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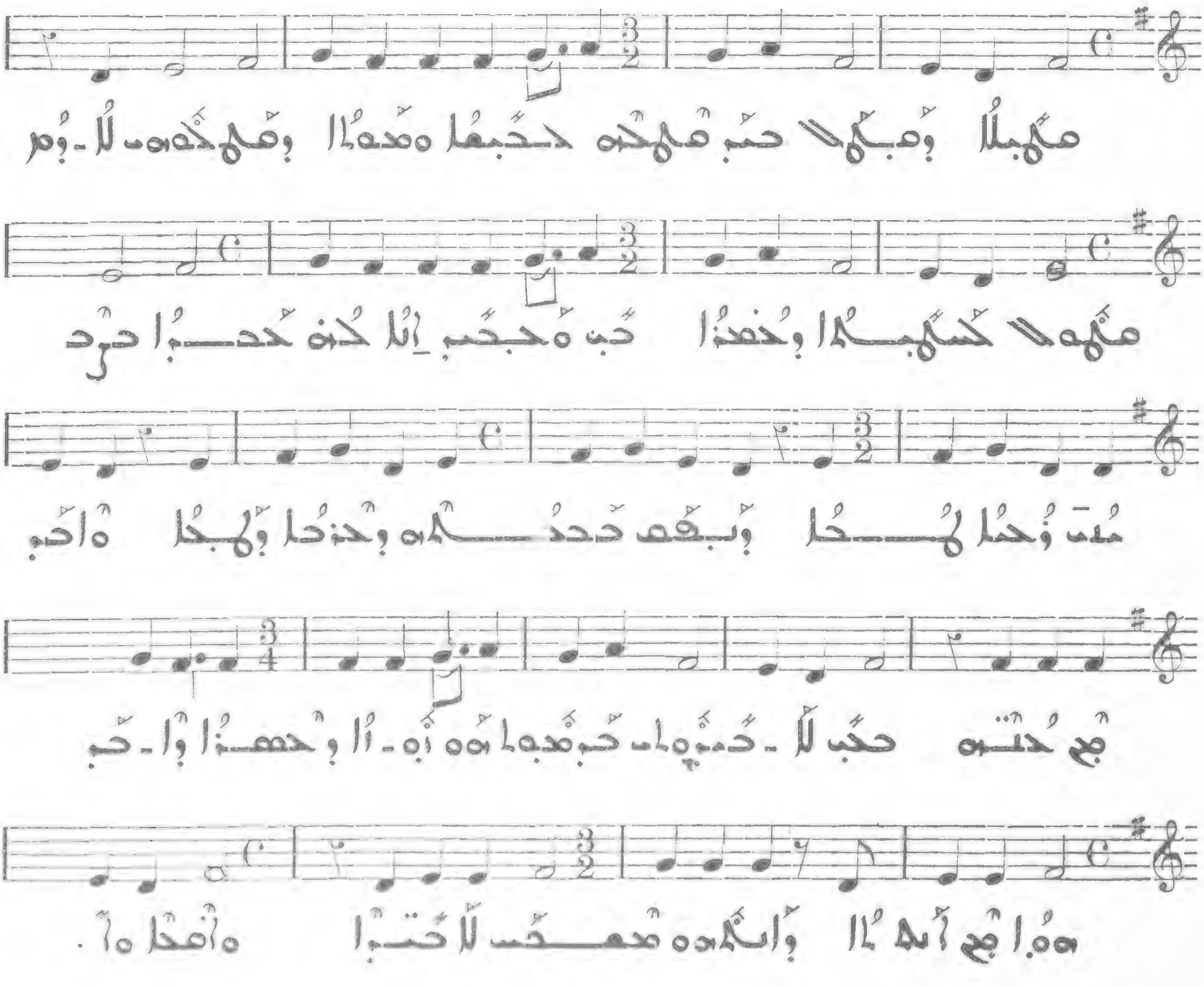
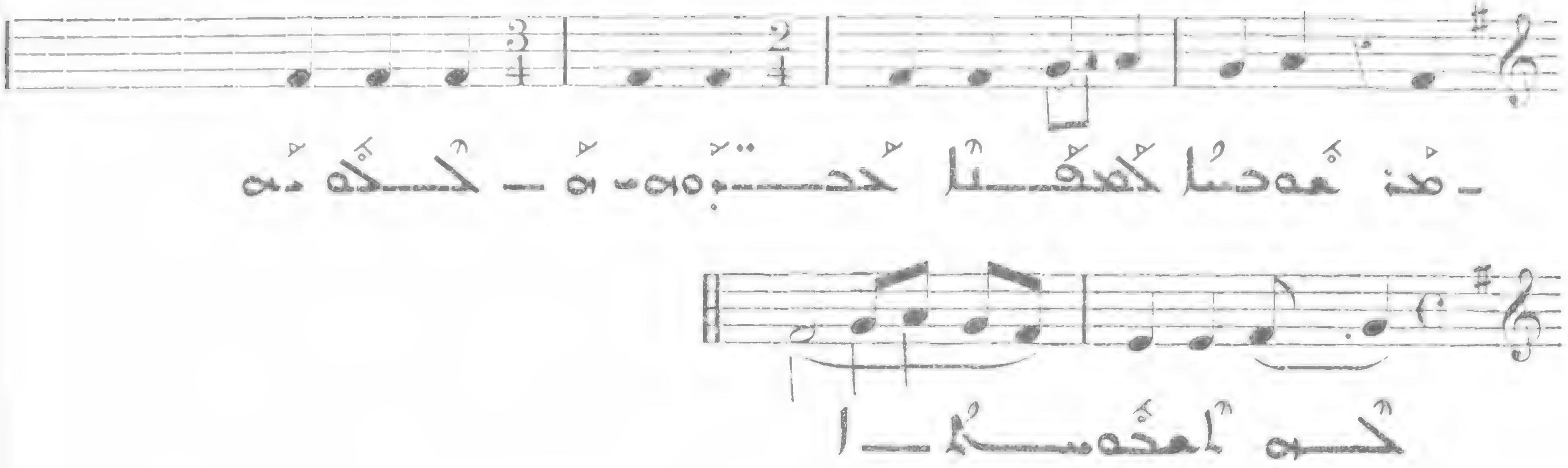
86

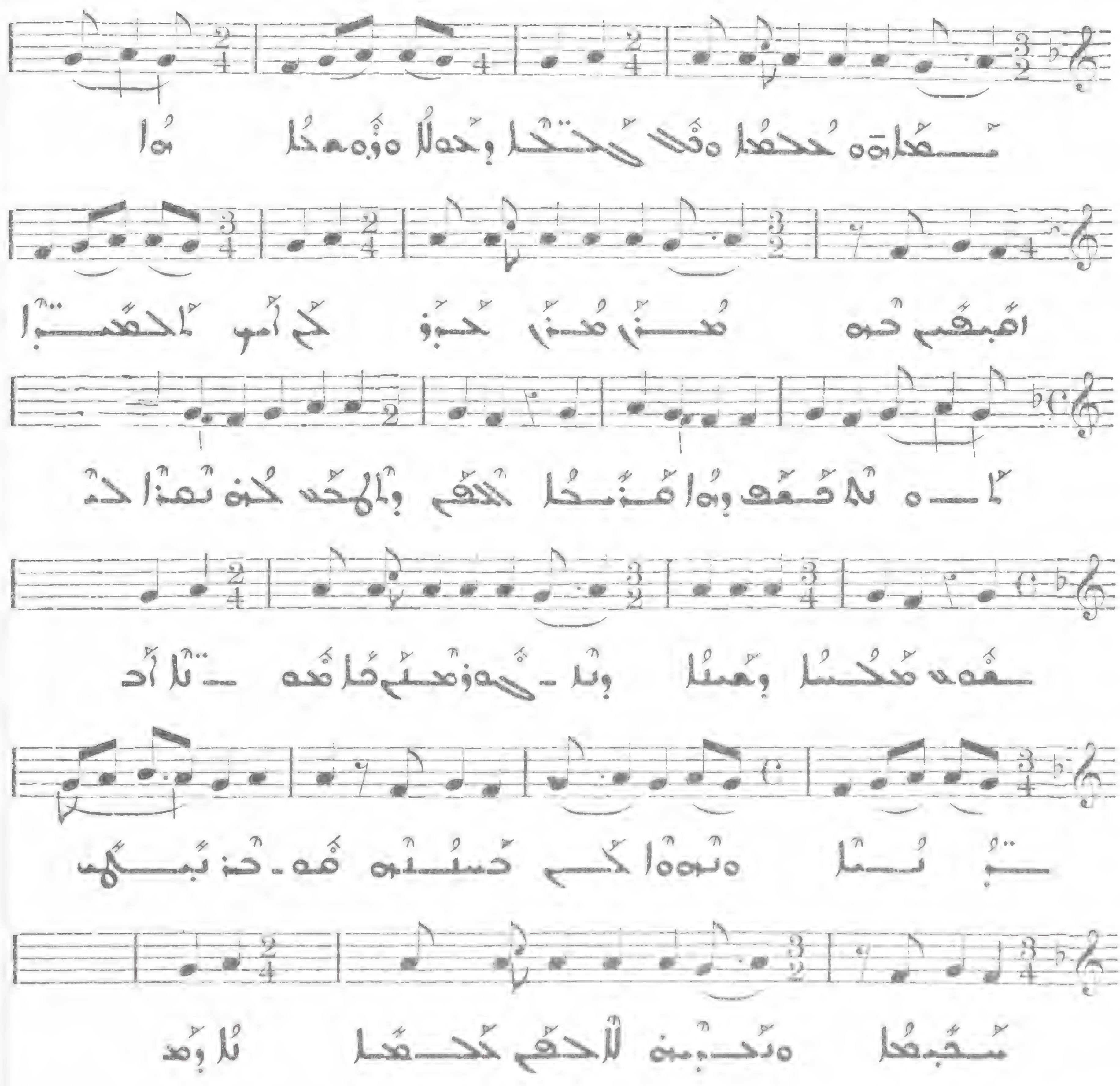
Allegro

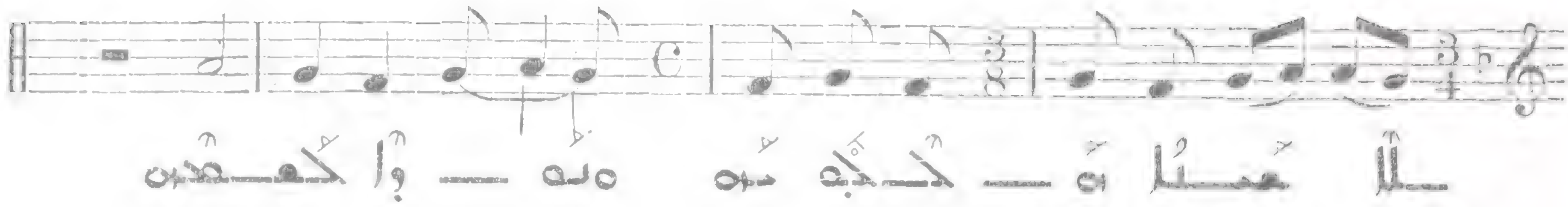
V





87





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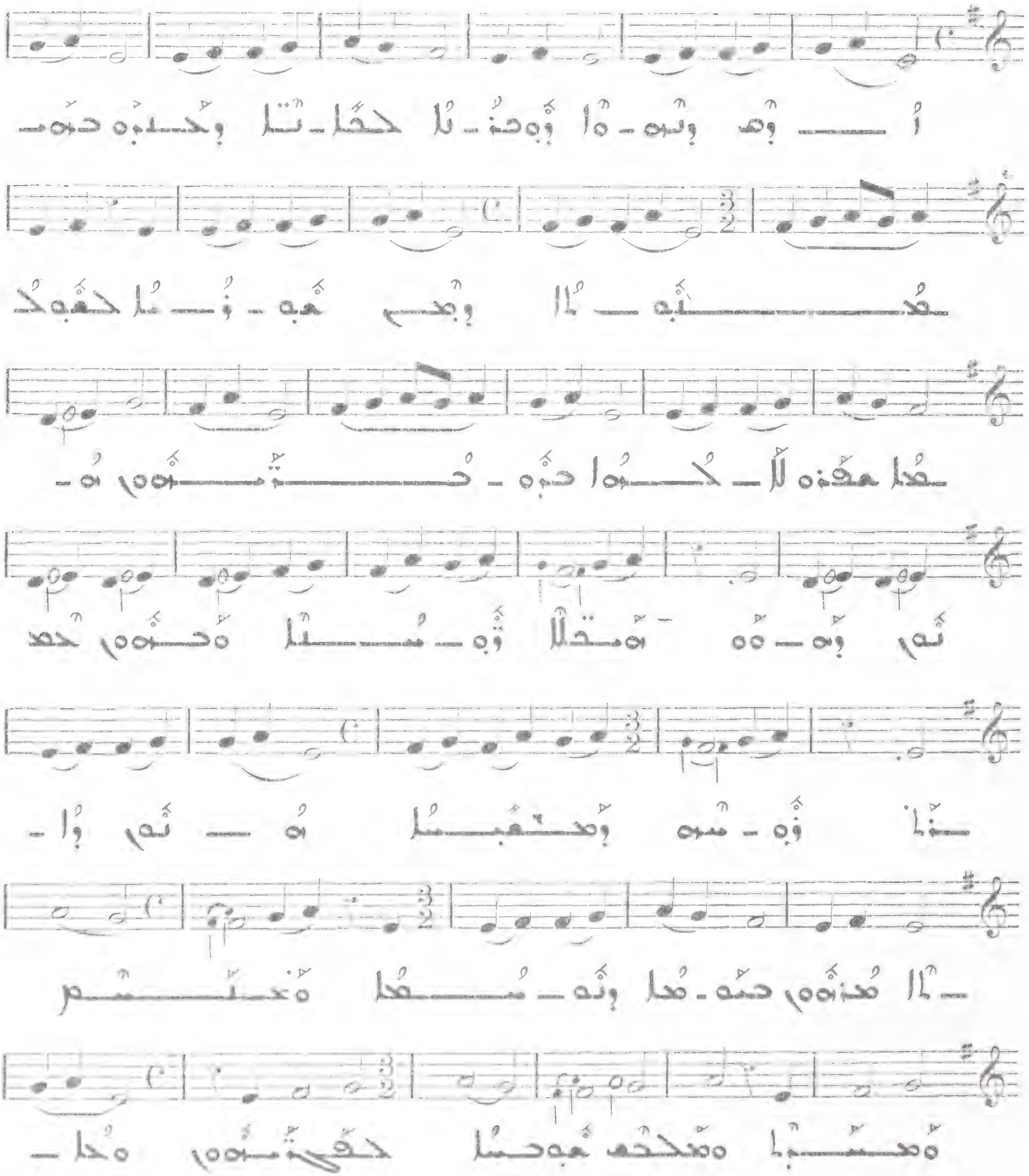
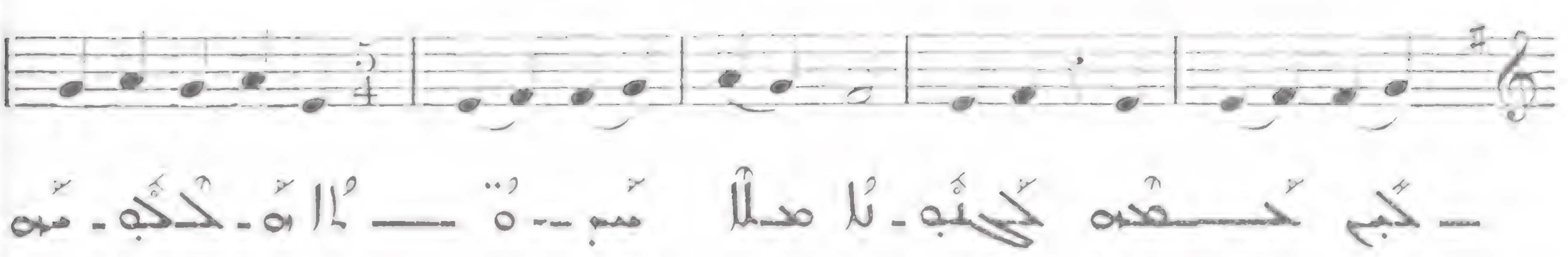
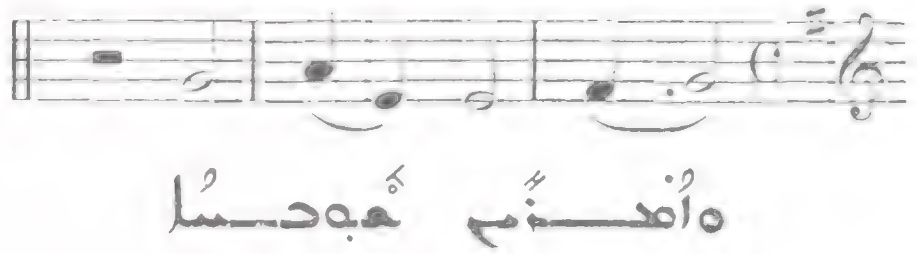
88

All. molto

VI







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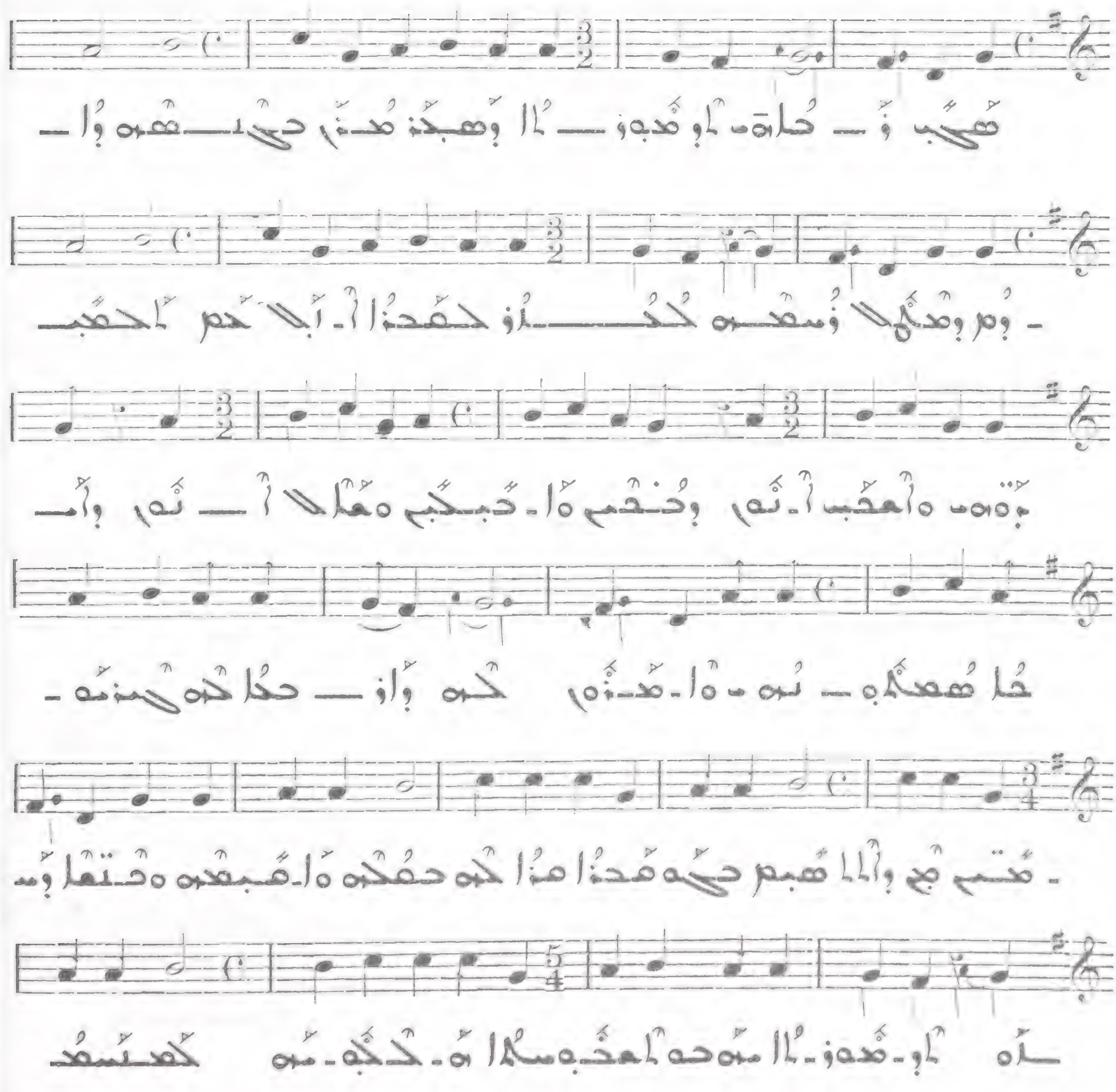
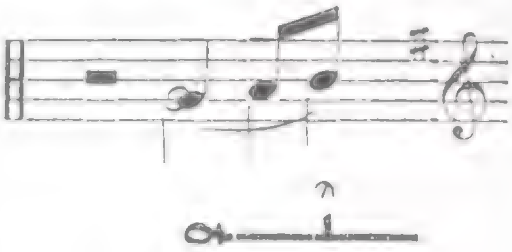
Allegro molto

VII





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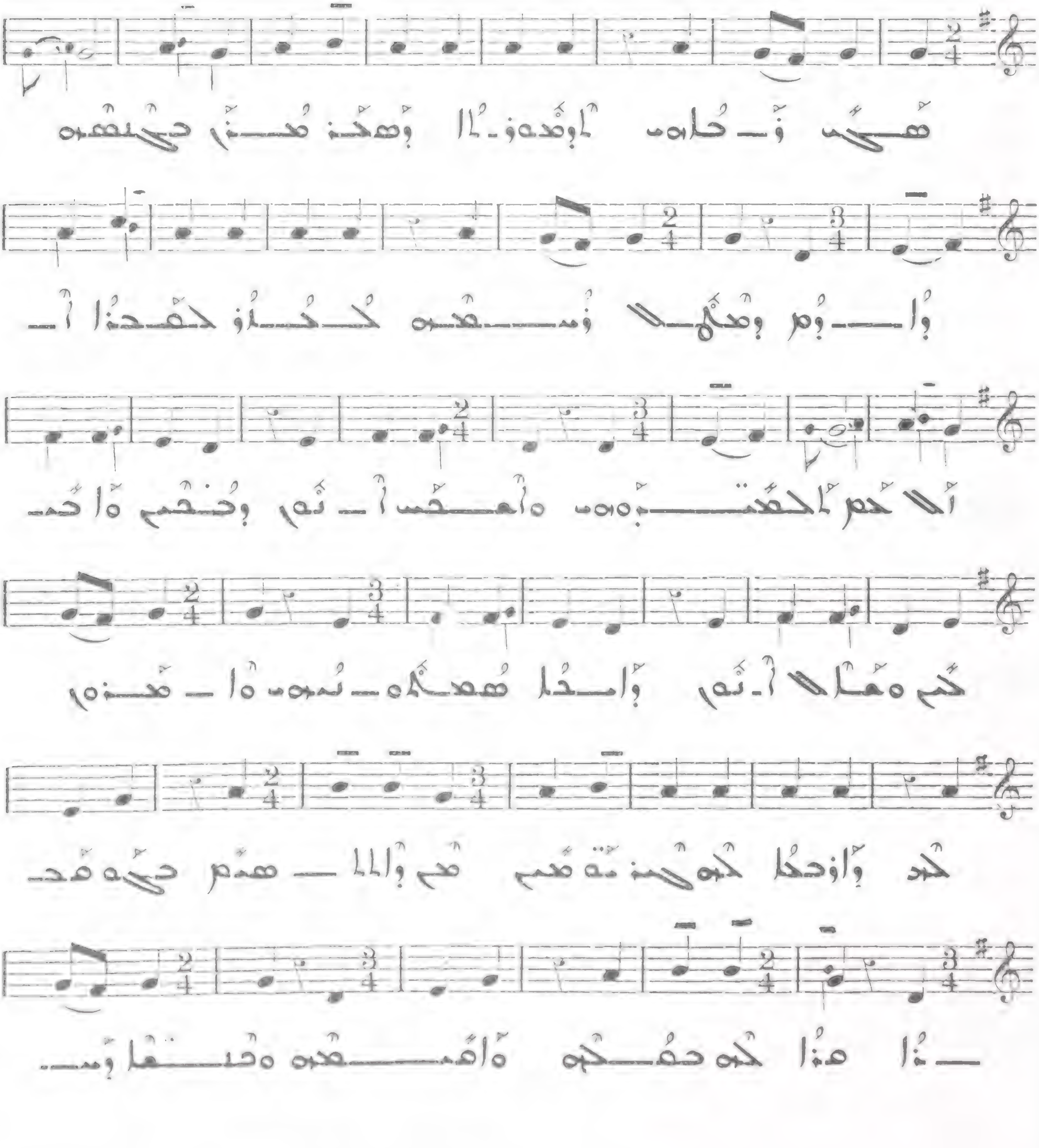

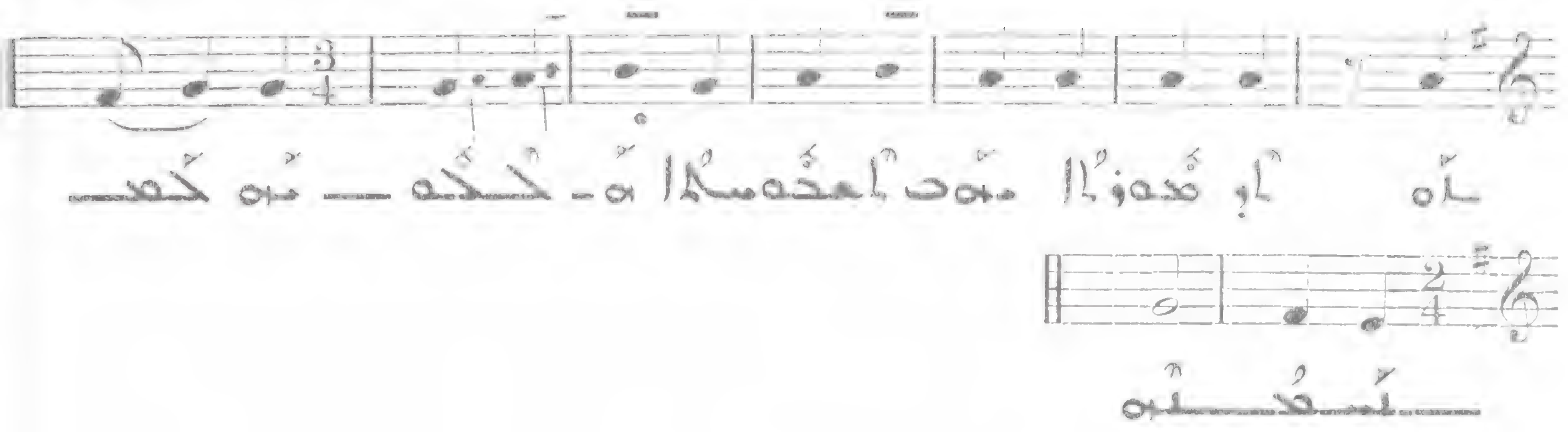

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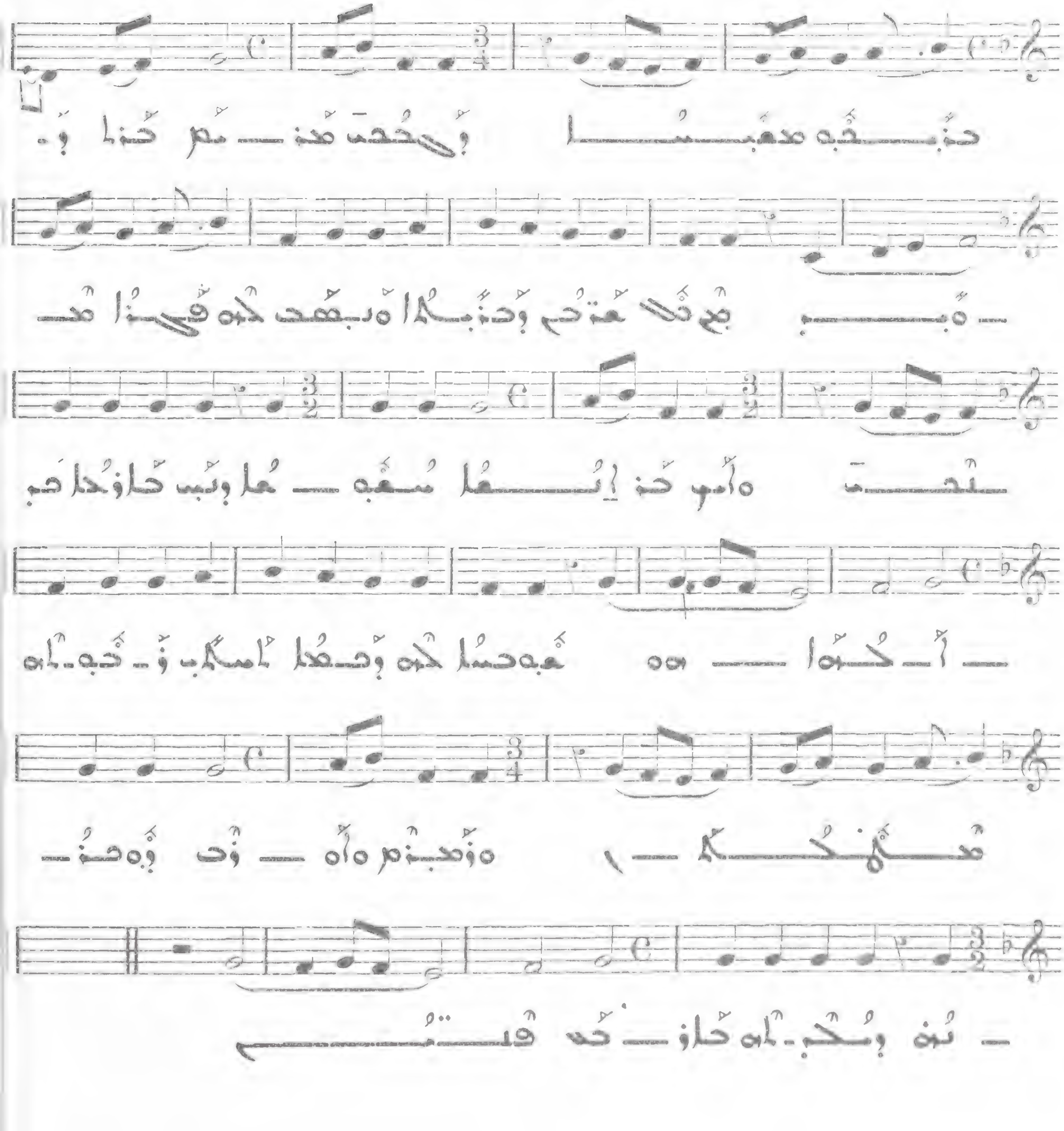

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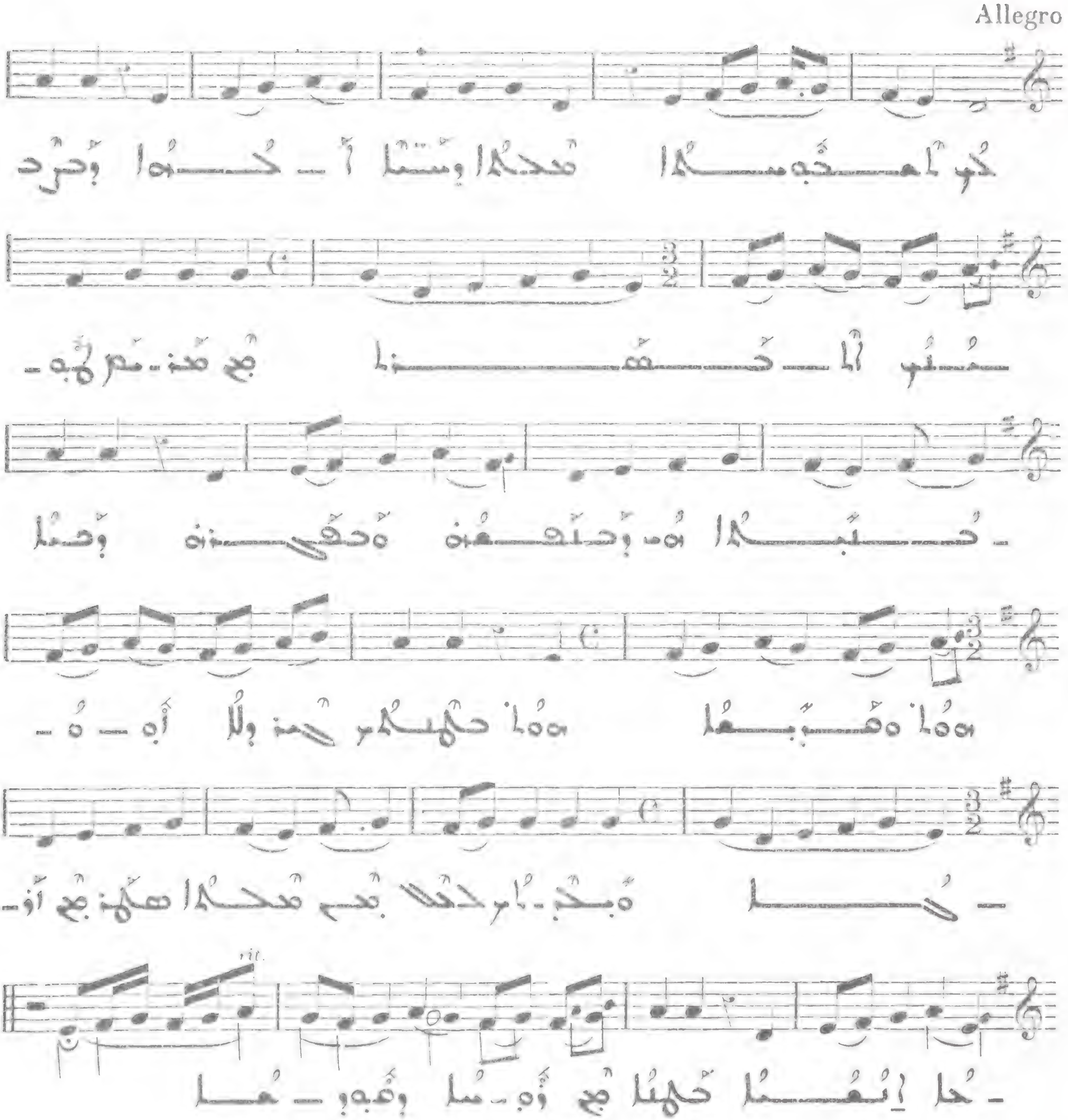

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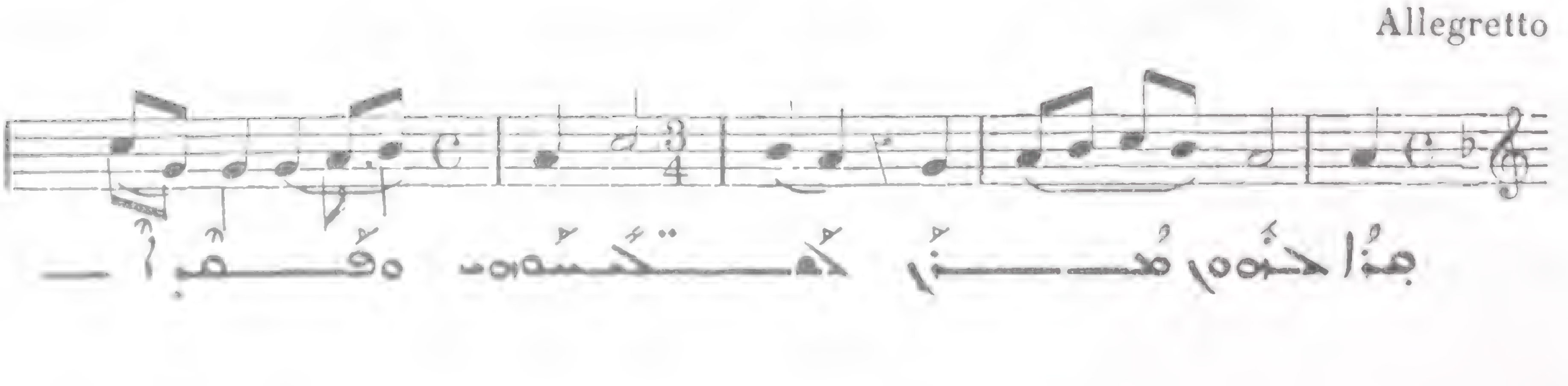

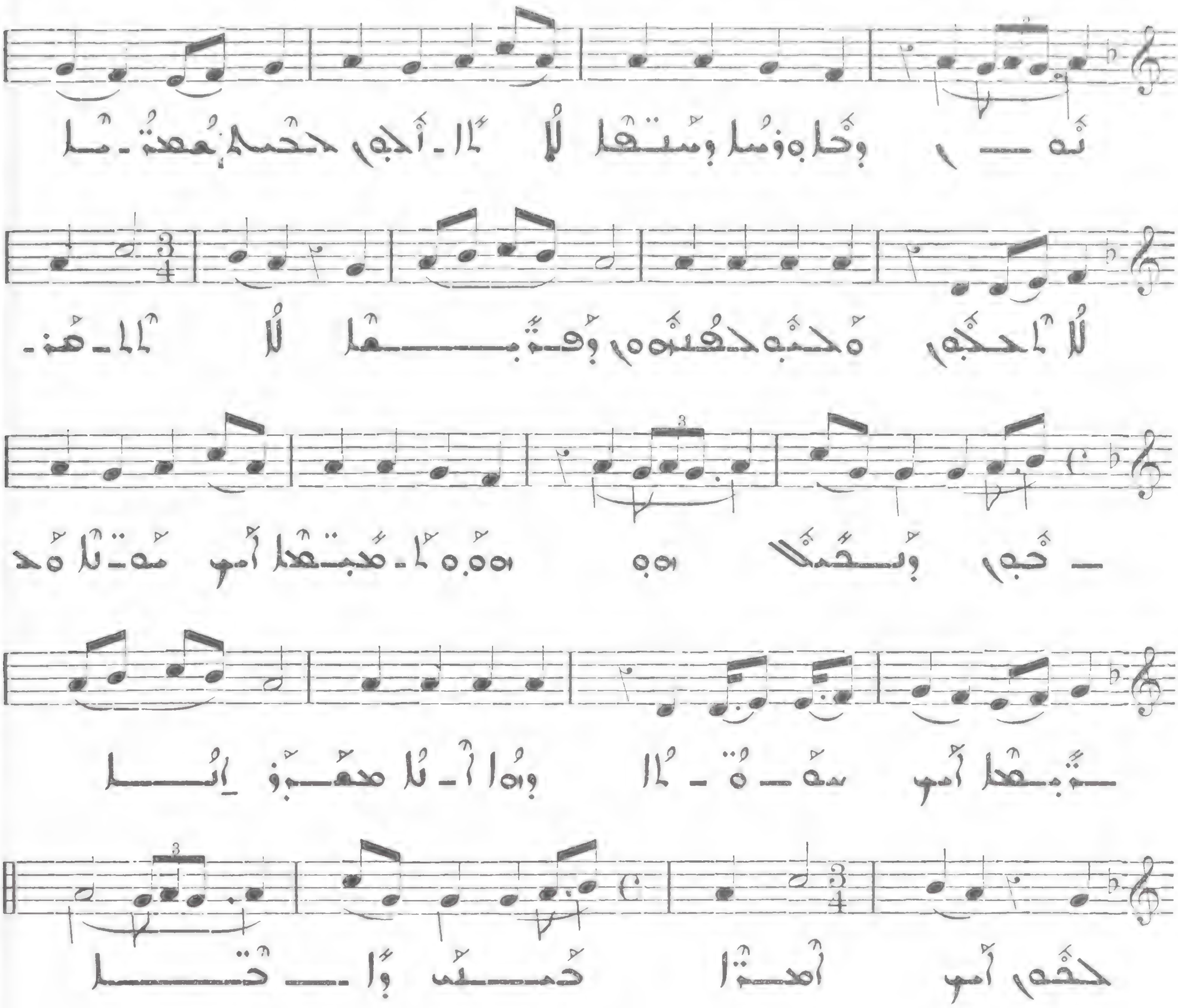

94

Allegro moderato

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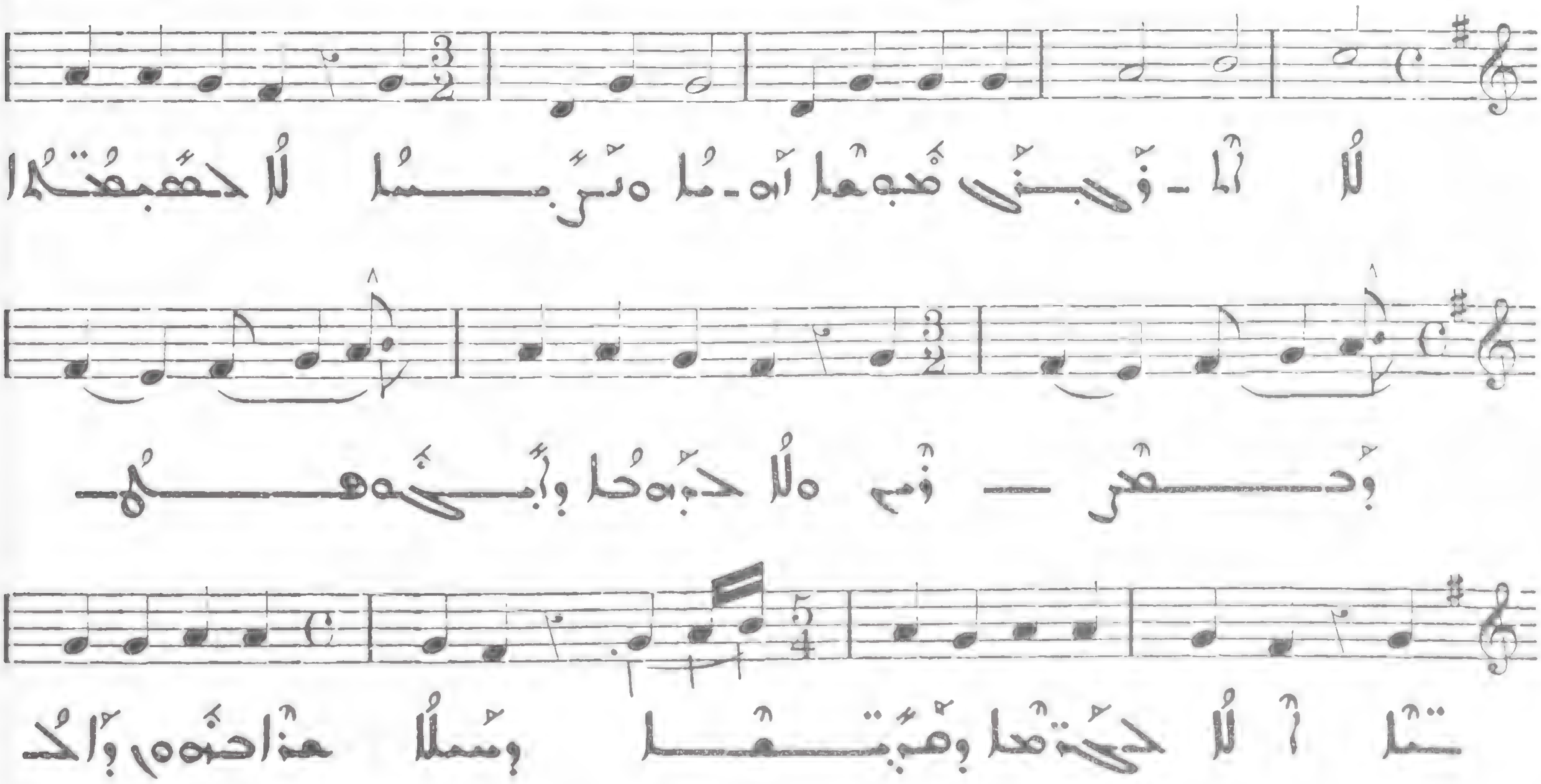

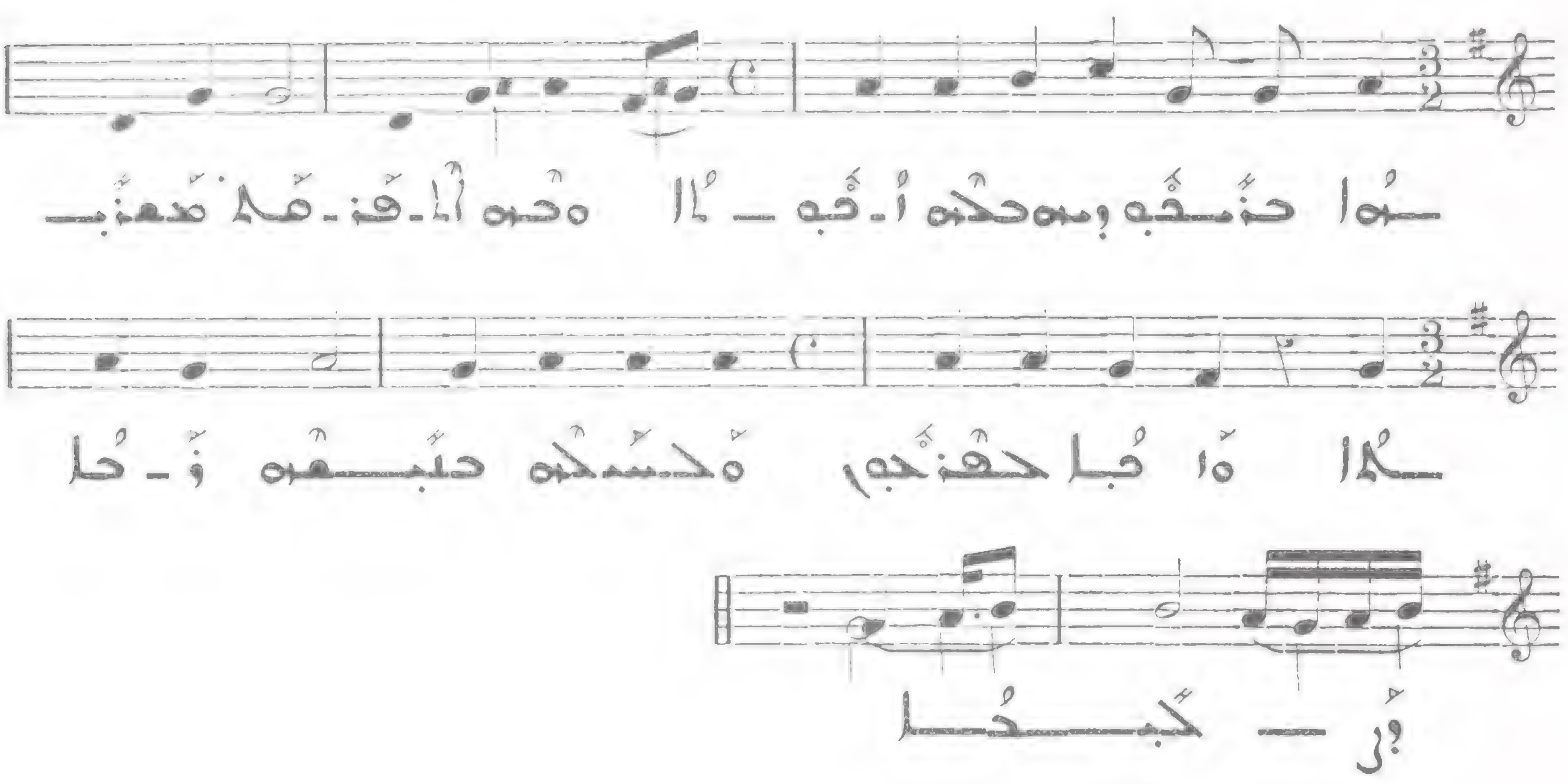

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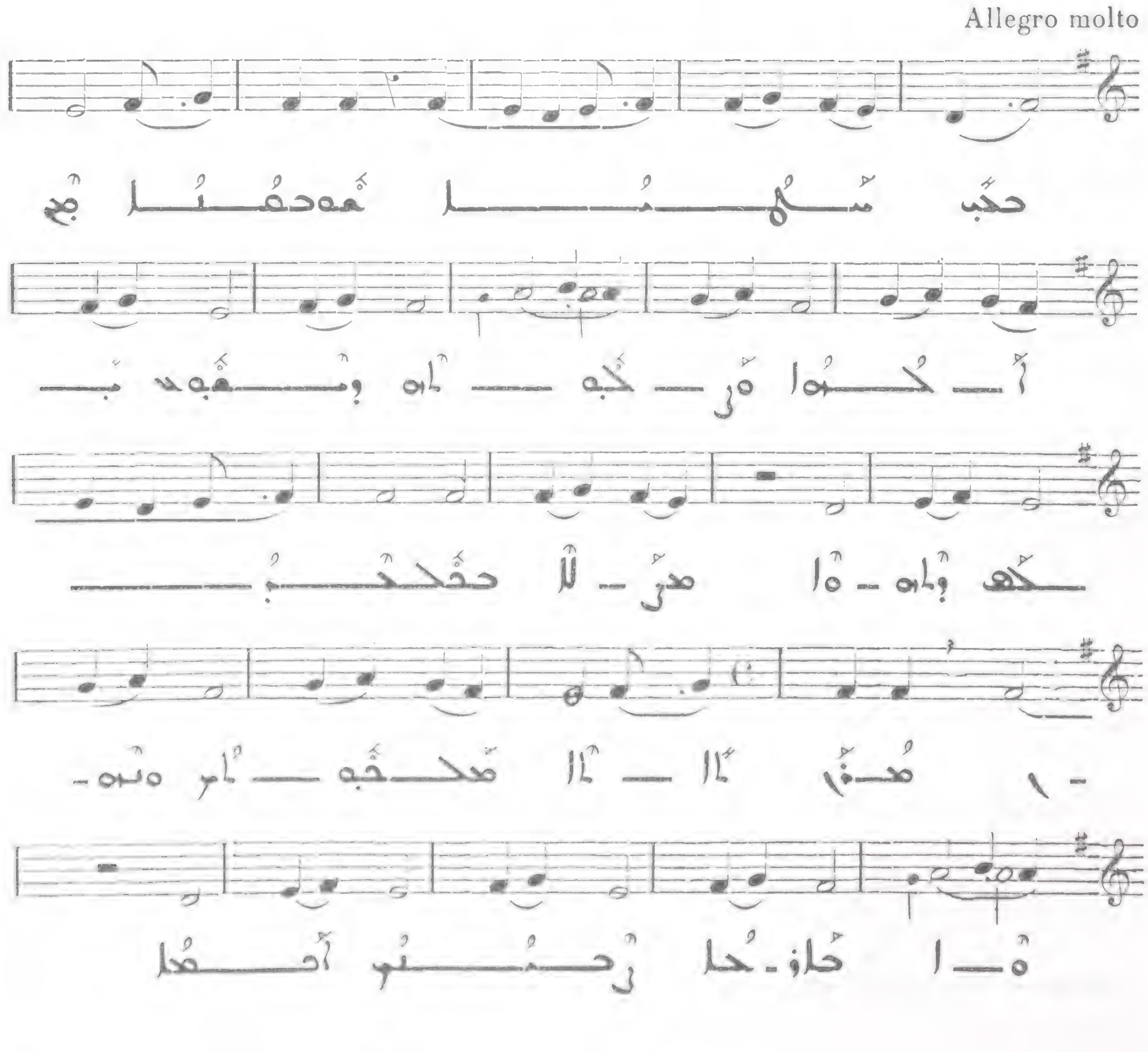

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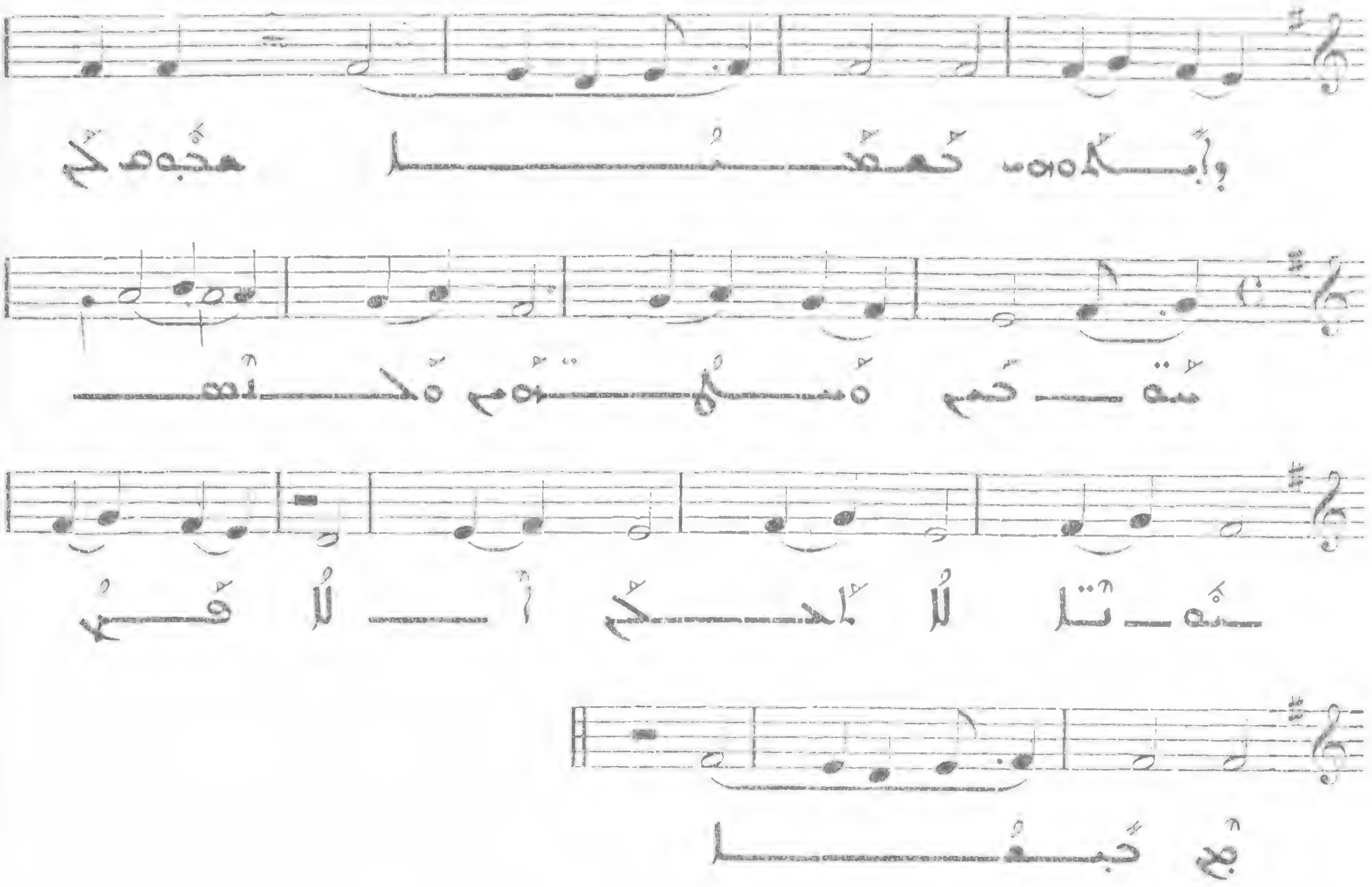
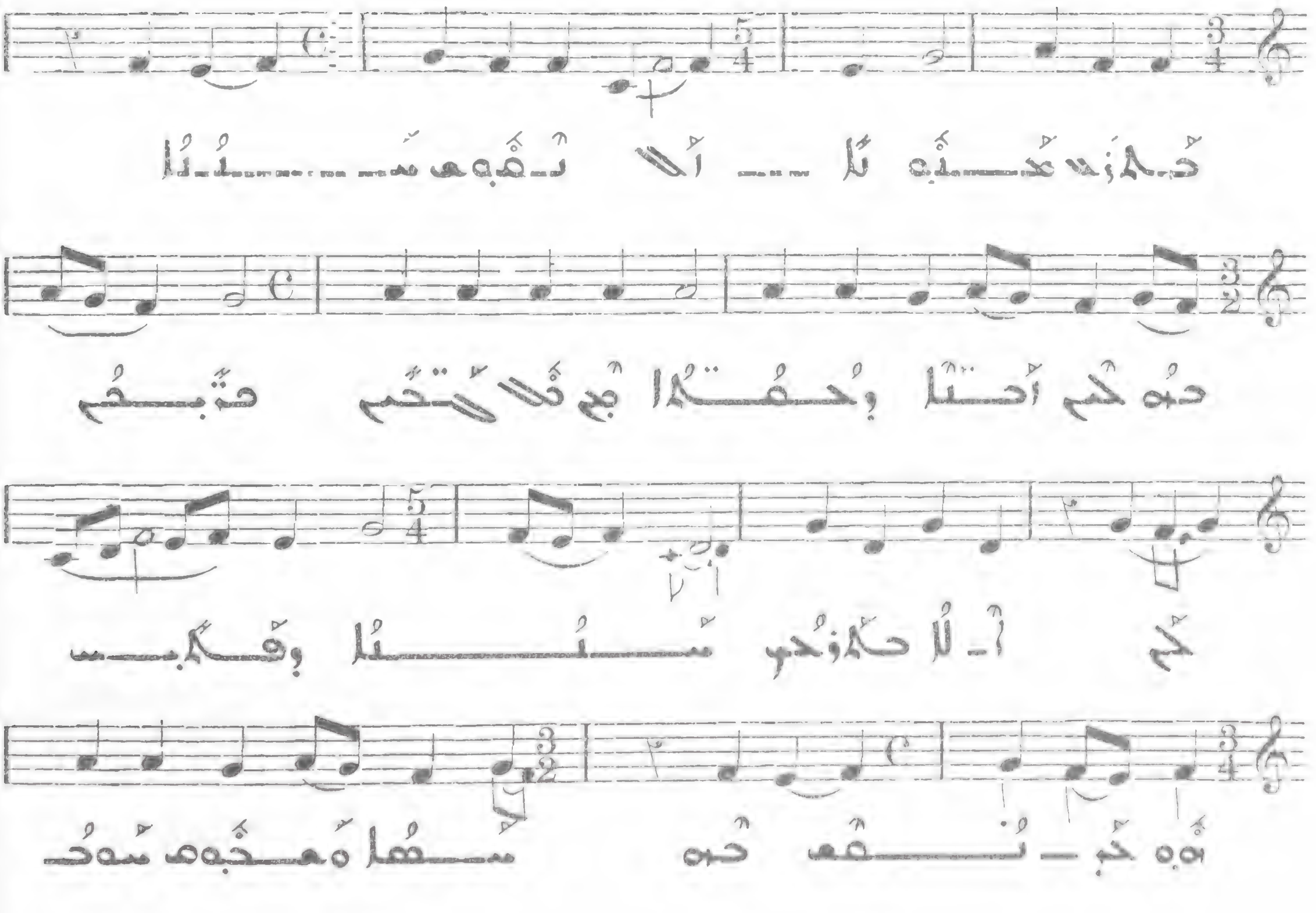
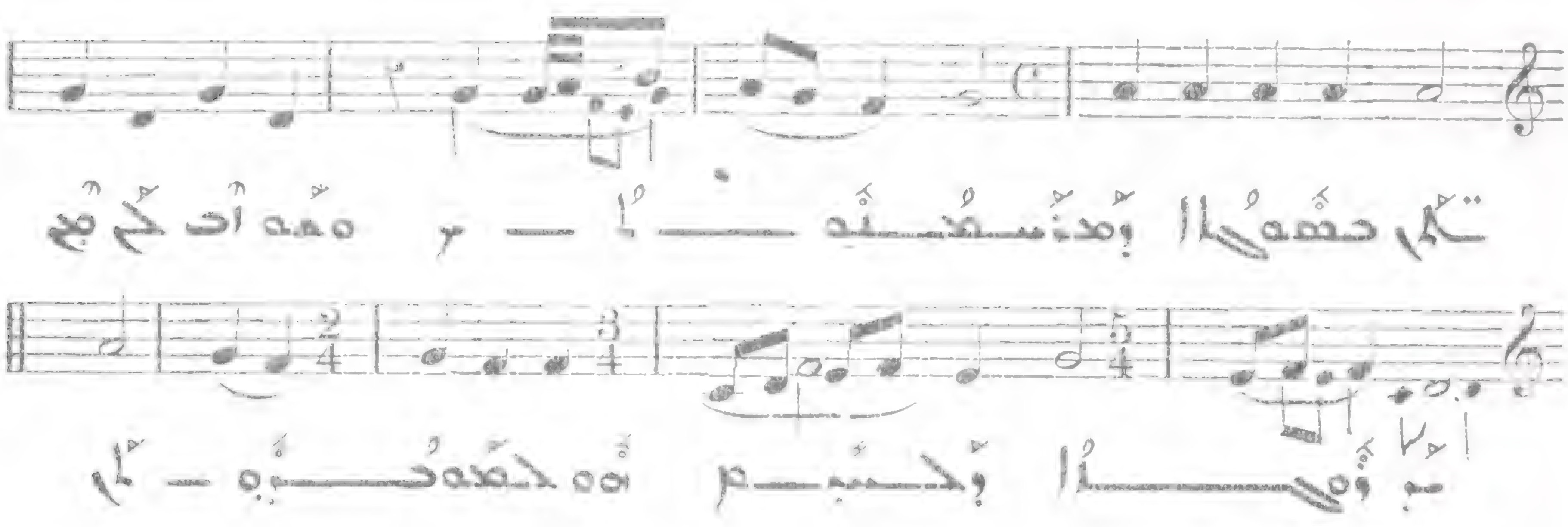


96

Allegro molto

VI





97

Allegro molto

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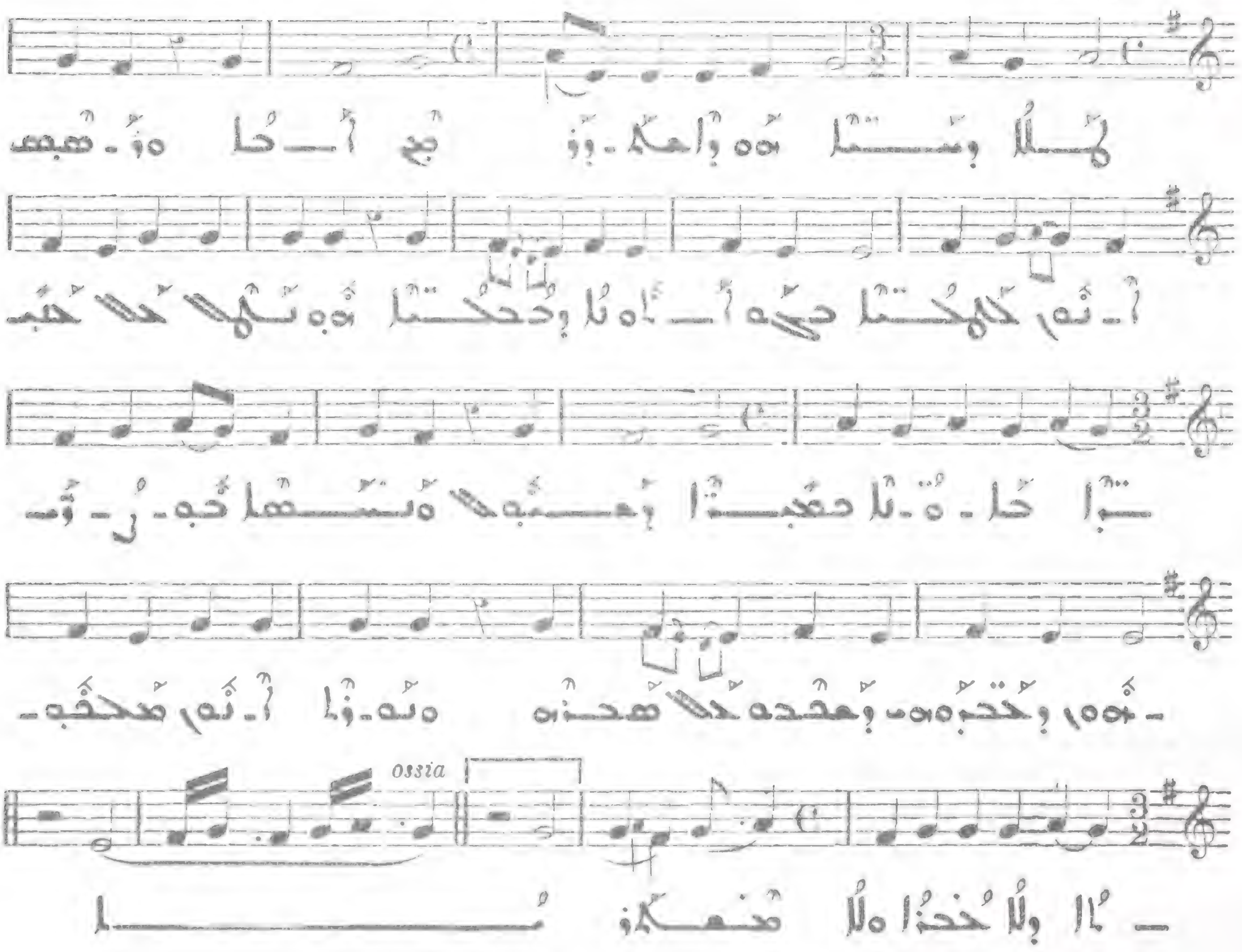

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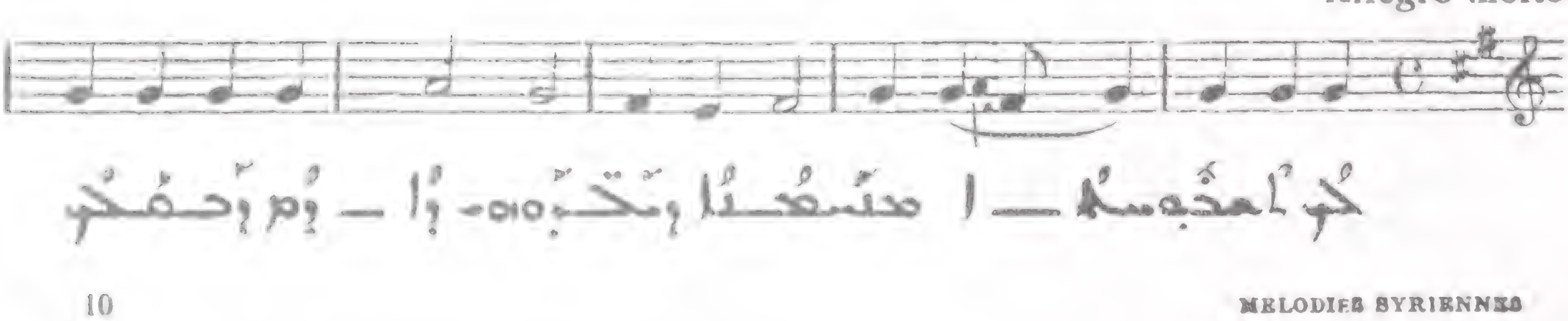

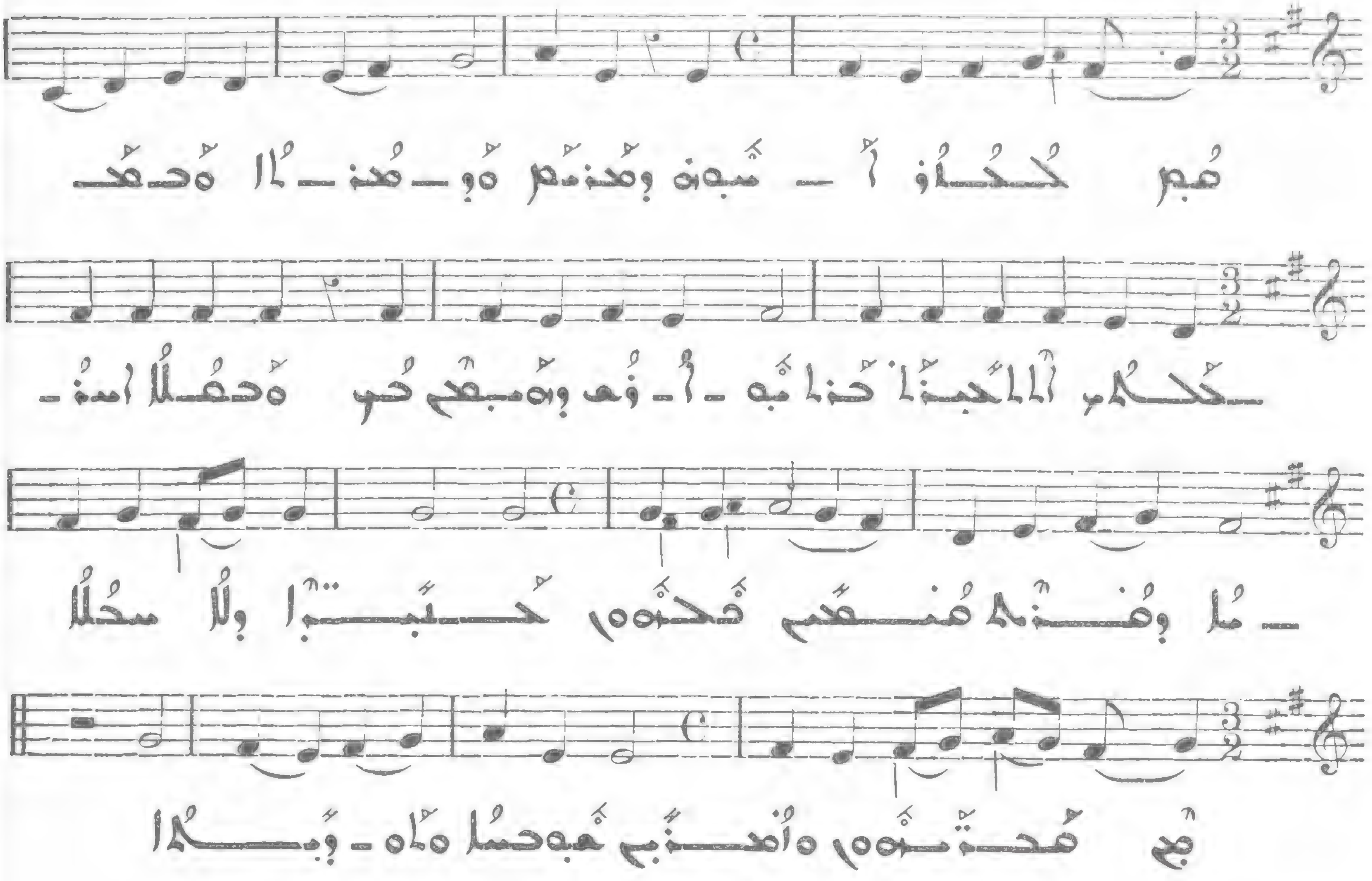

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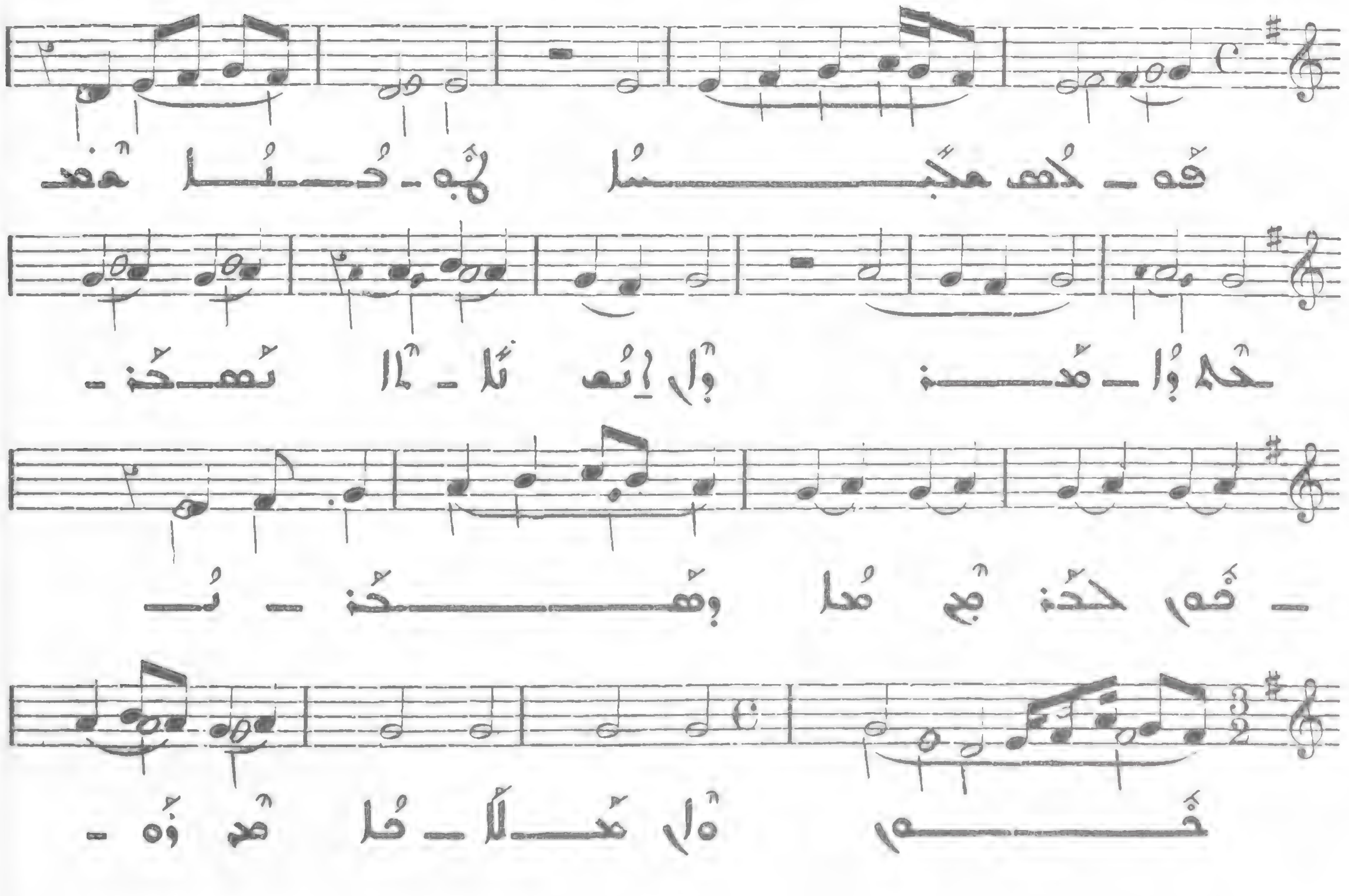

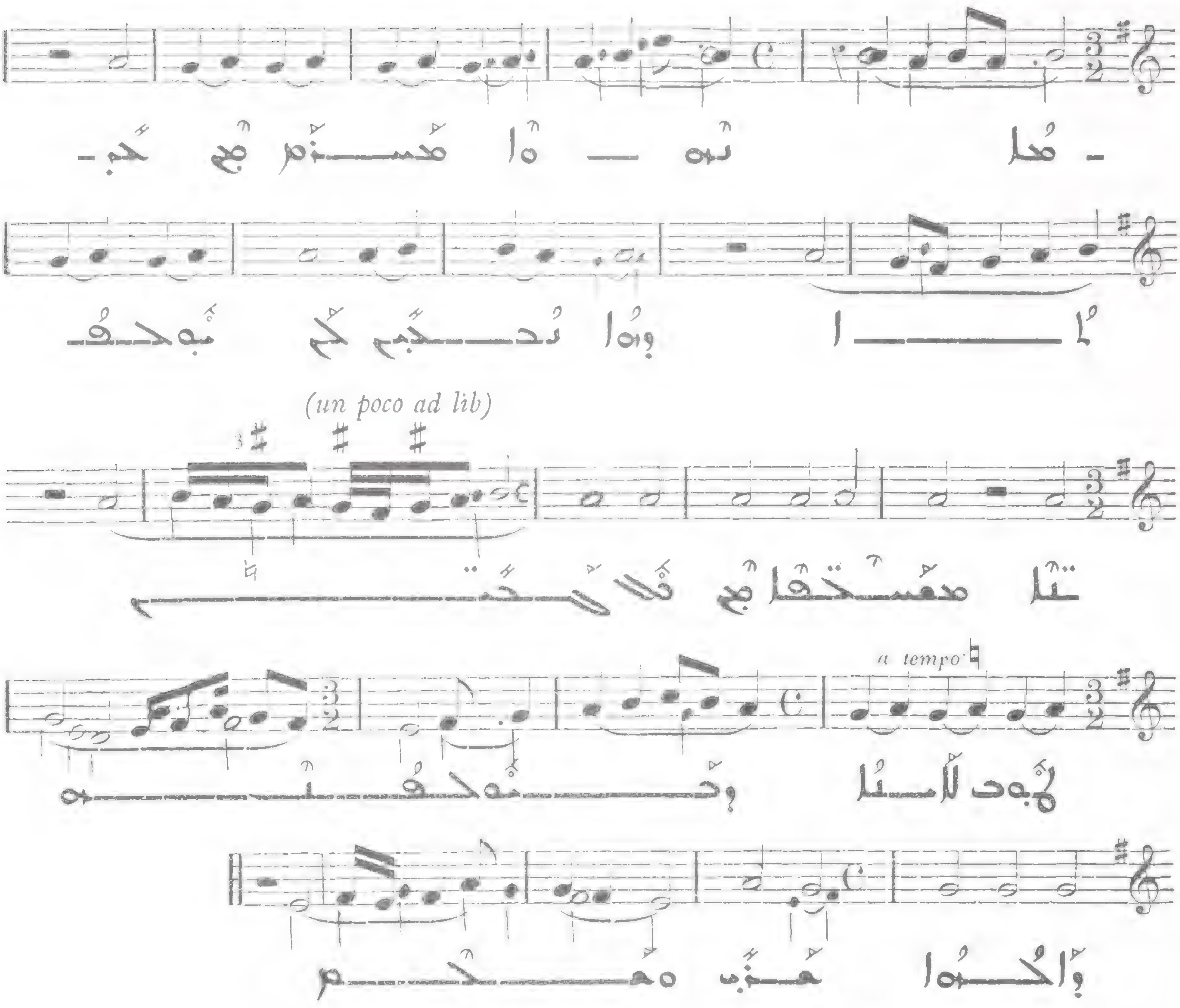

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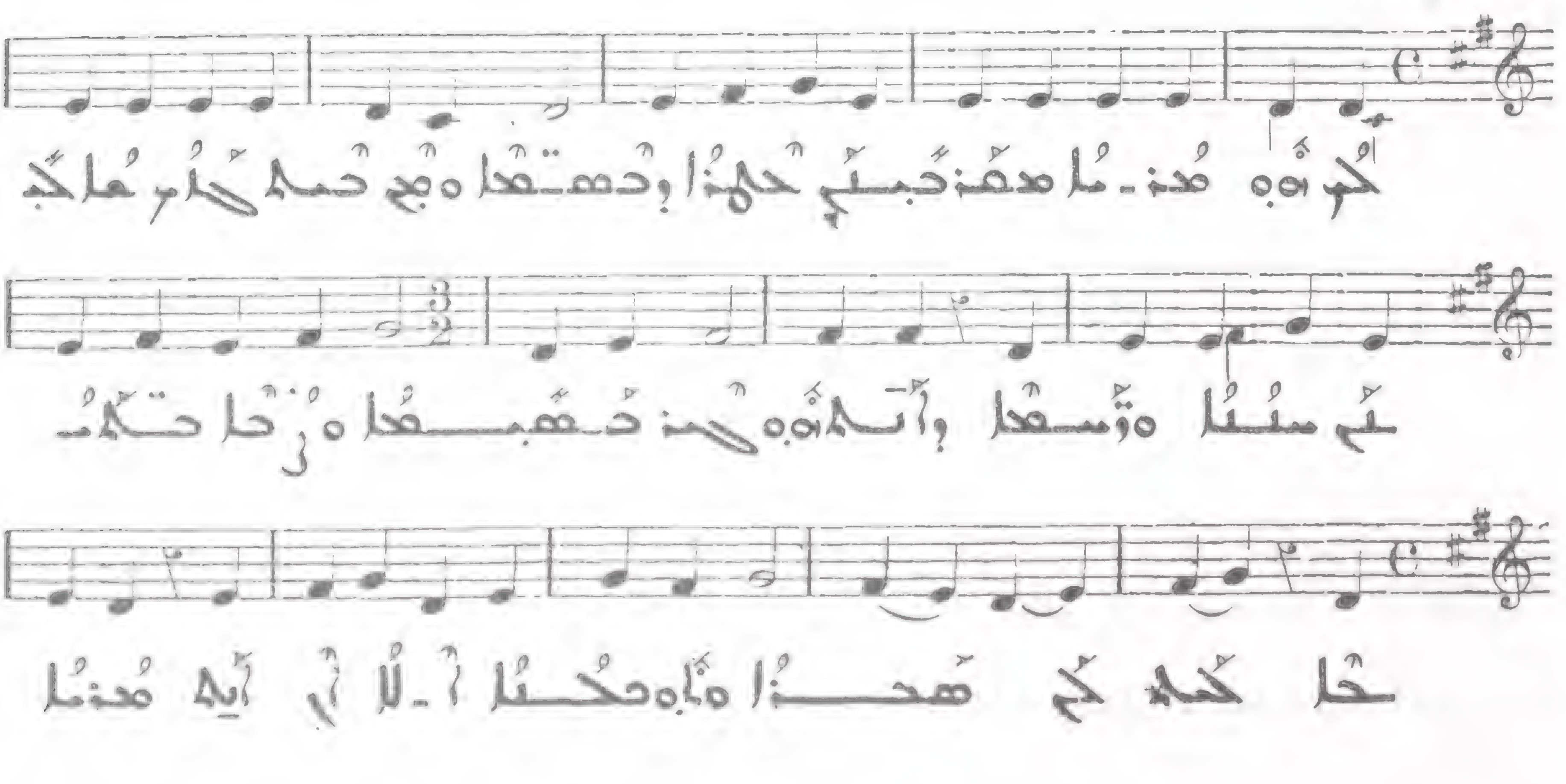

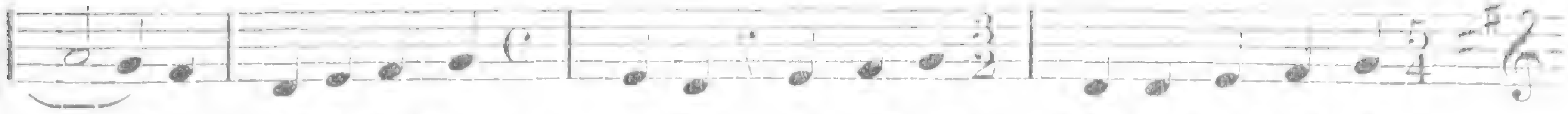

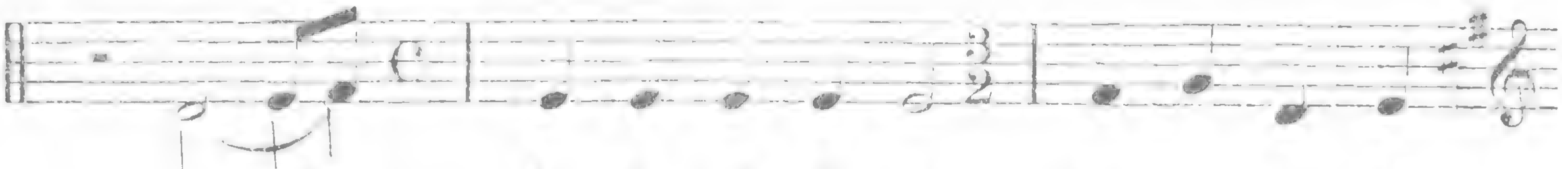

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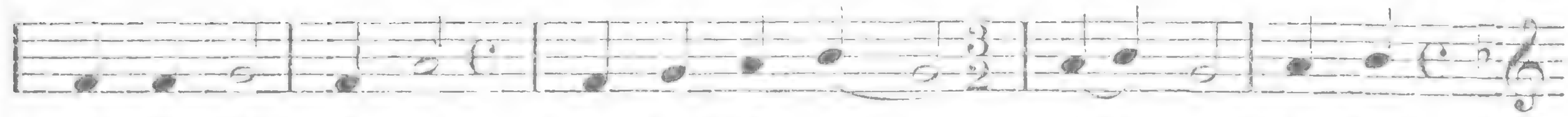

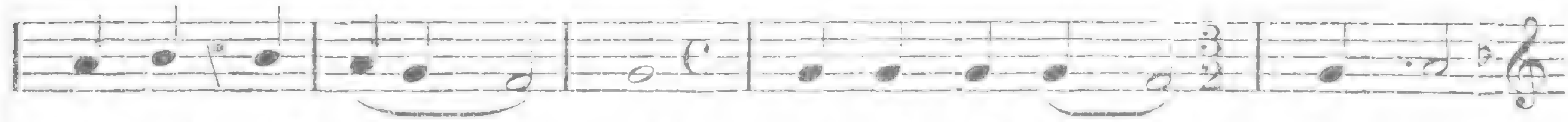

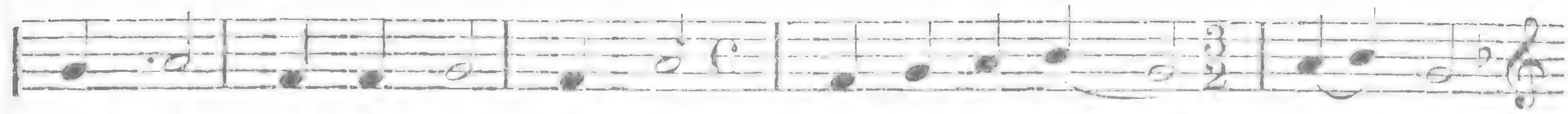

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Allegro molto

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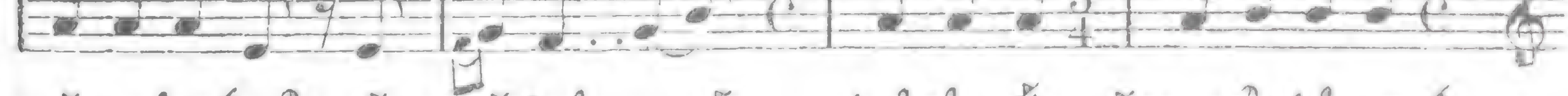

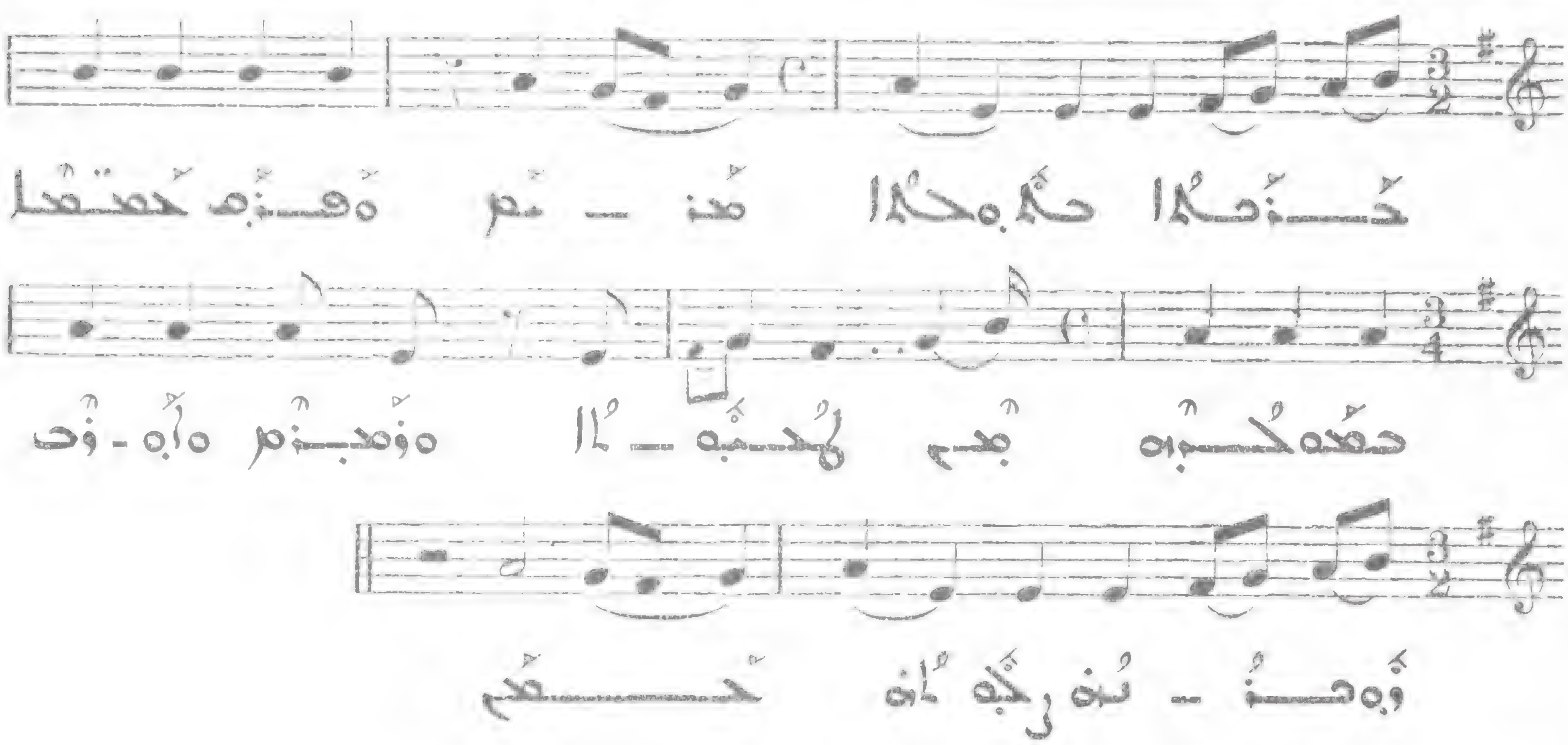

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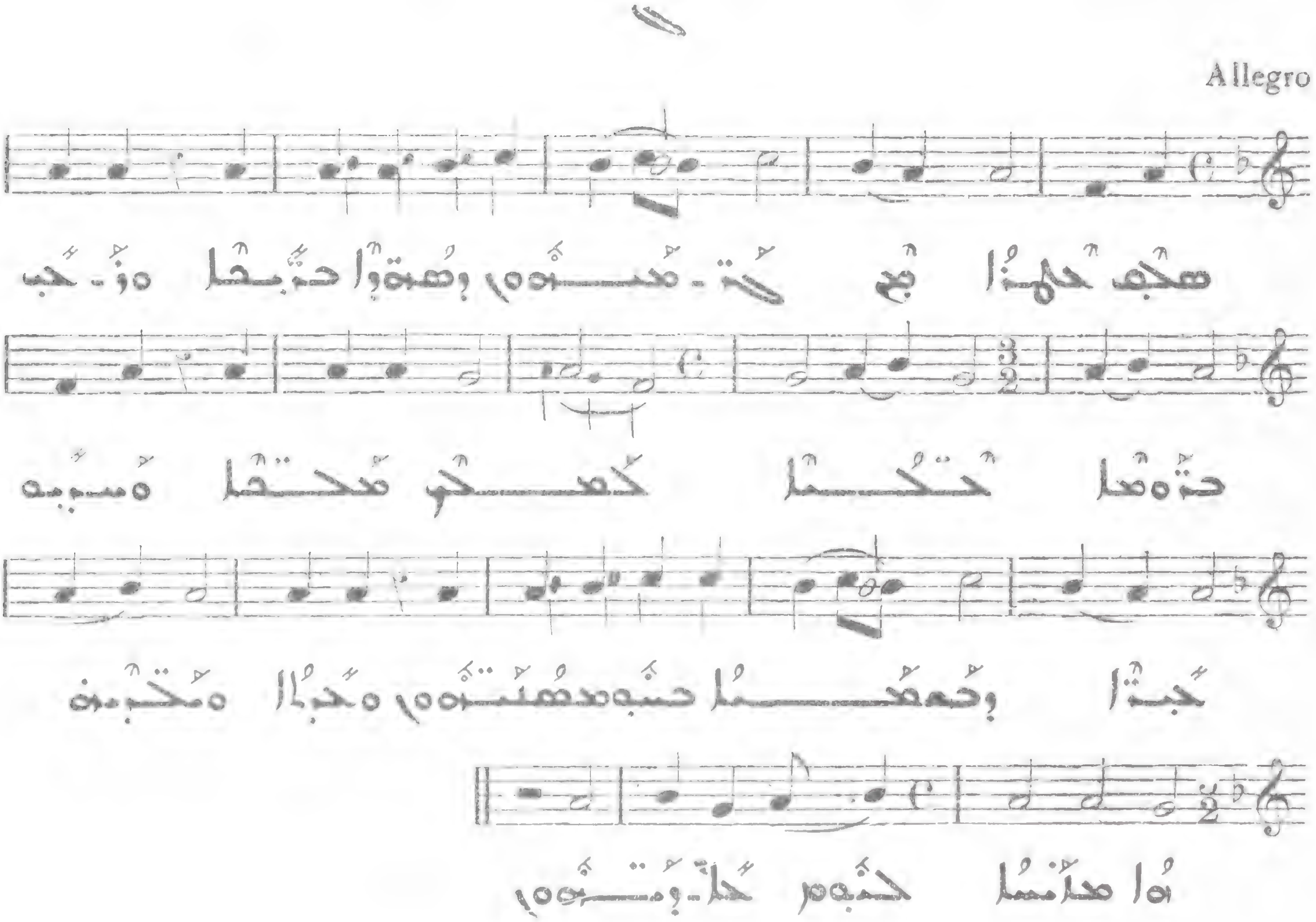

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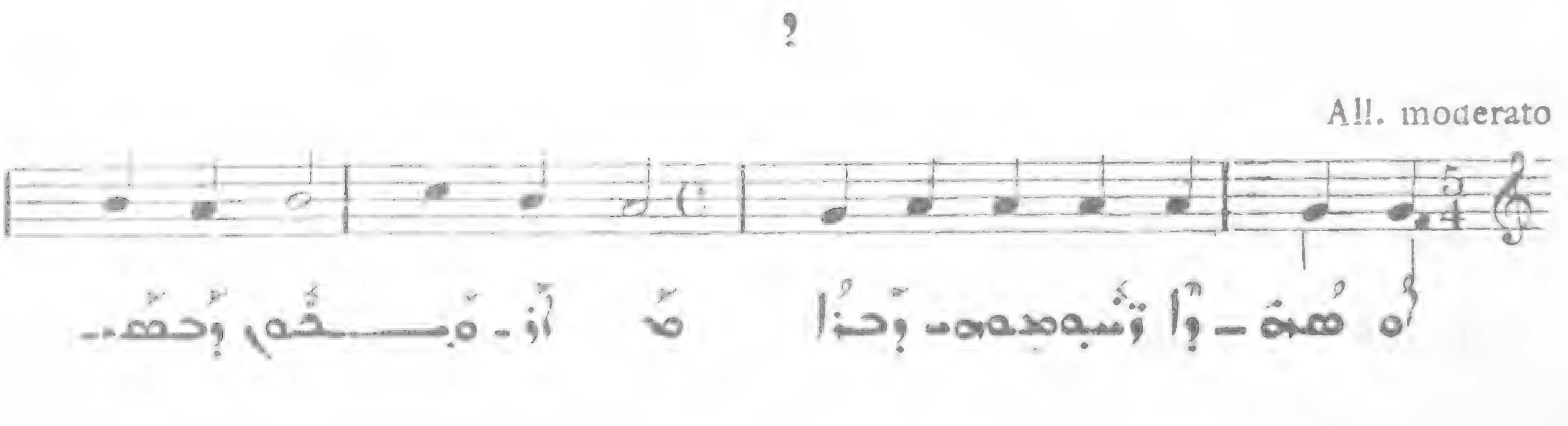
104



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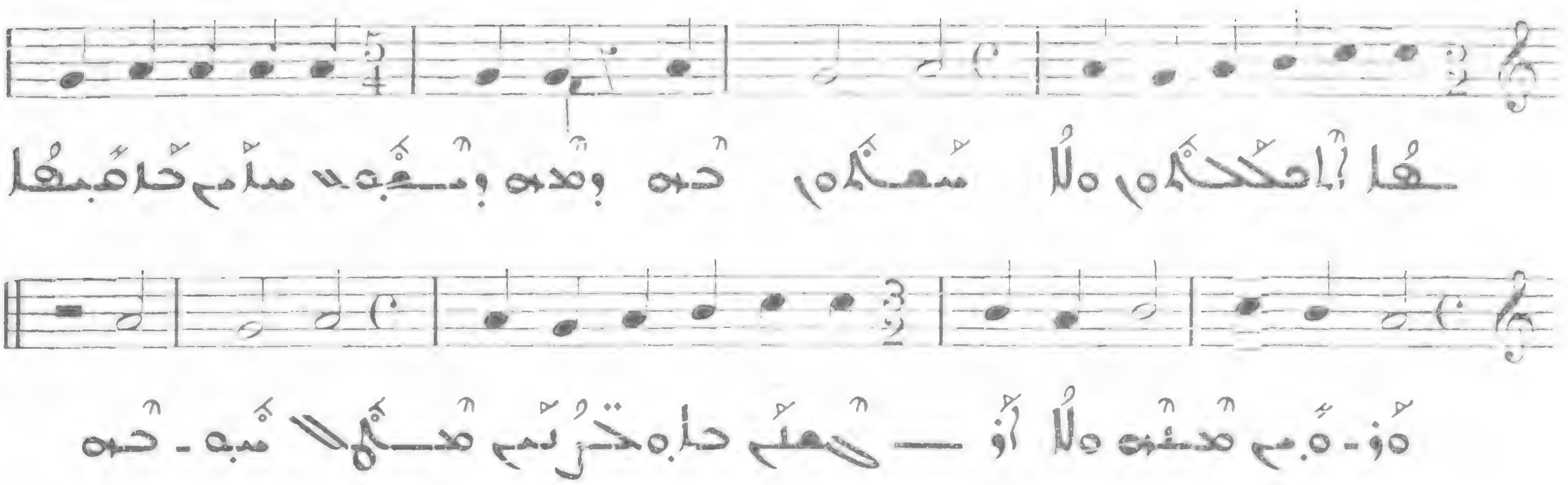

105

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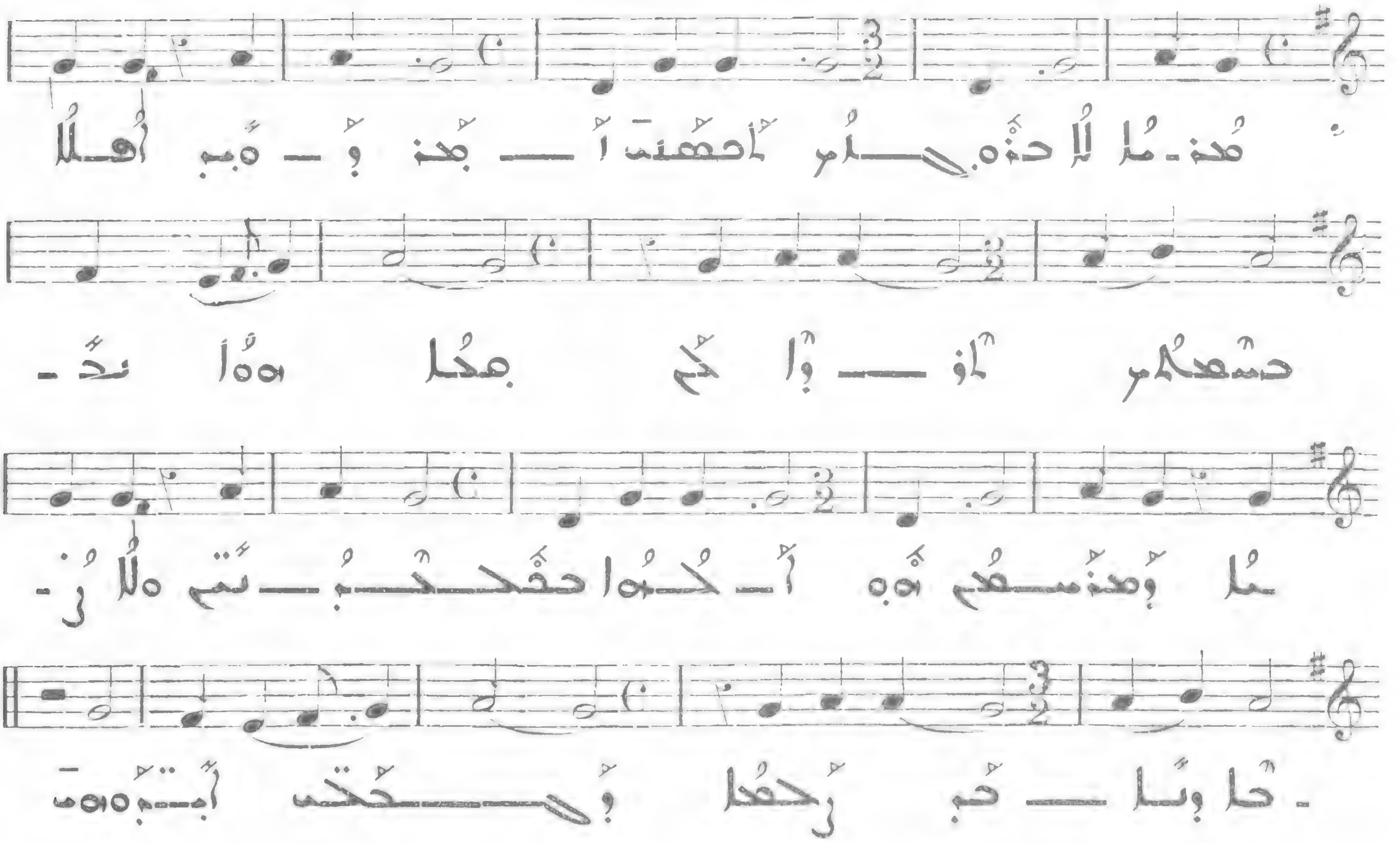

106

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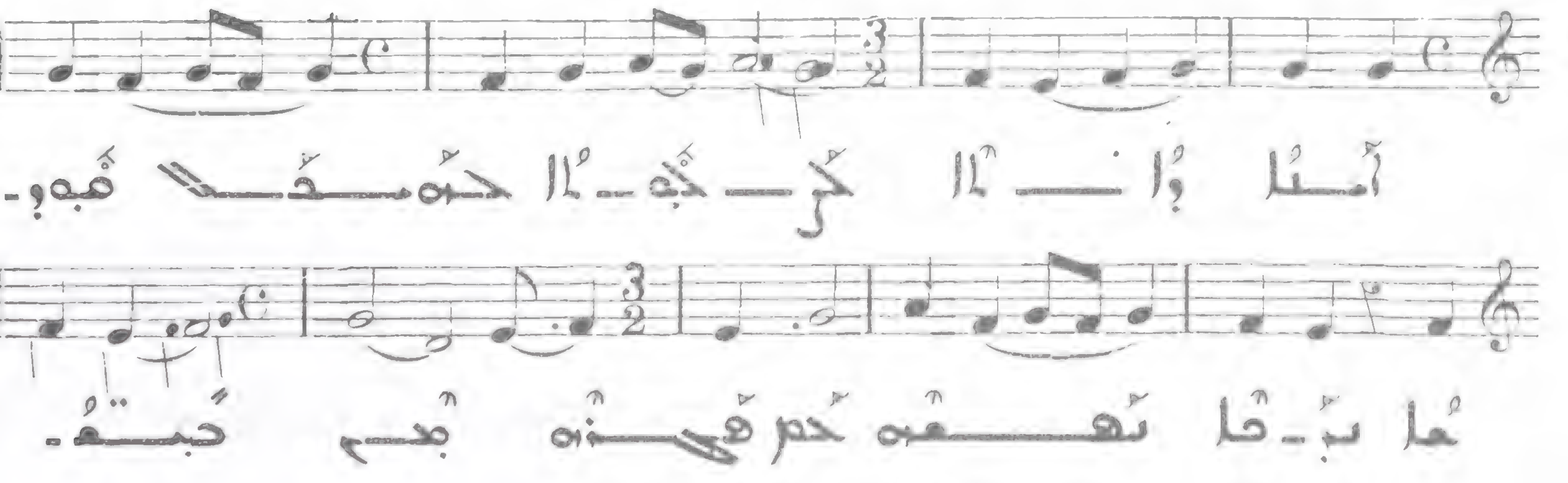

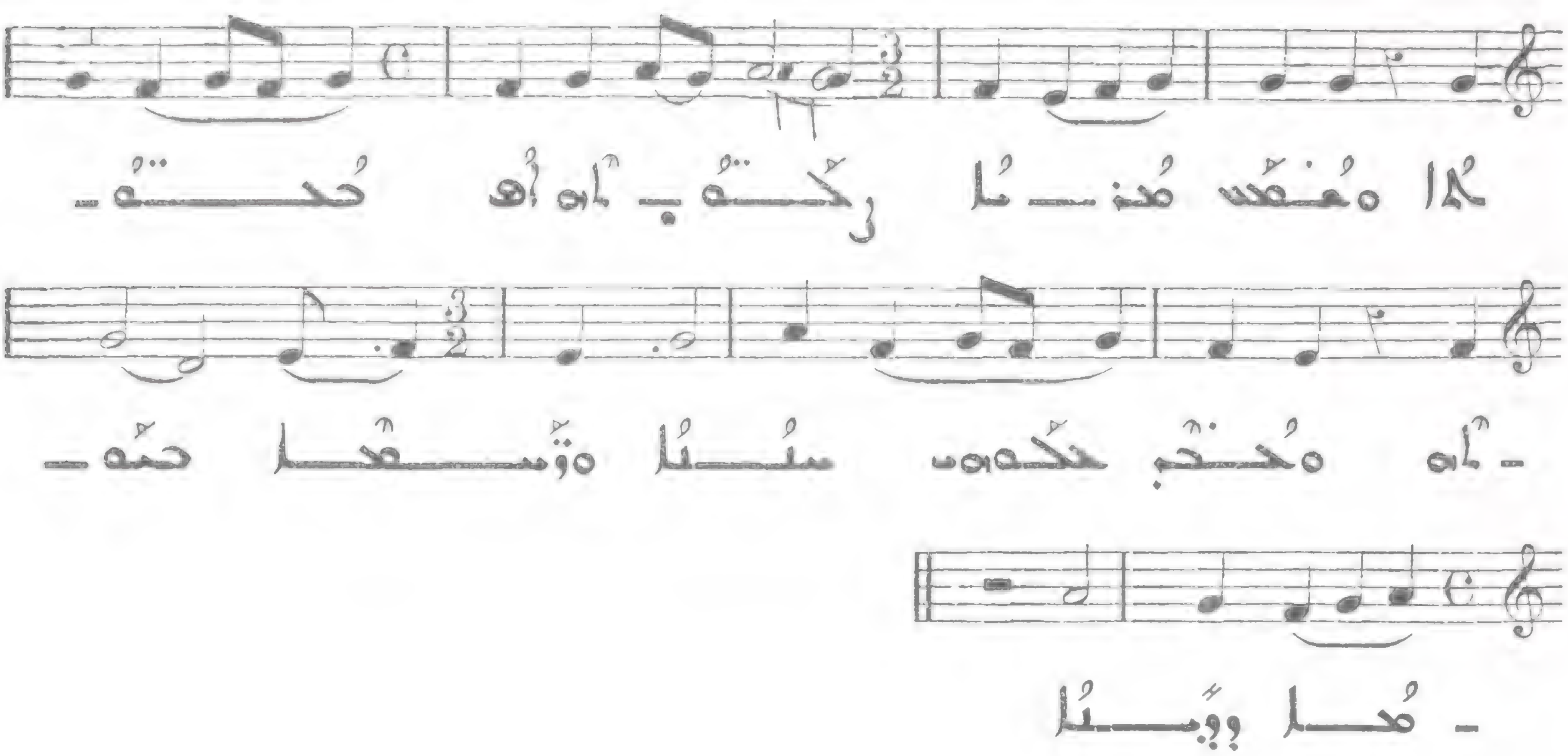

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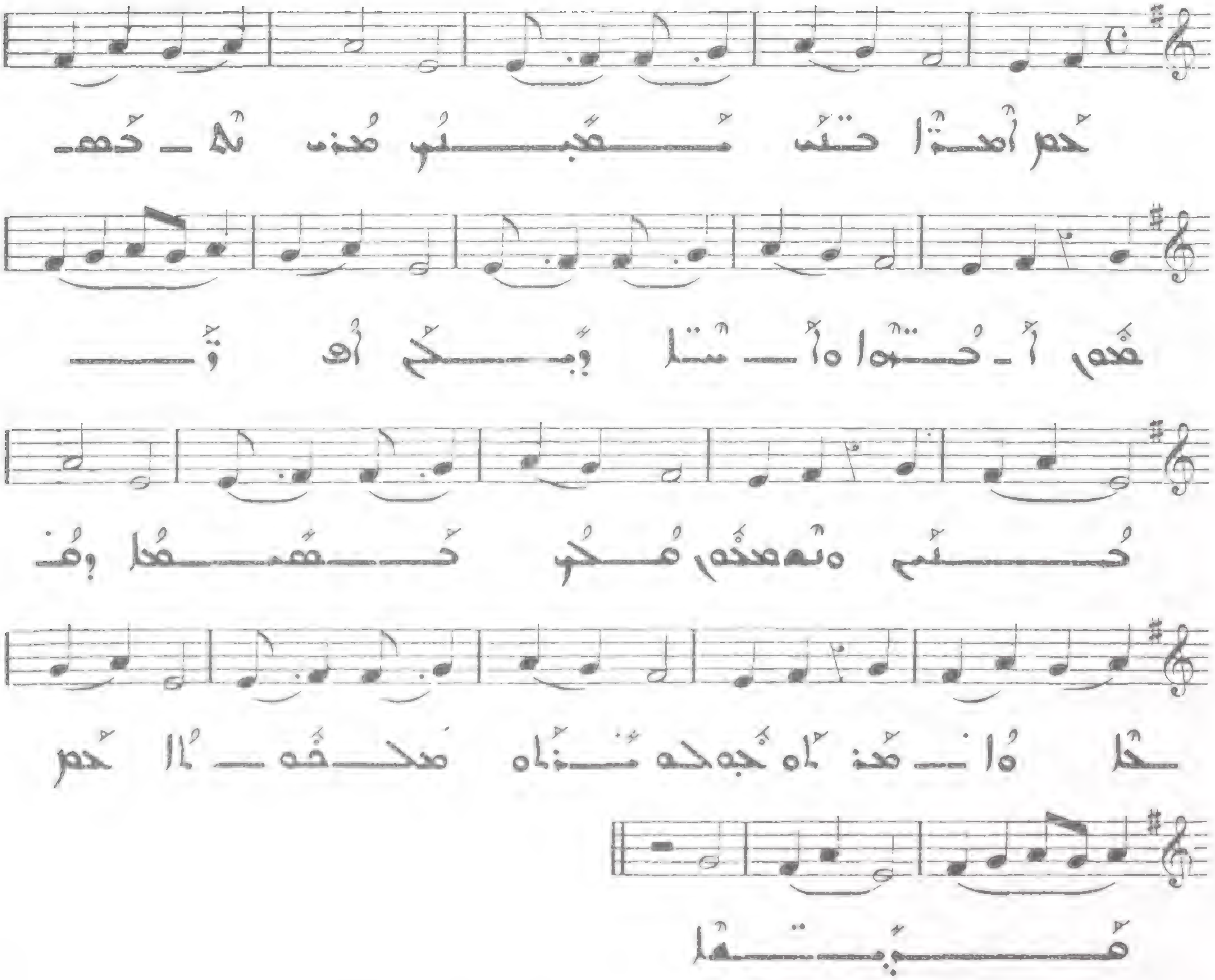

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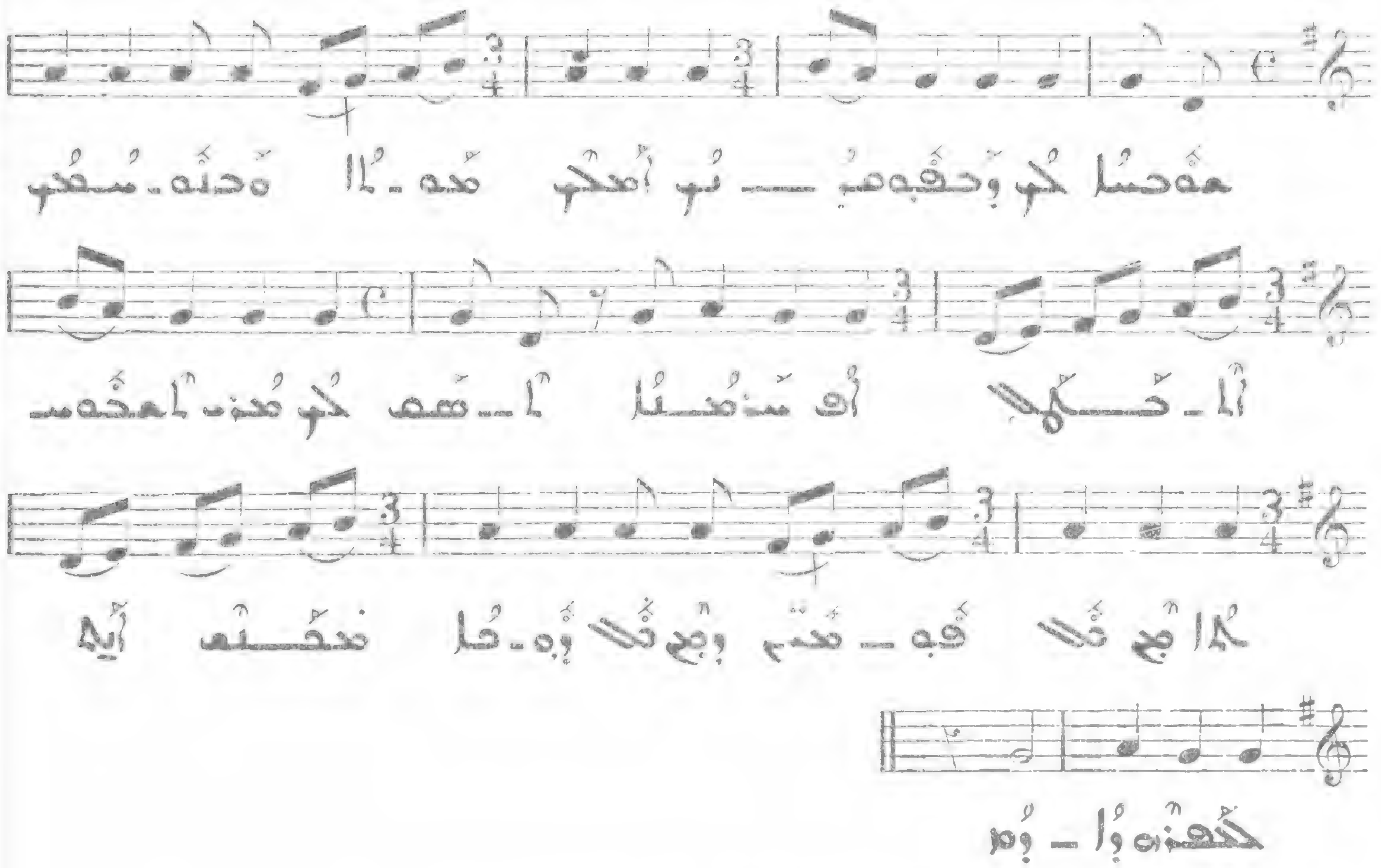
All. molto

VIII



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Allegro

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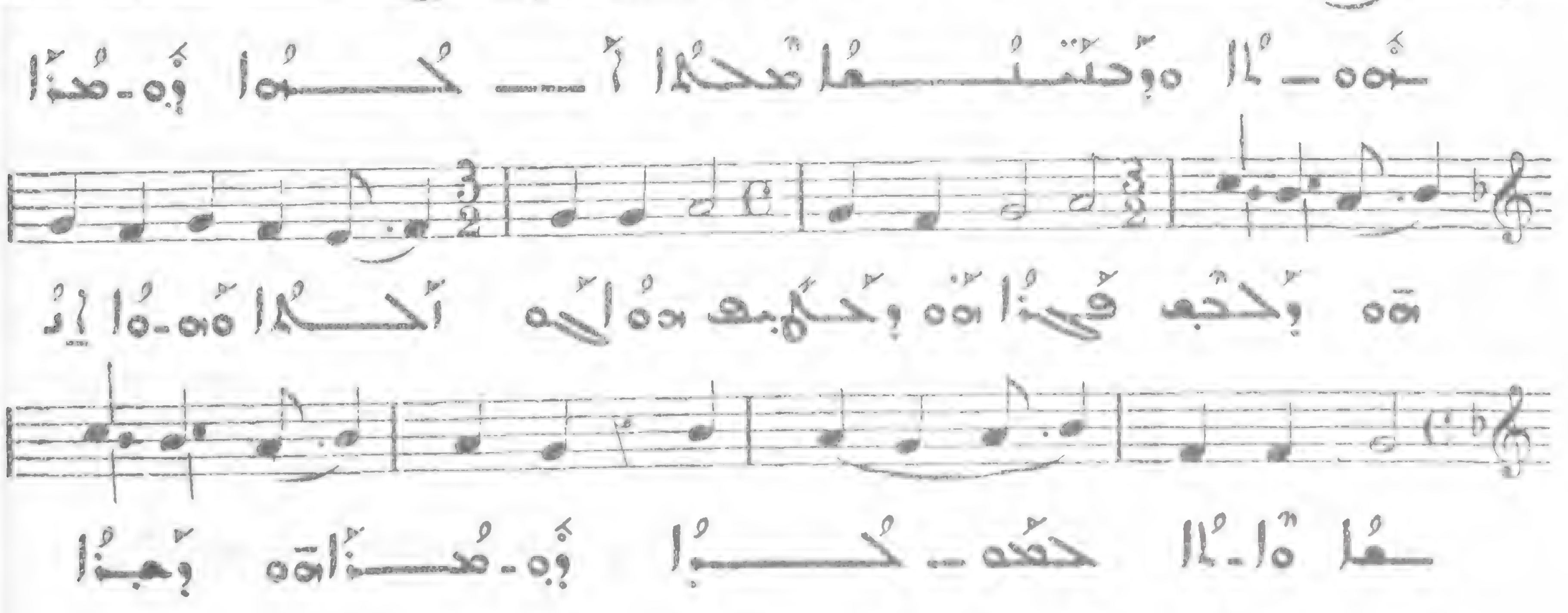

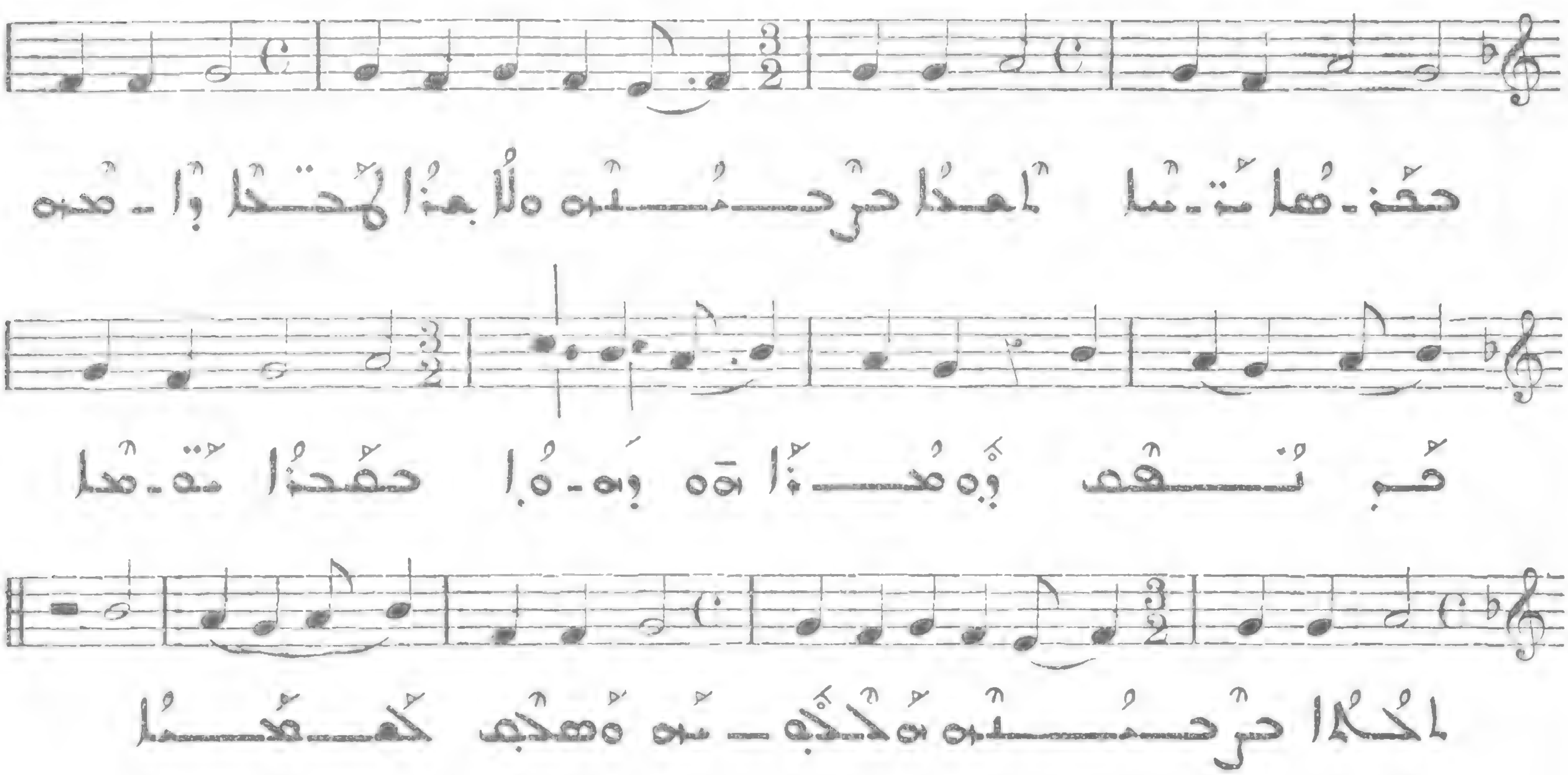

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Allegro

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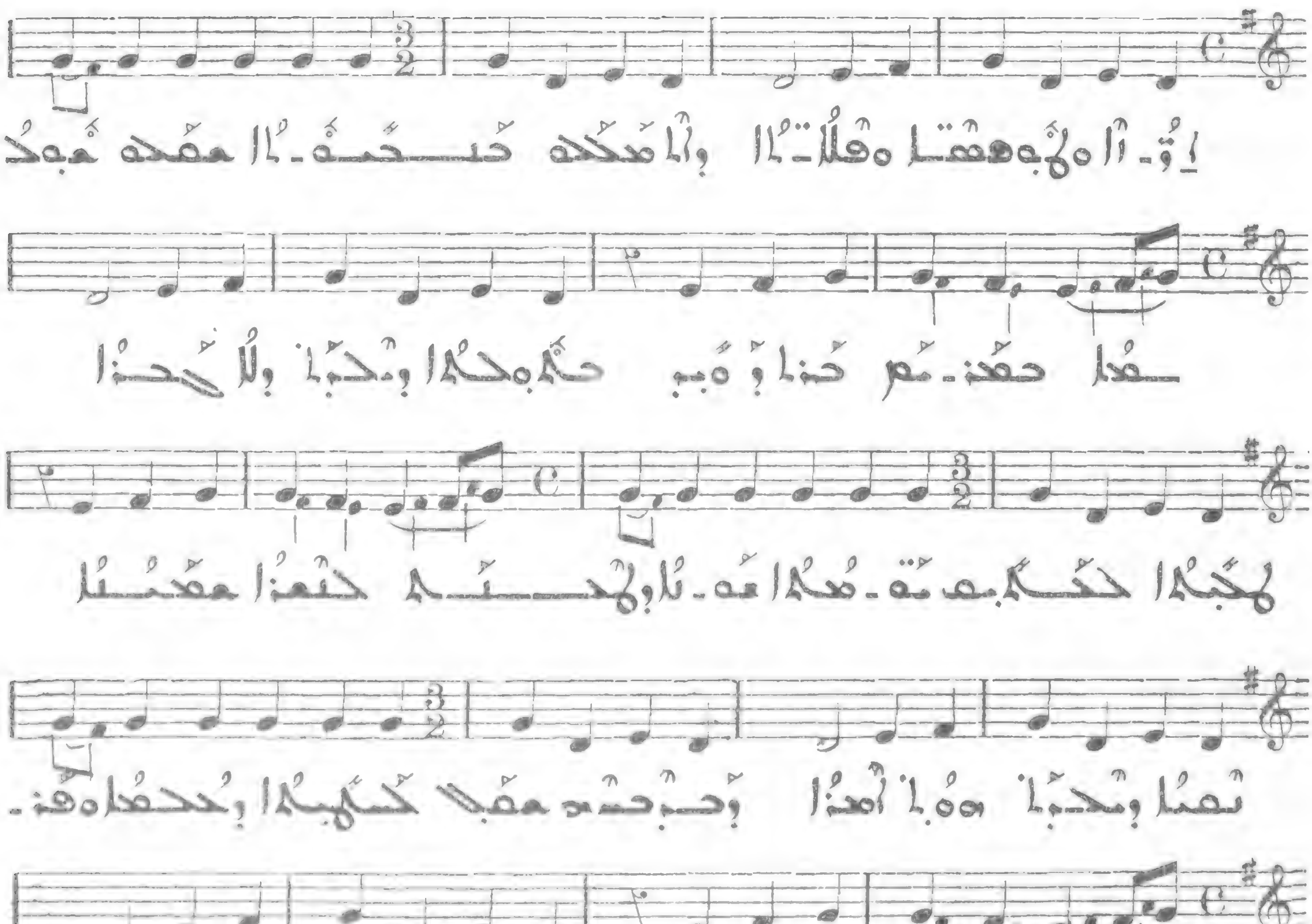

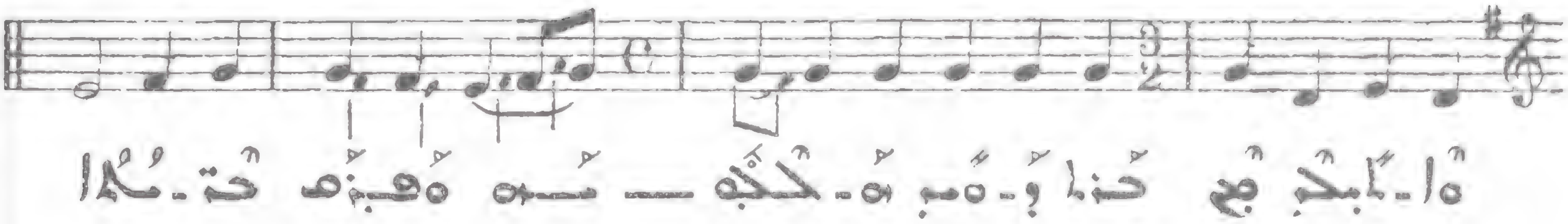

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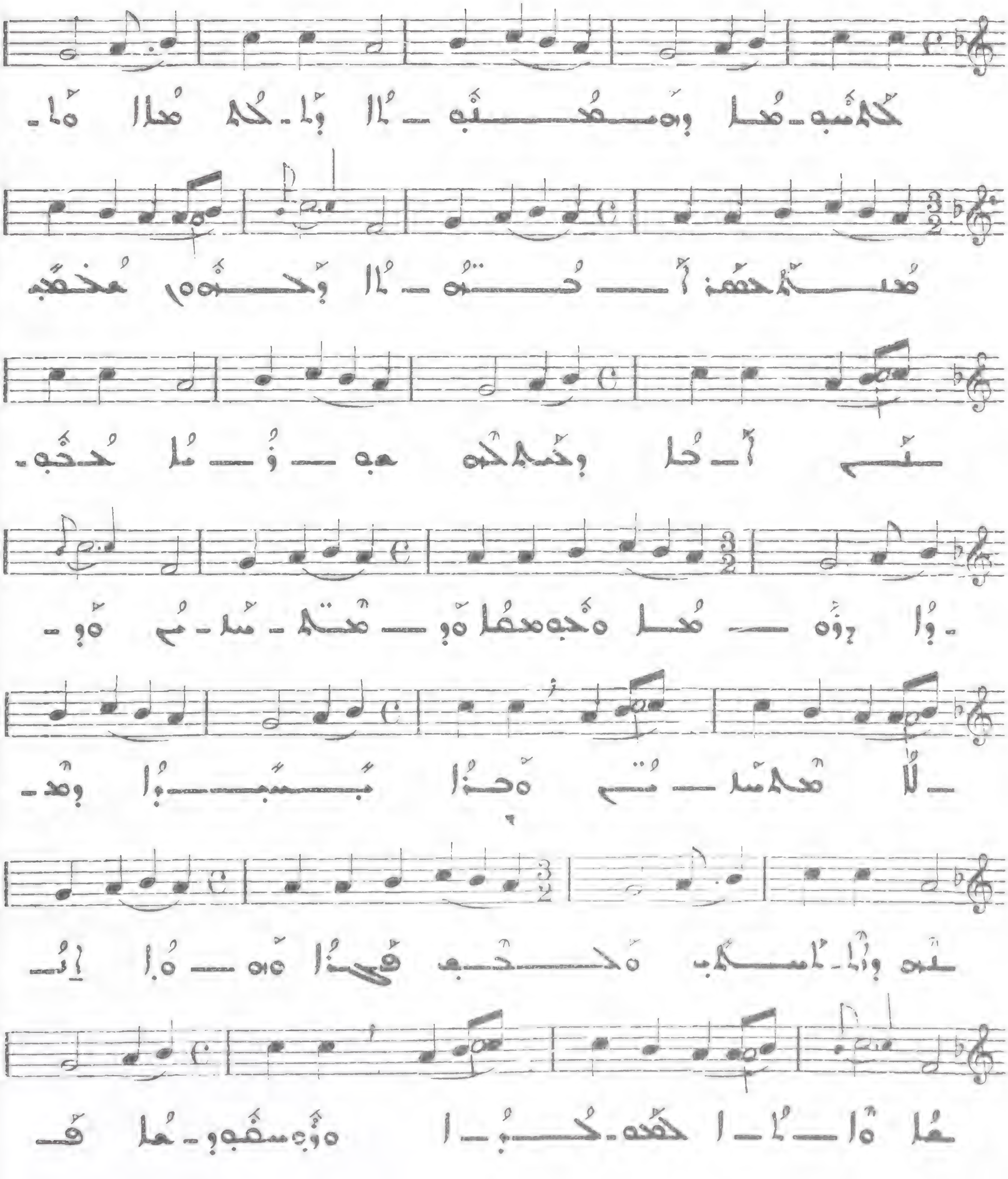
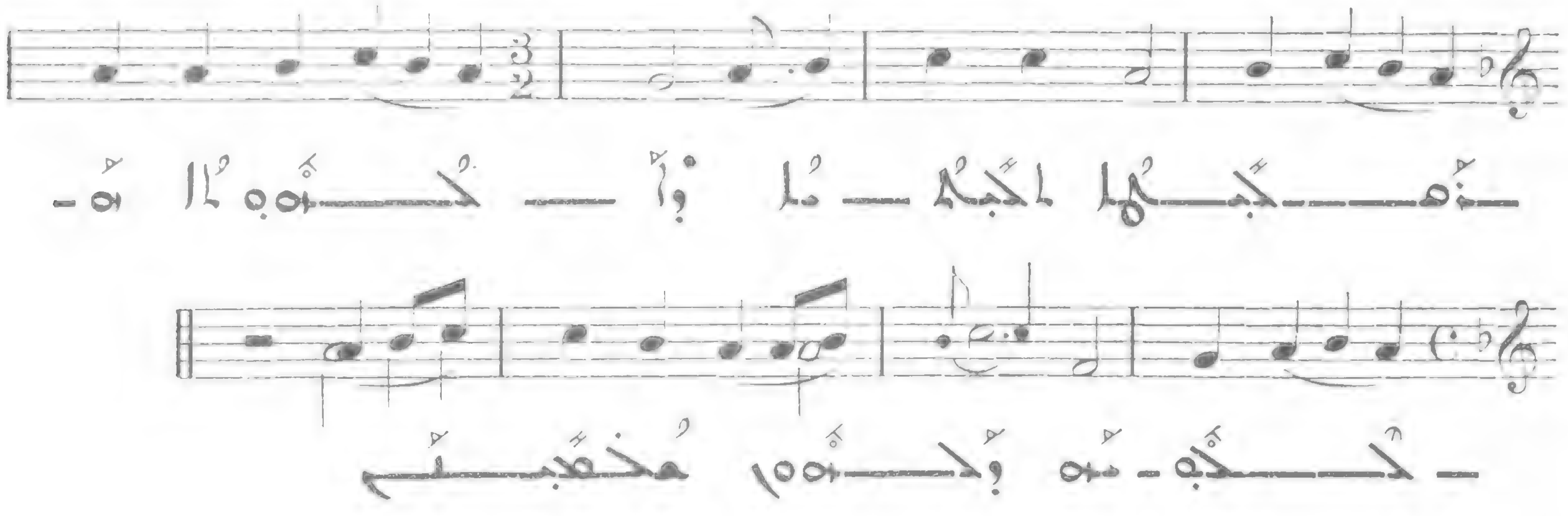
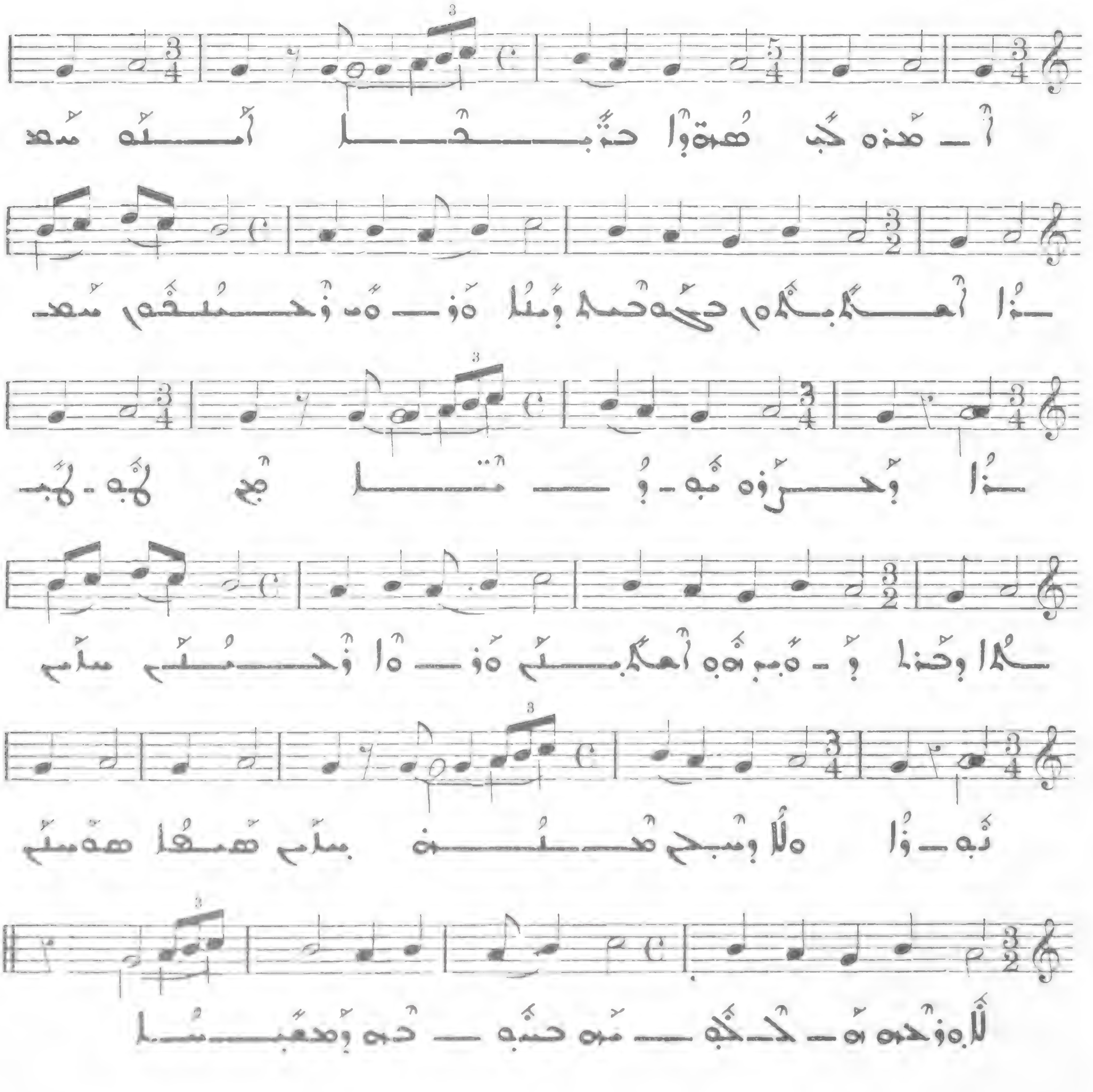




112

All. molto

IV



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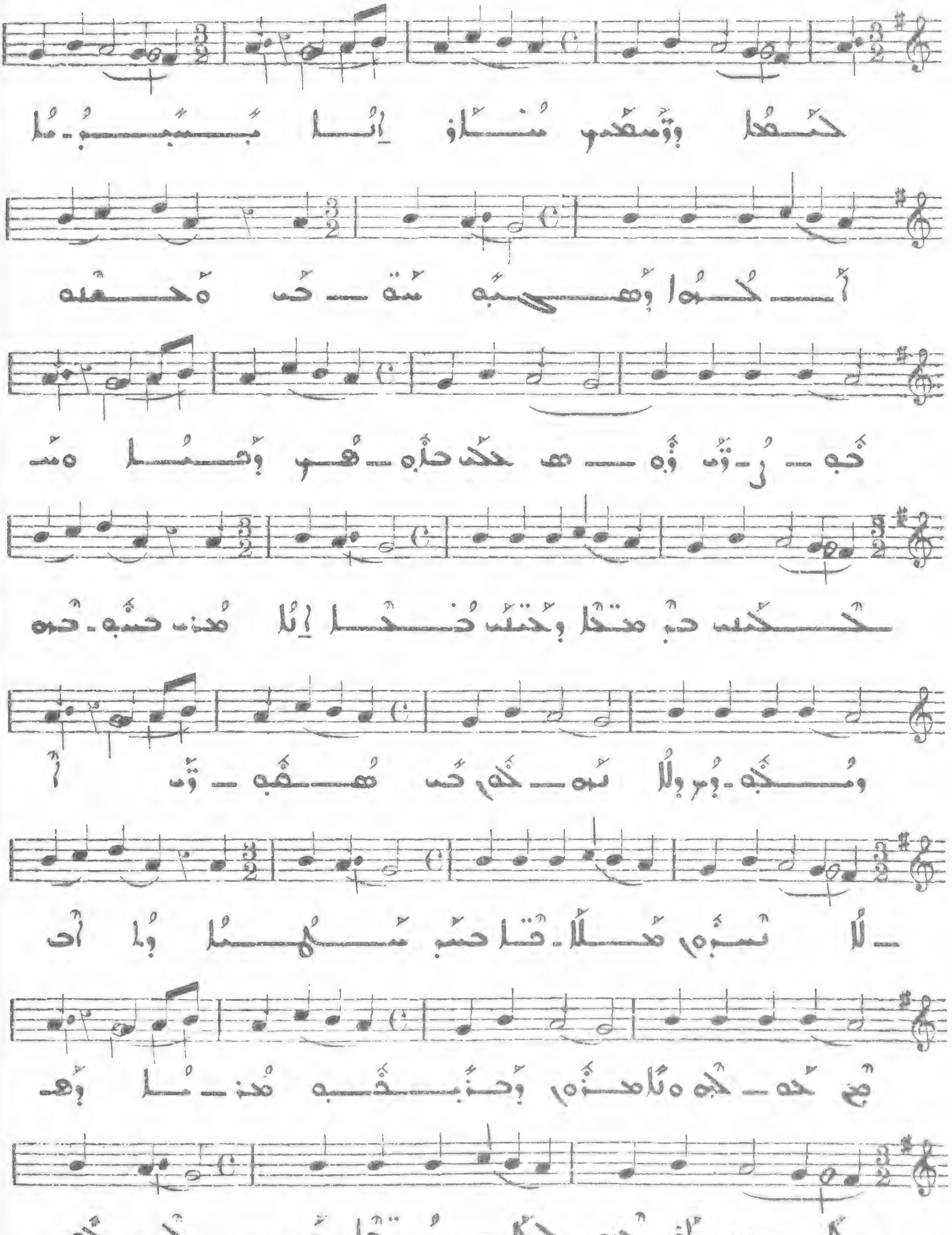
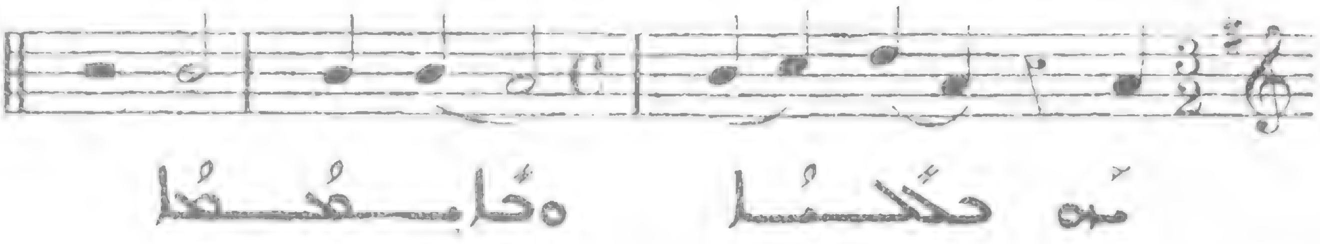
113

All. moderato

V





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Presto

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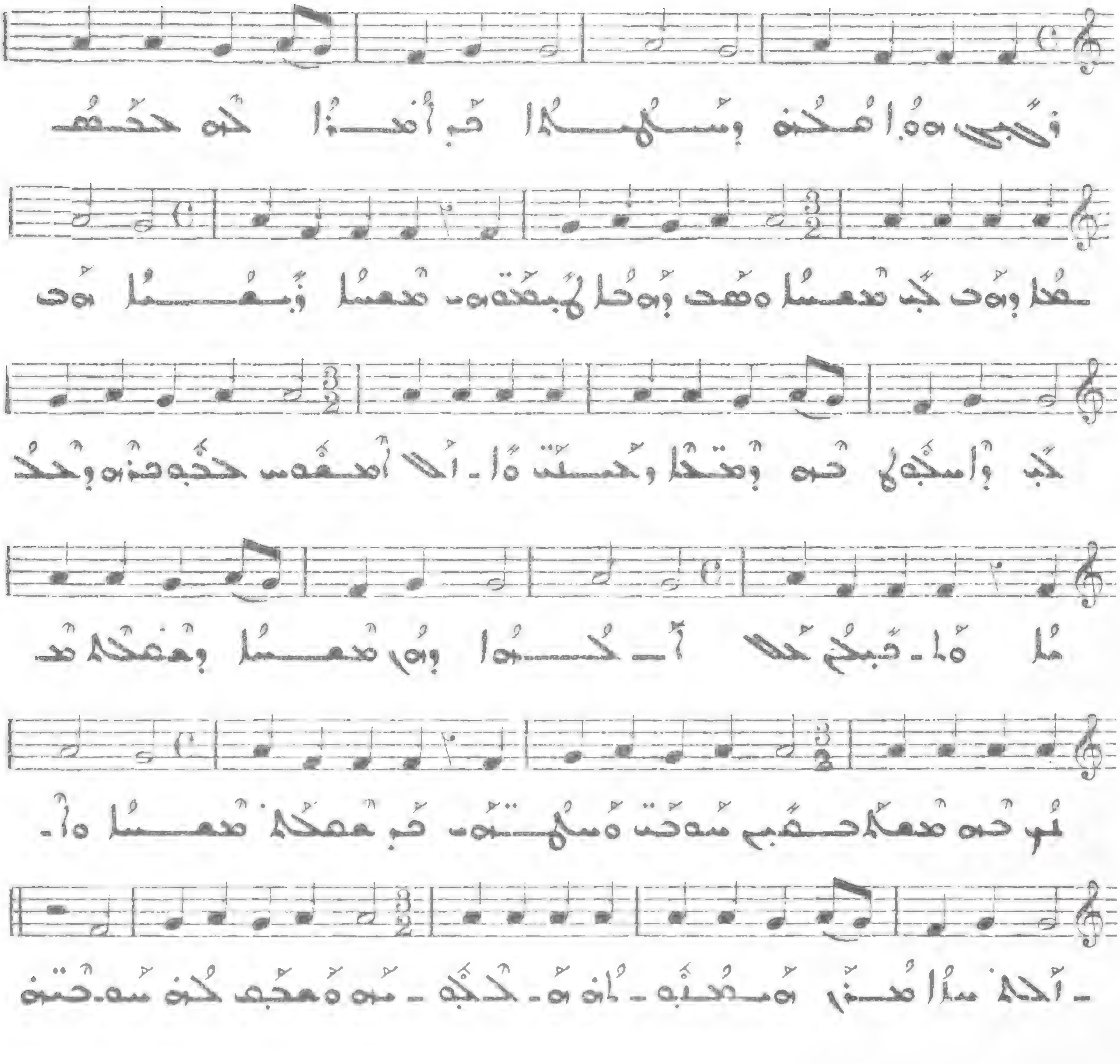

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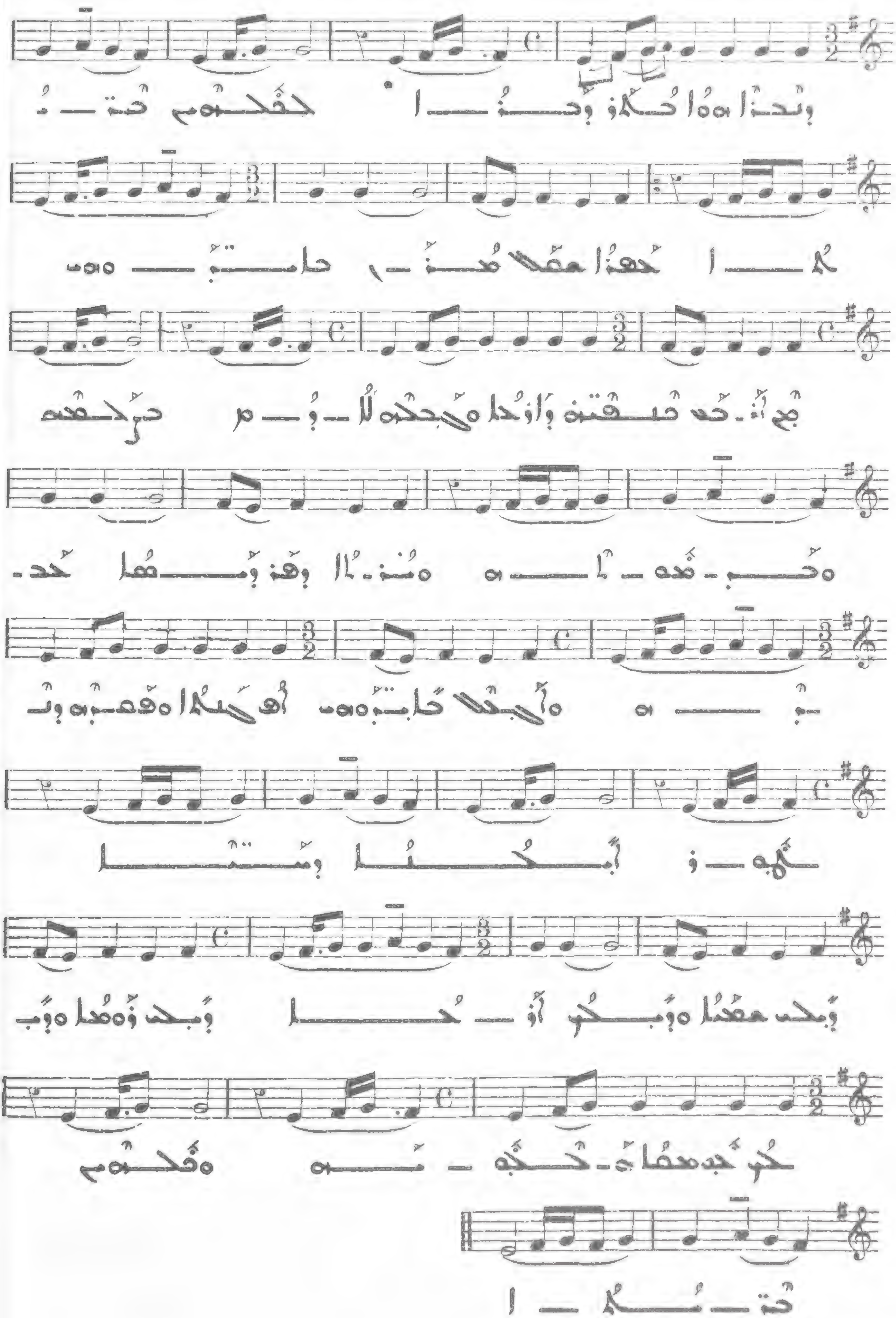
115

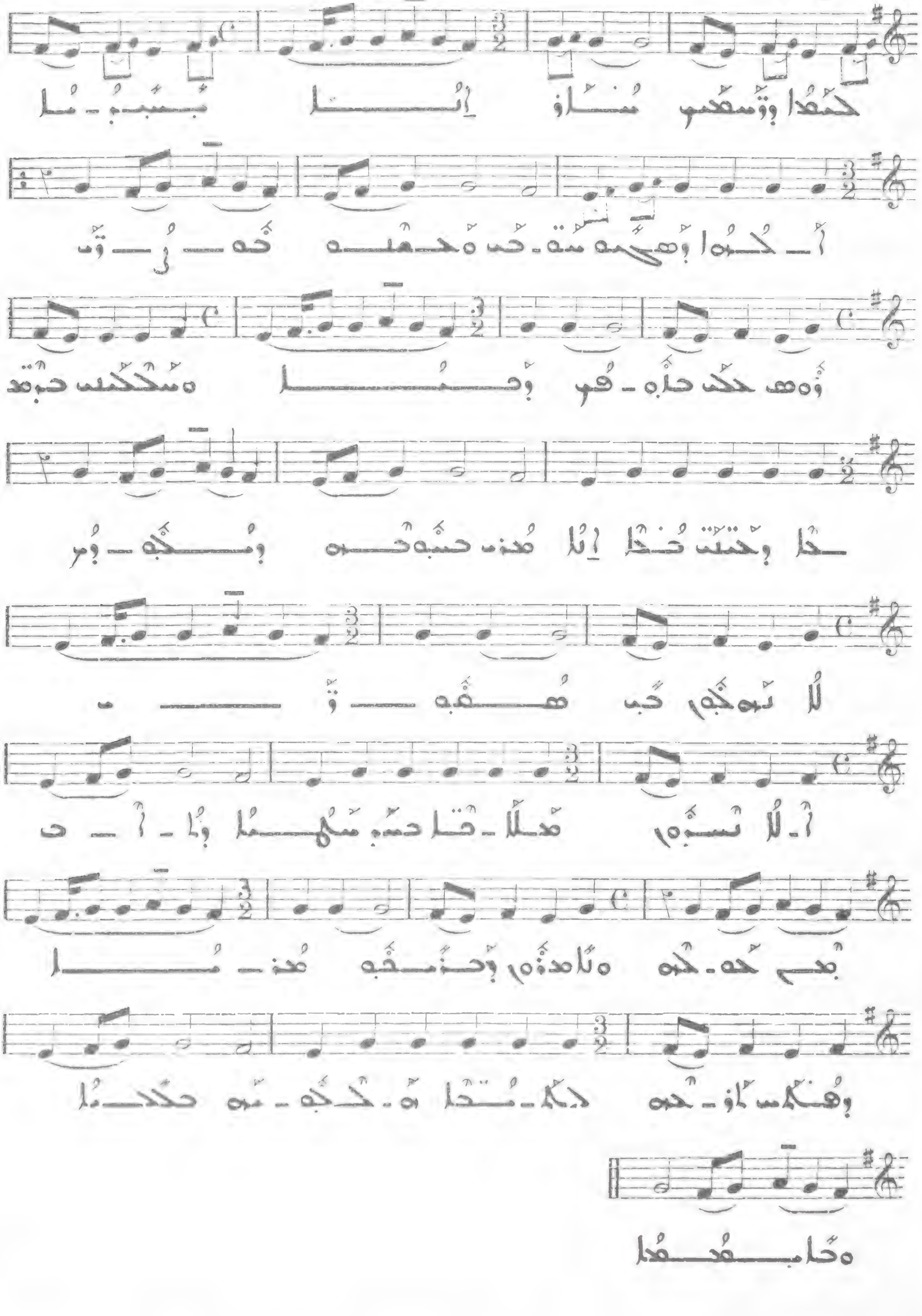
Allegretto

VII



116 VII

Allegro molto



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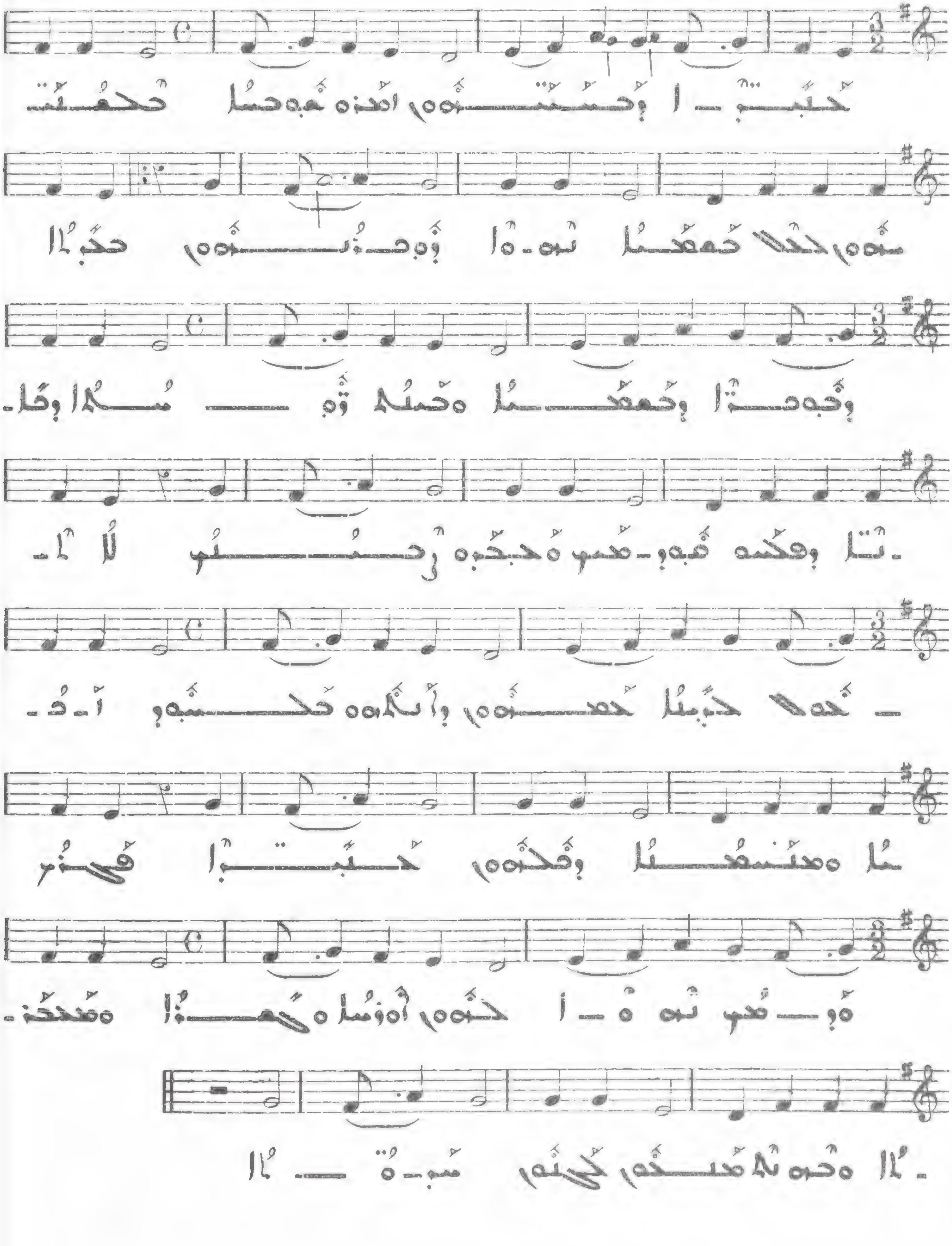
Allegro molto

VIII



118

Allegro

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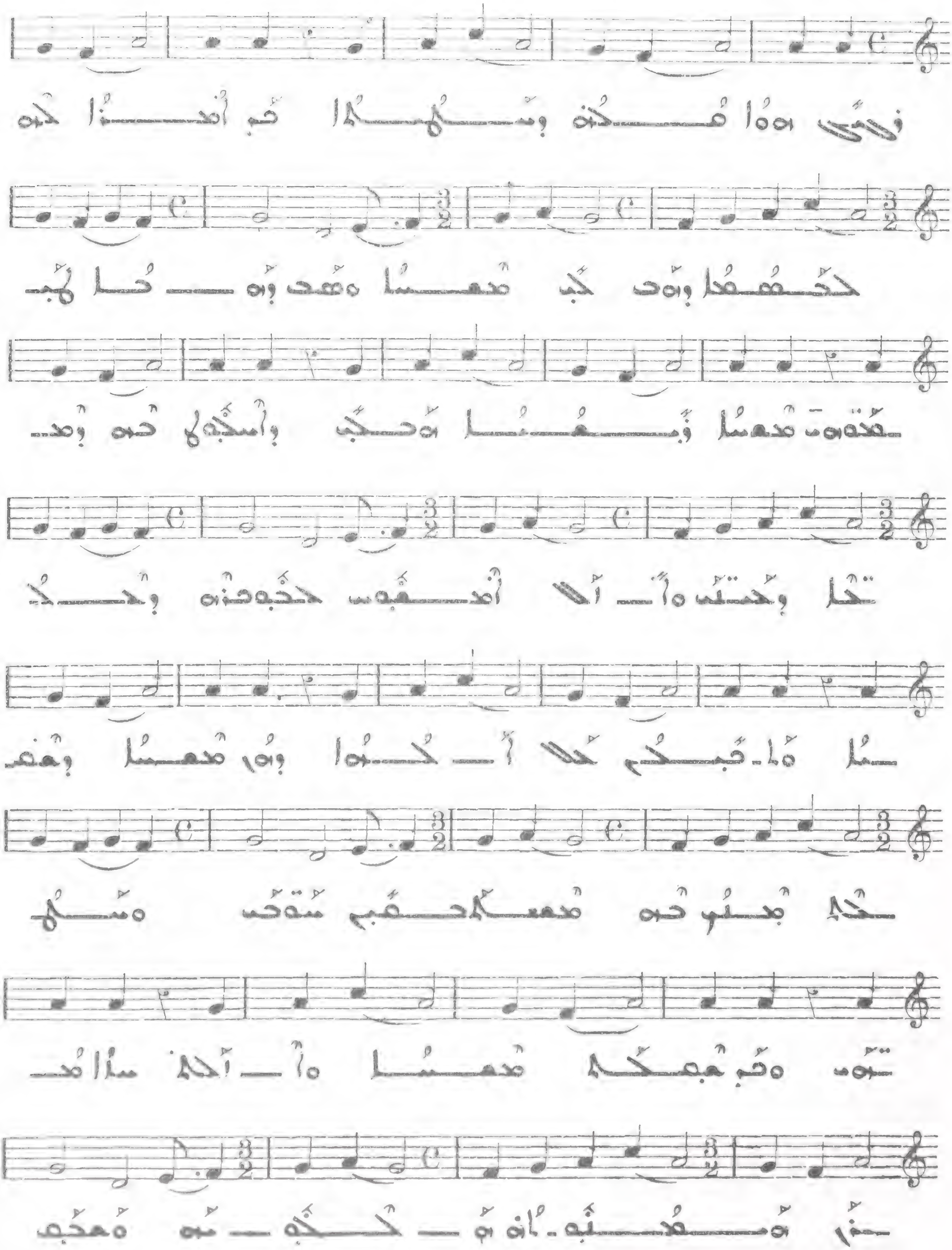

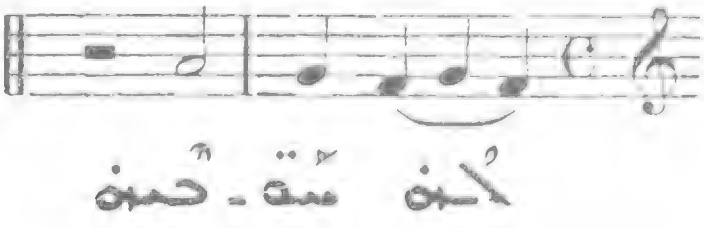

119

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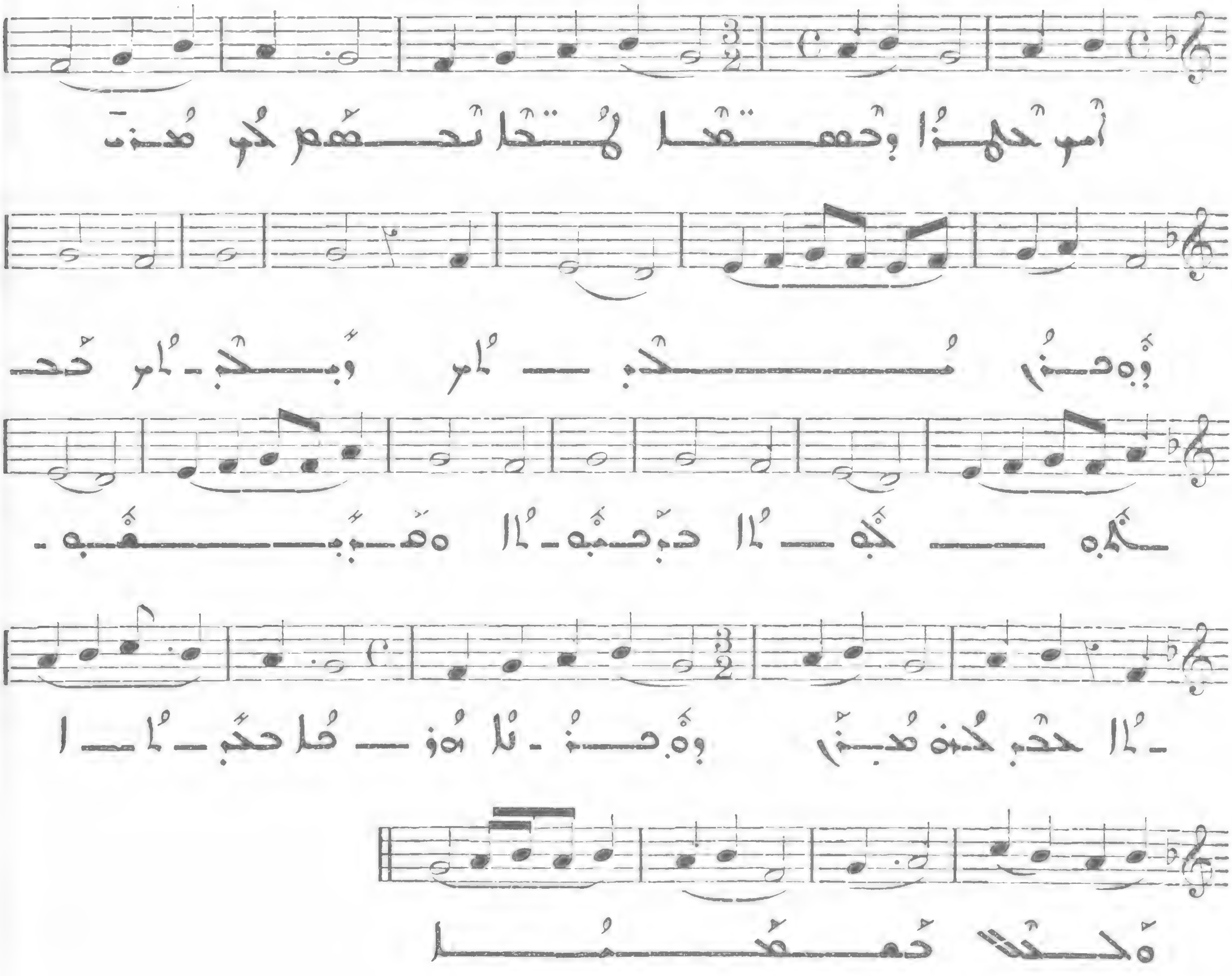

120

Allegro molto

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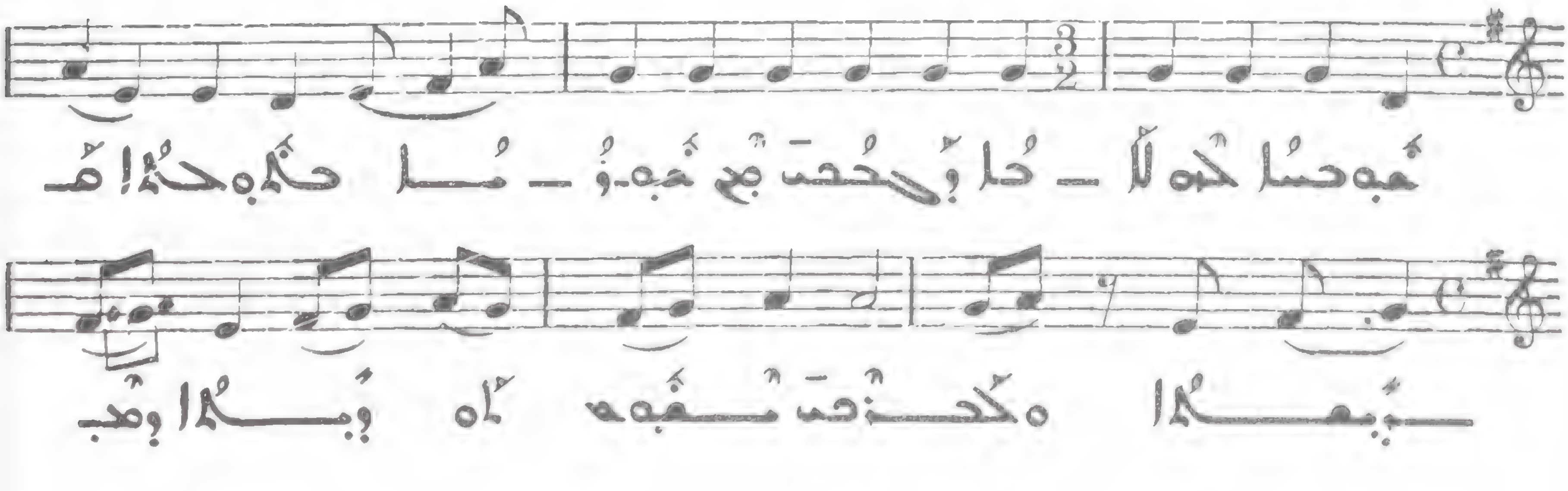

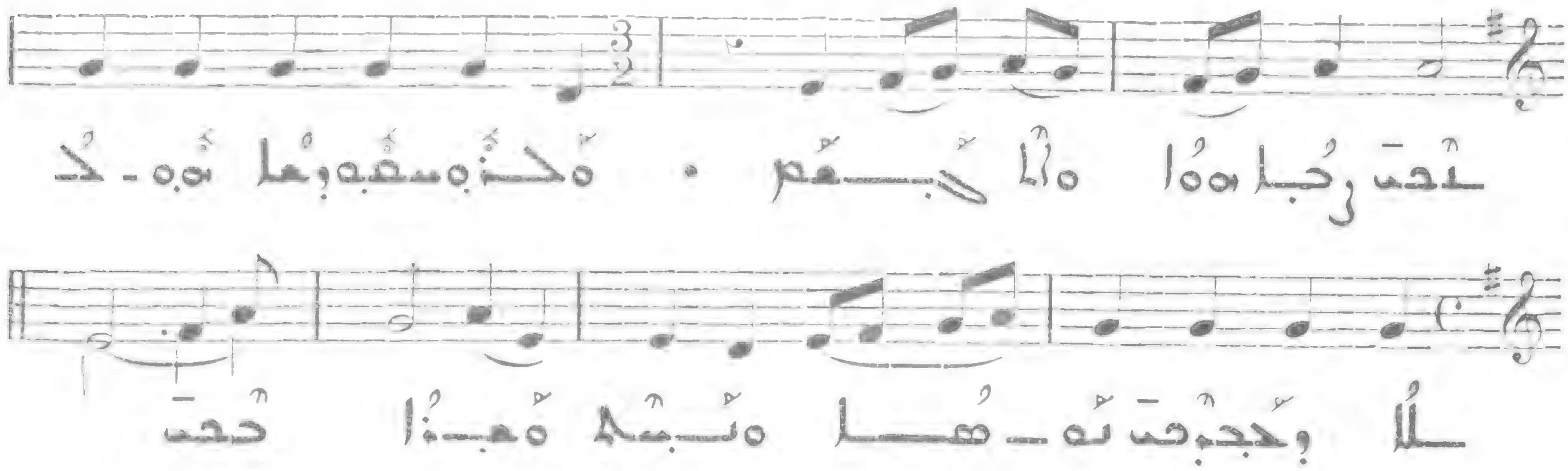

121

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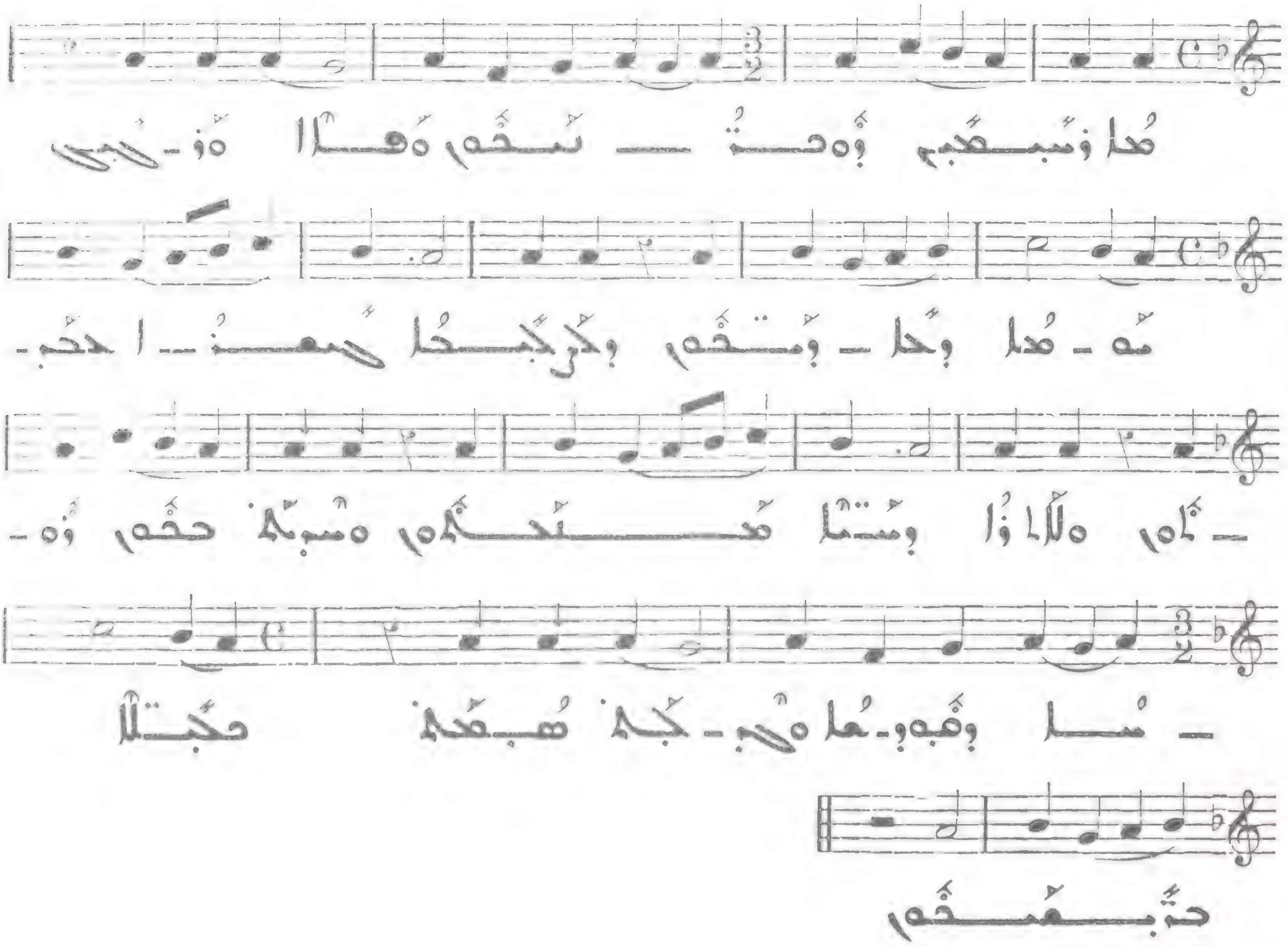
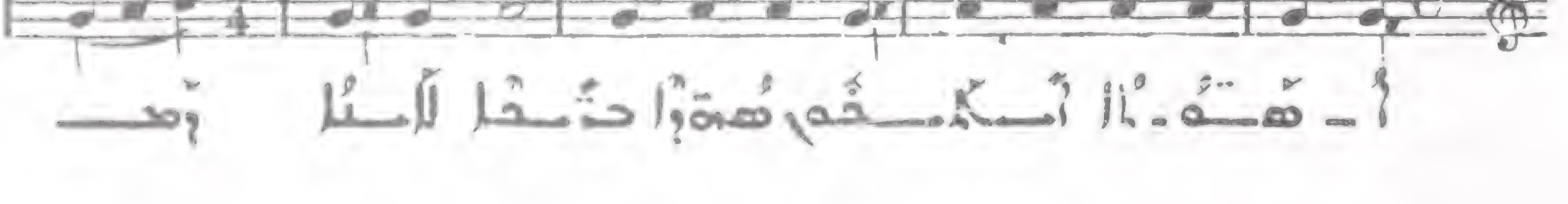
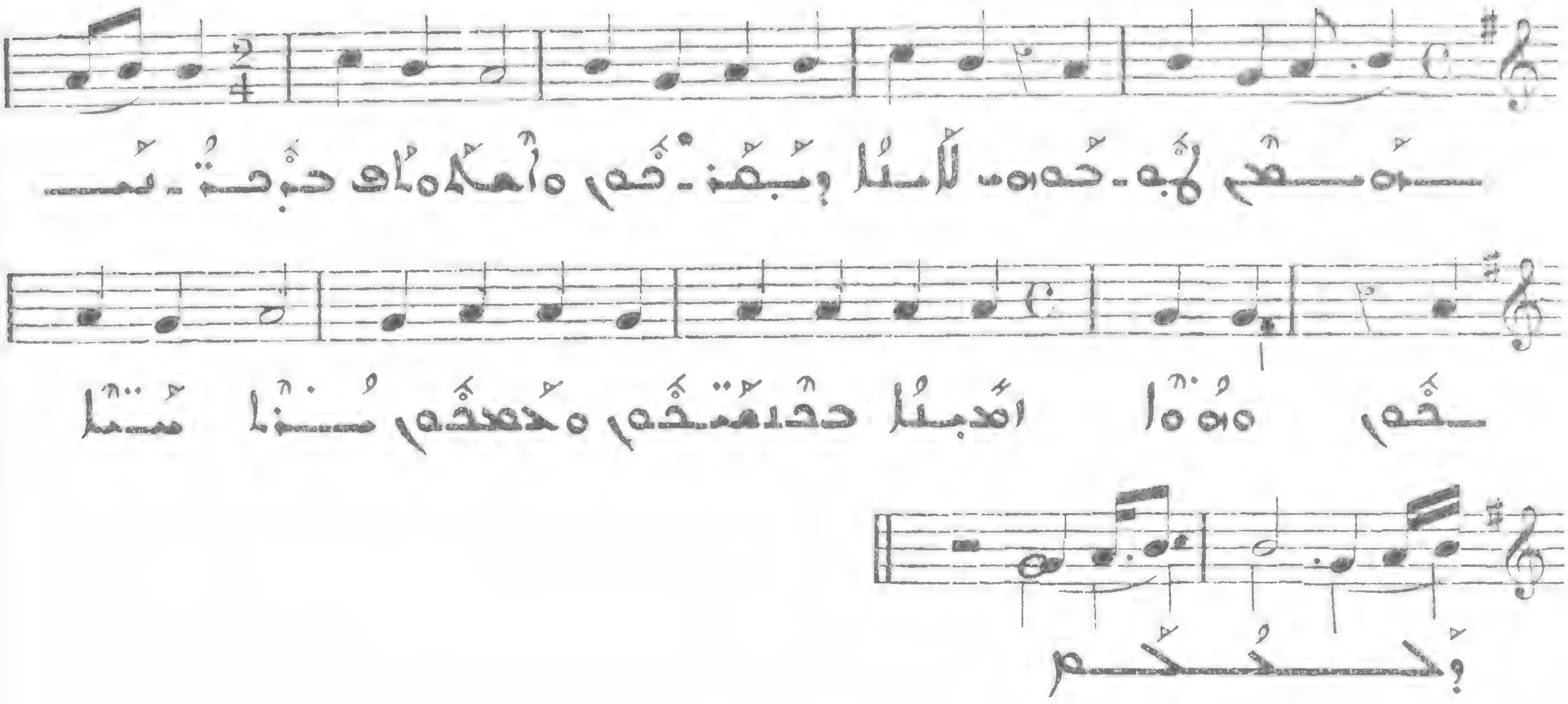


122

Allegro

IV





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123

Allegro molto

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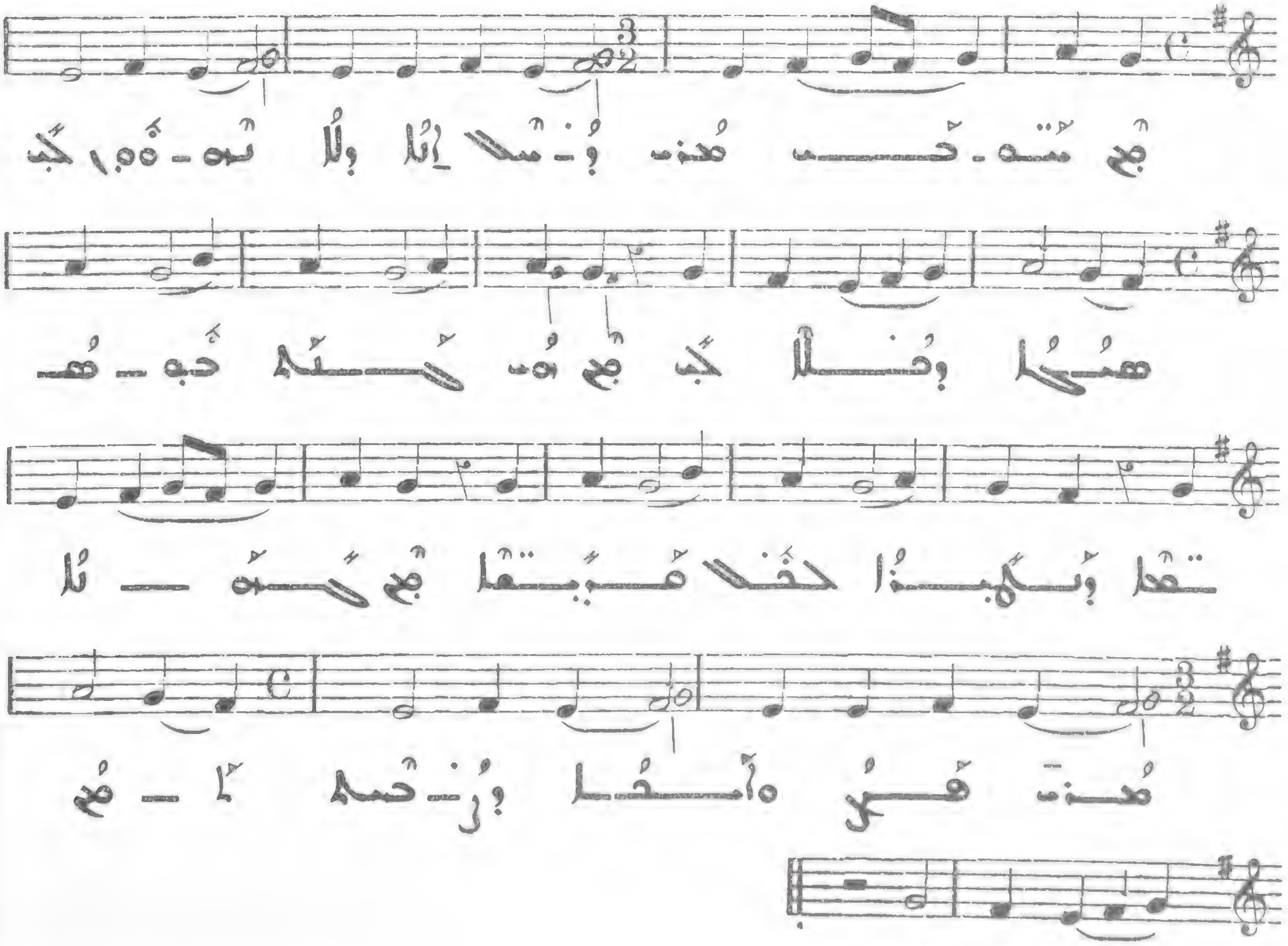

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Allegro molto

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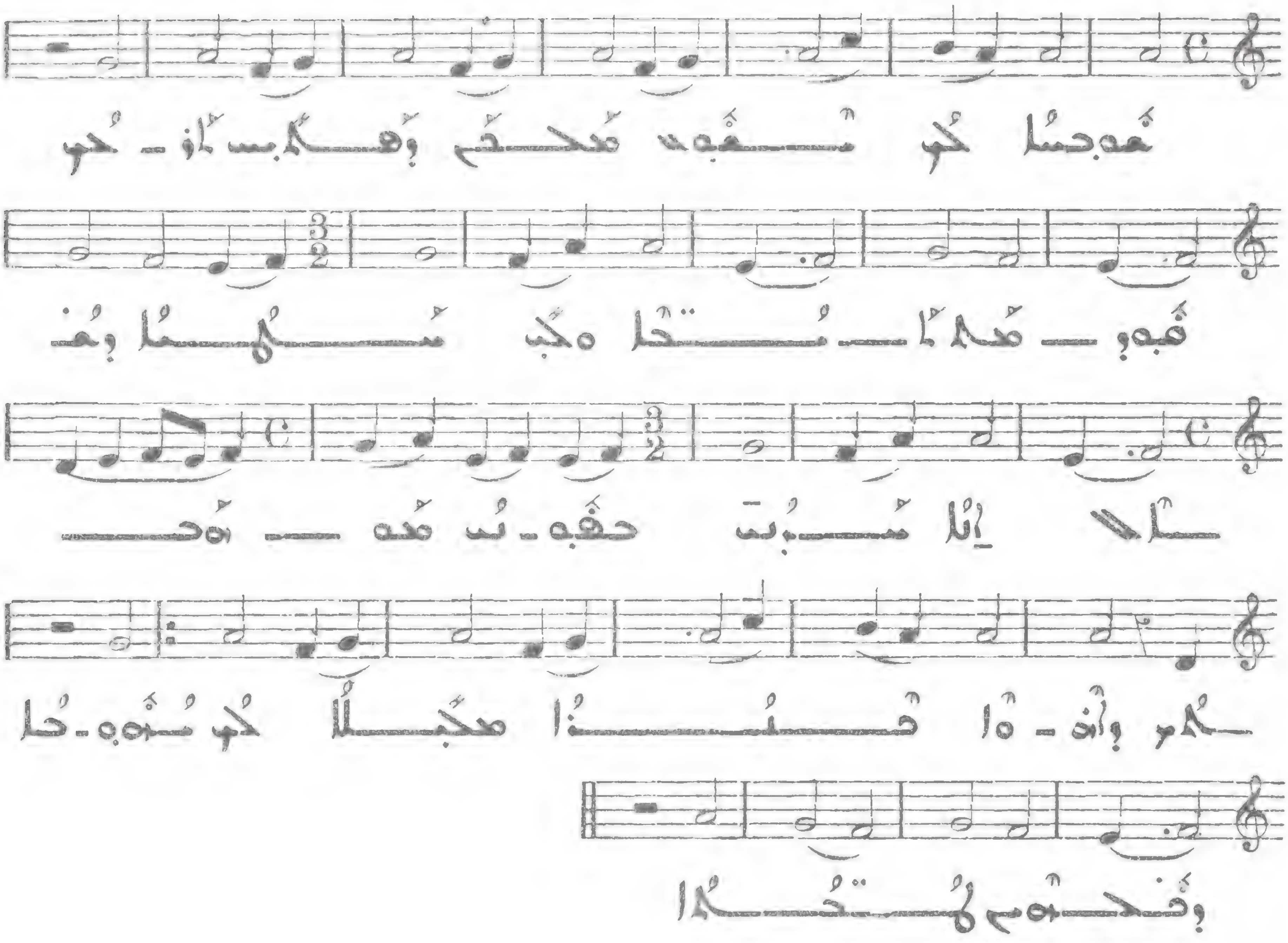

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Allegro molto

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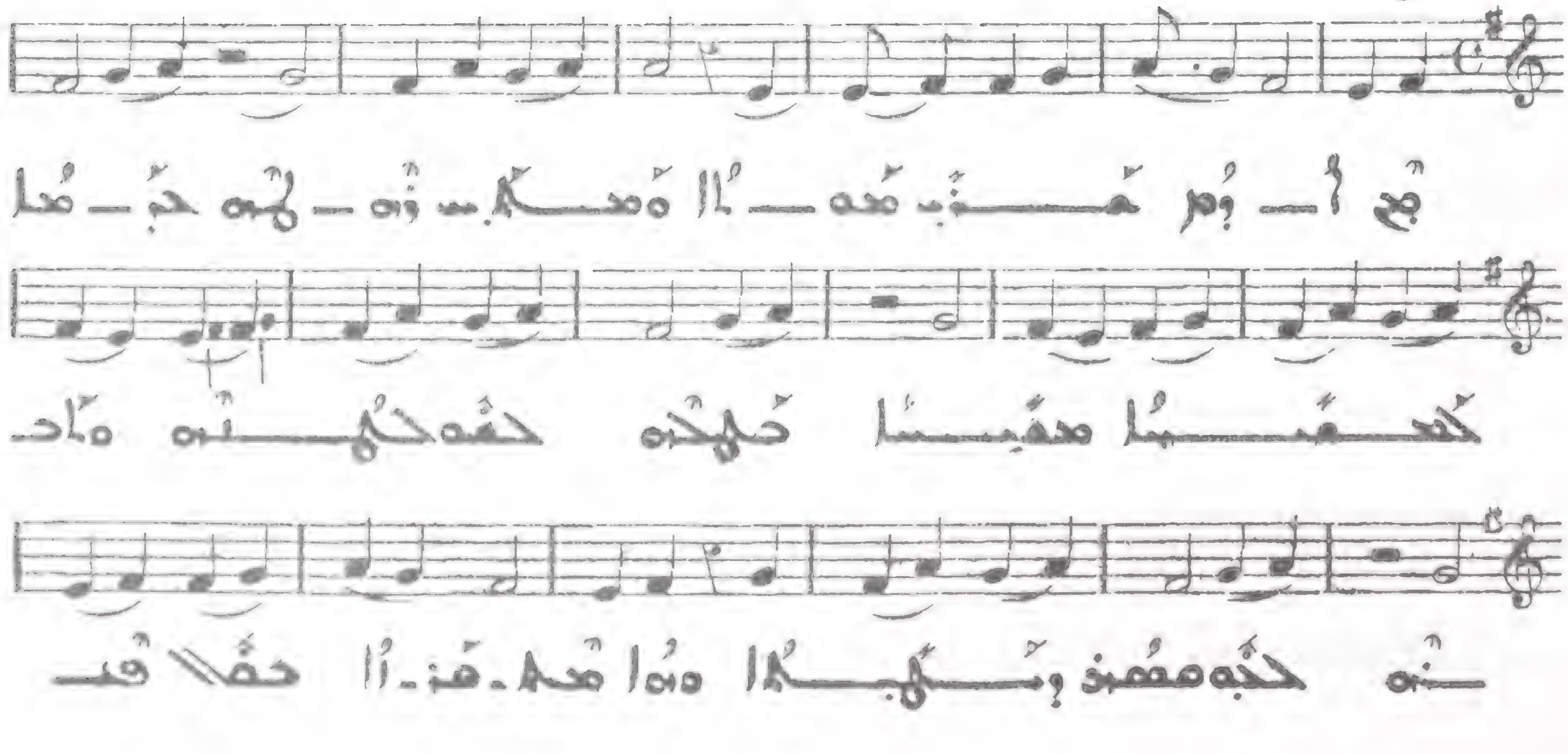

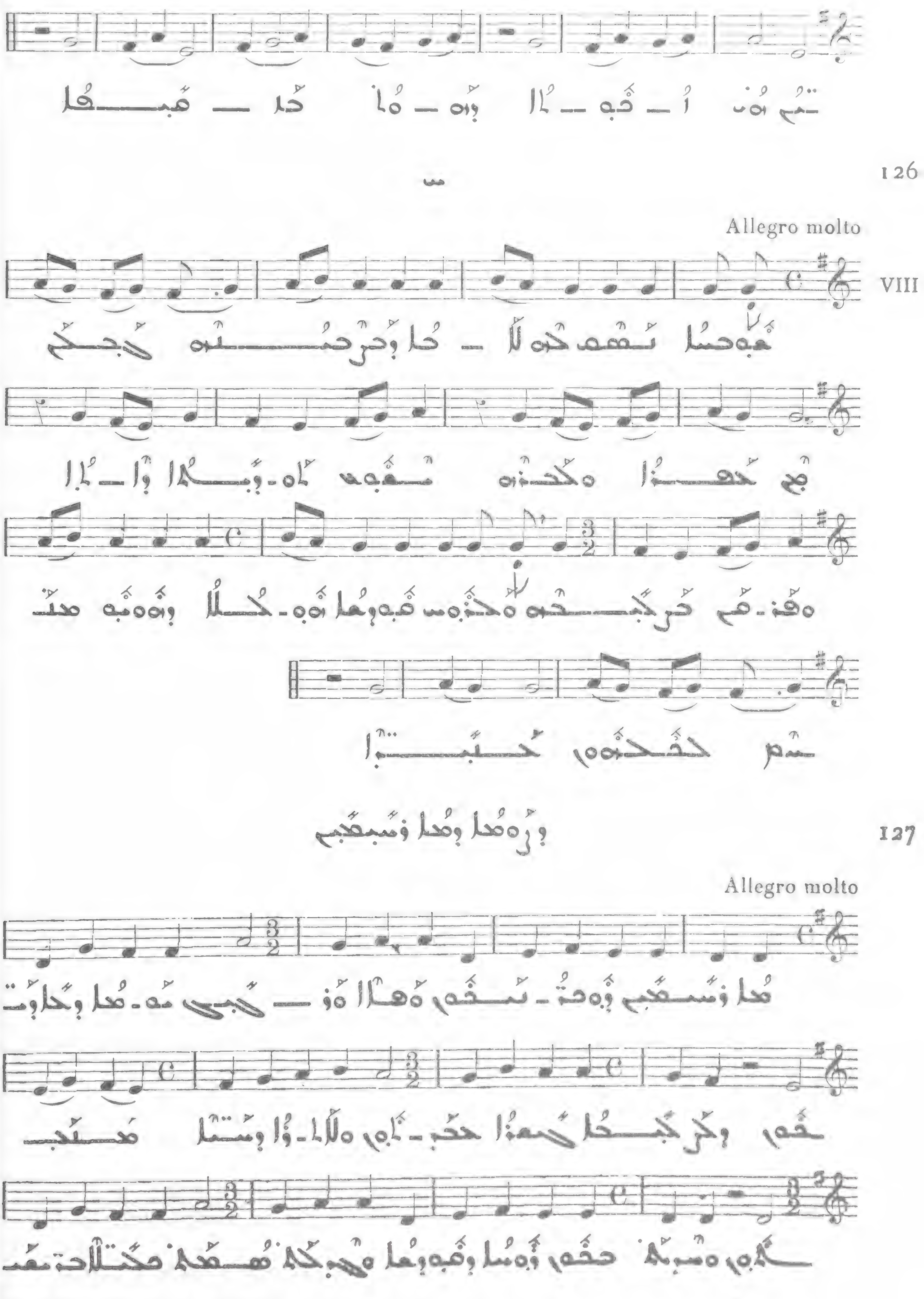
126
Allegro molto
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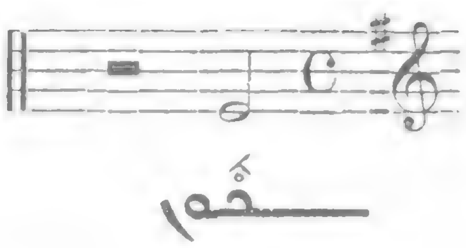
127
Allegro molto



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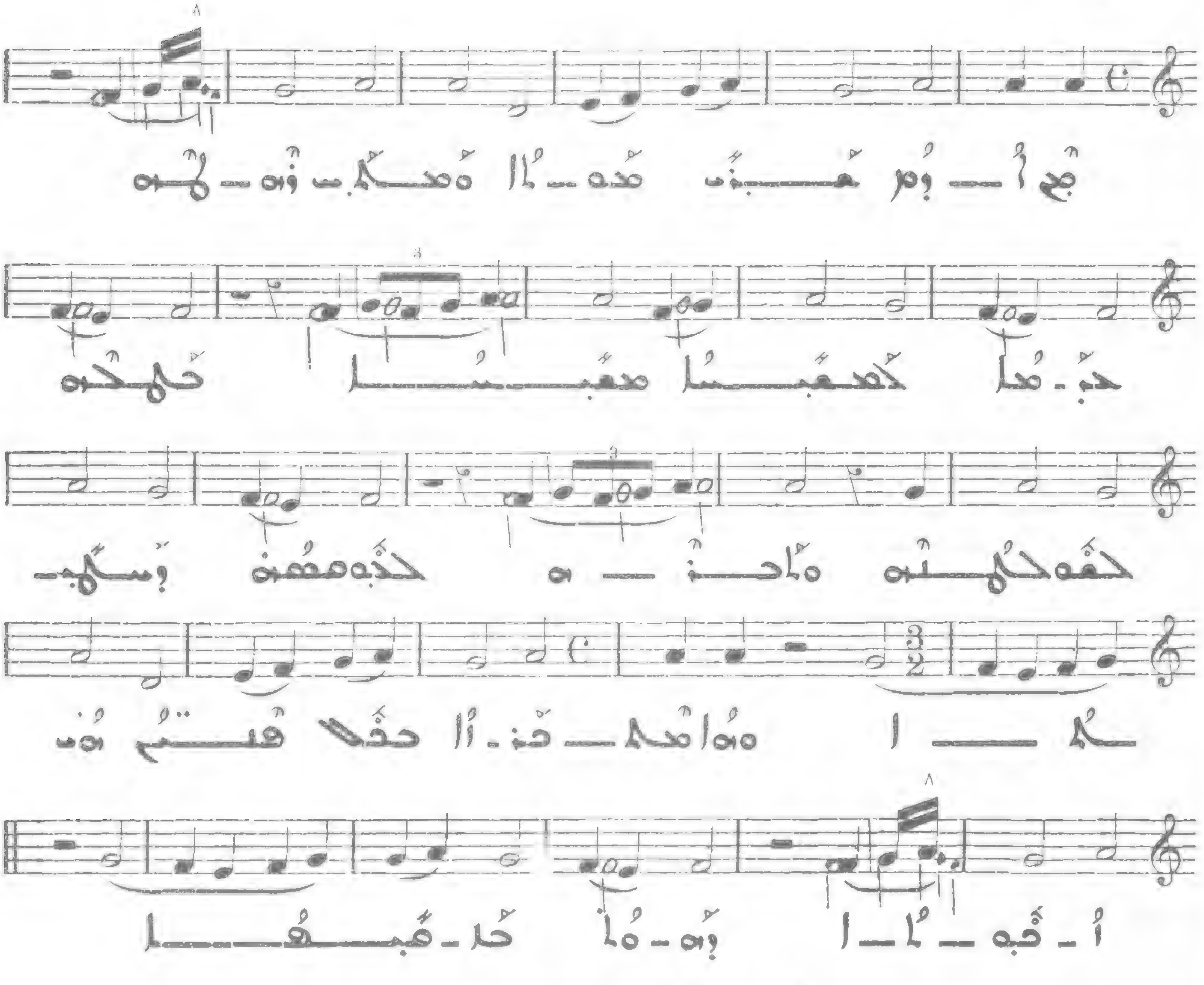
Allegro



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All. molto

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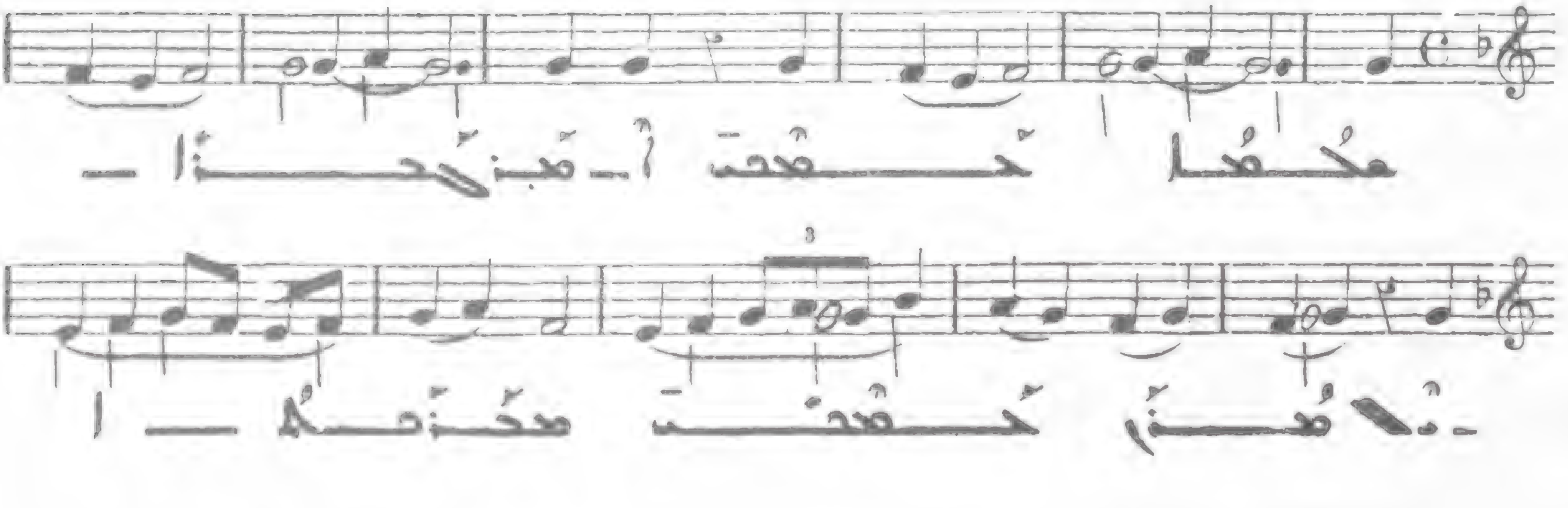

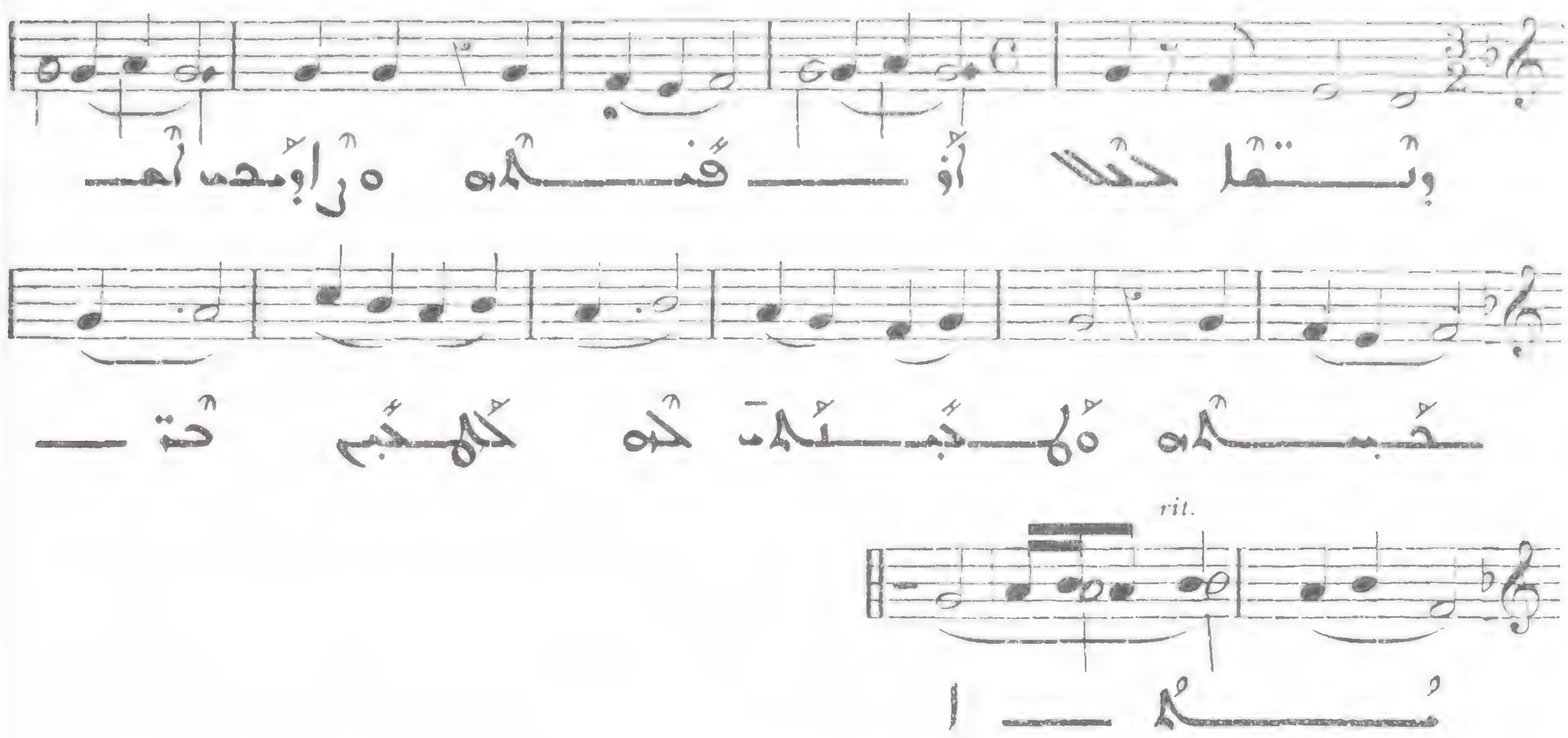

130

Allegro

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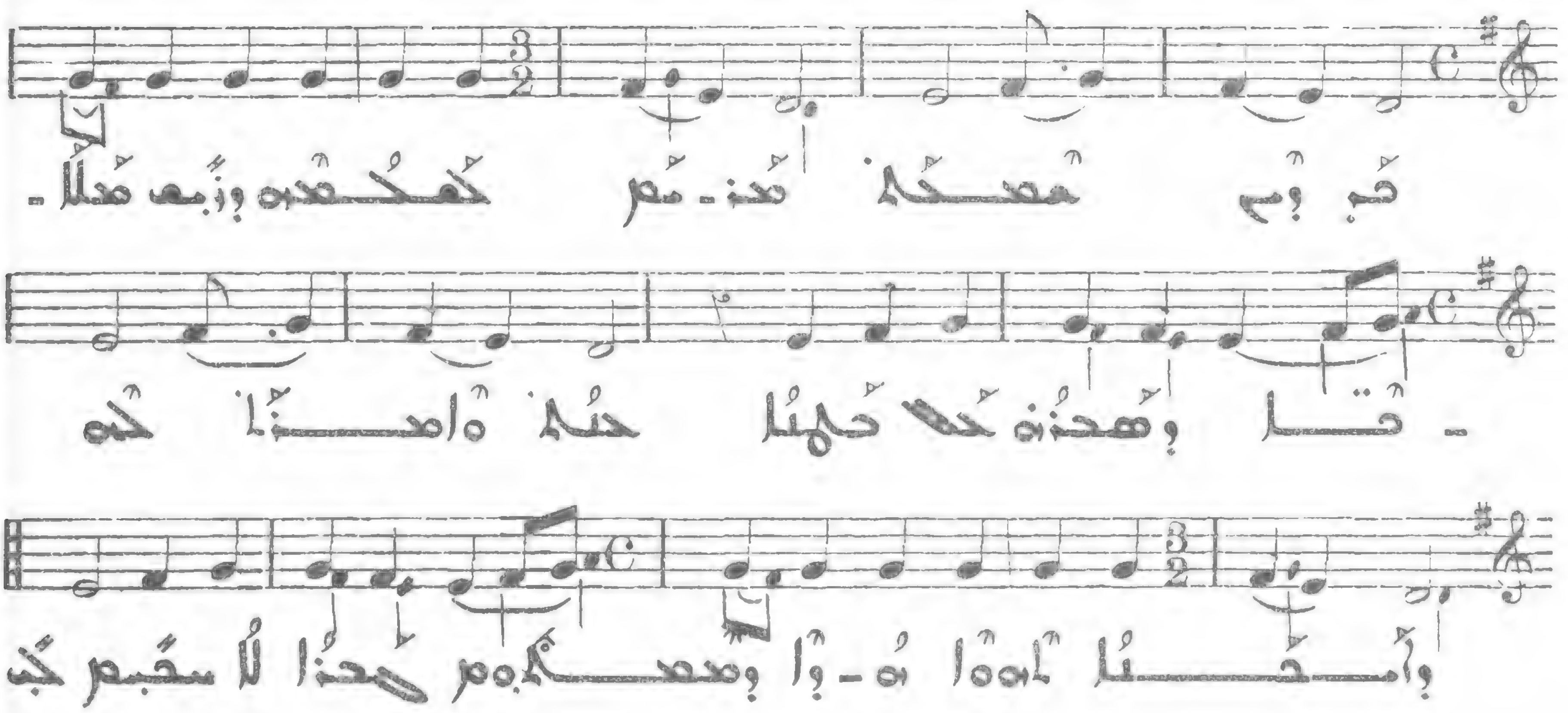

131

Allegro molto

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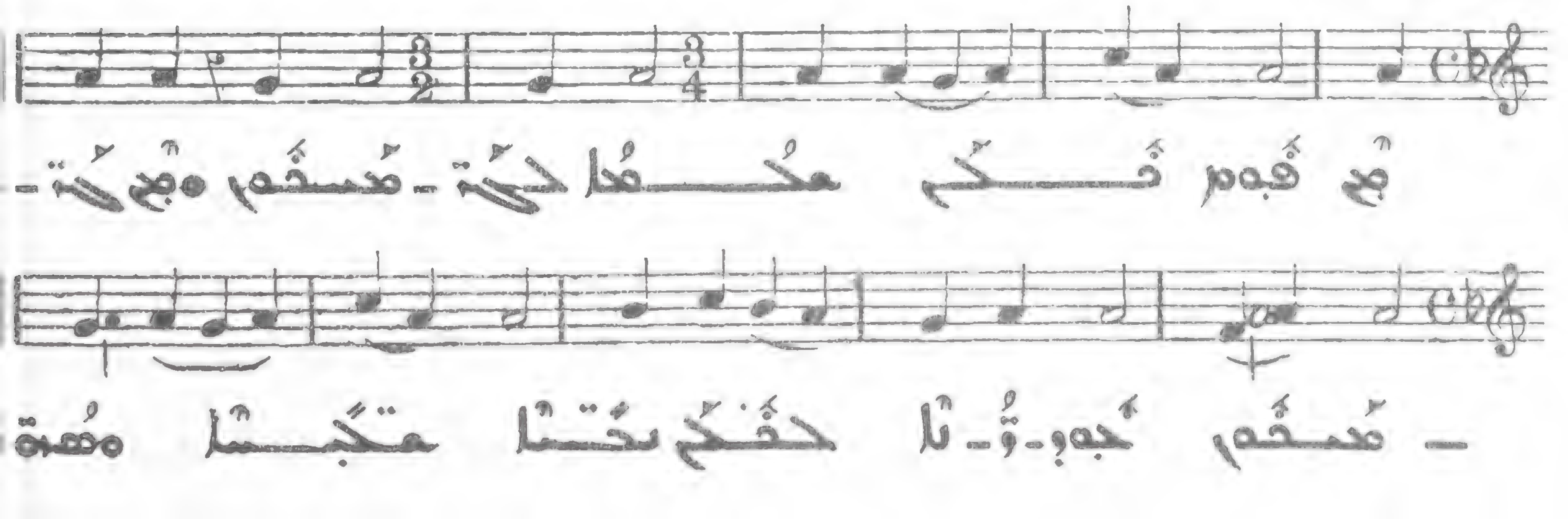

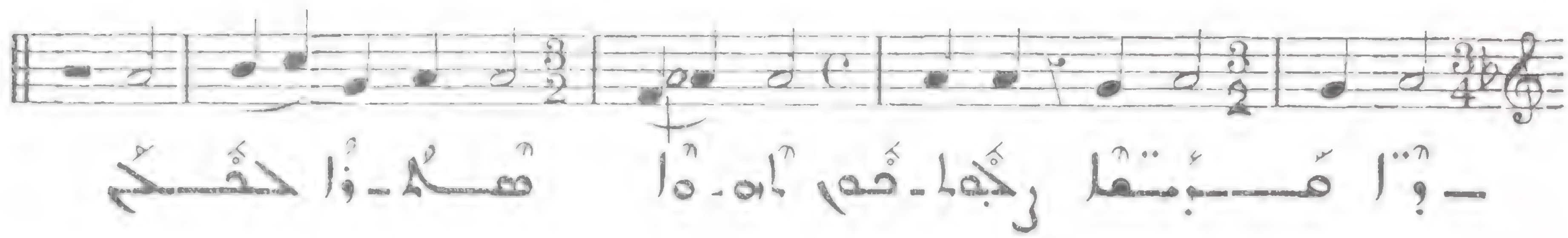

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132

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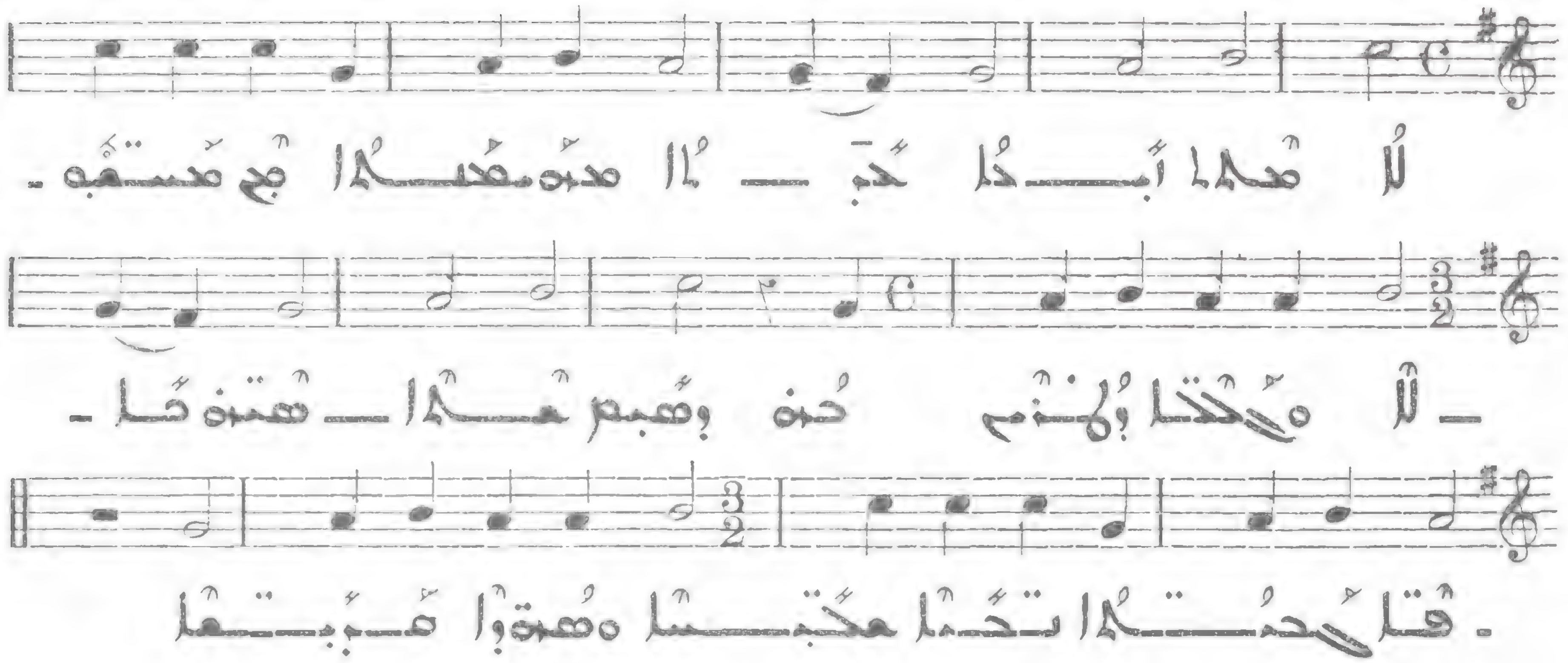

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133

Allegro molto

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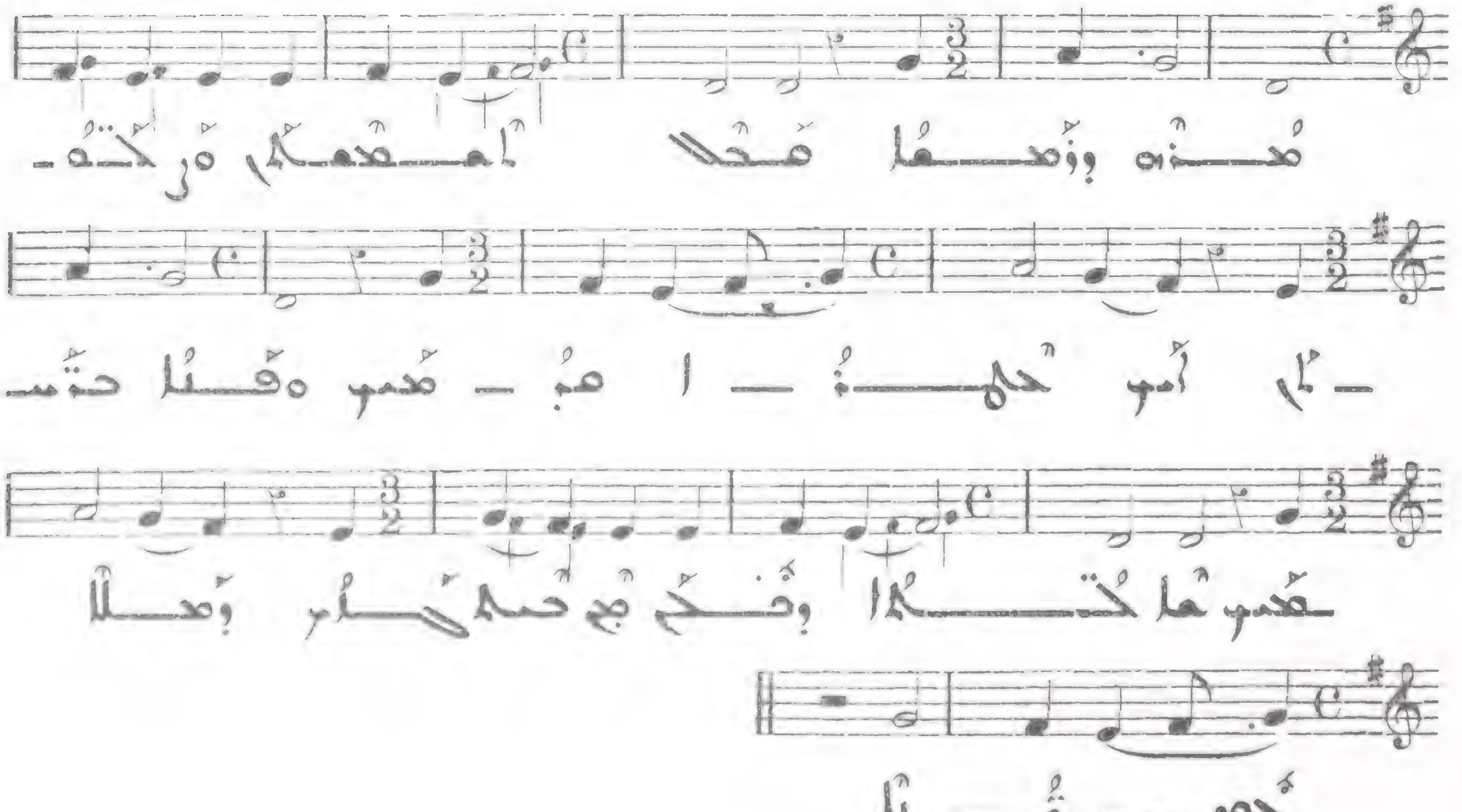

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All. molto

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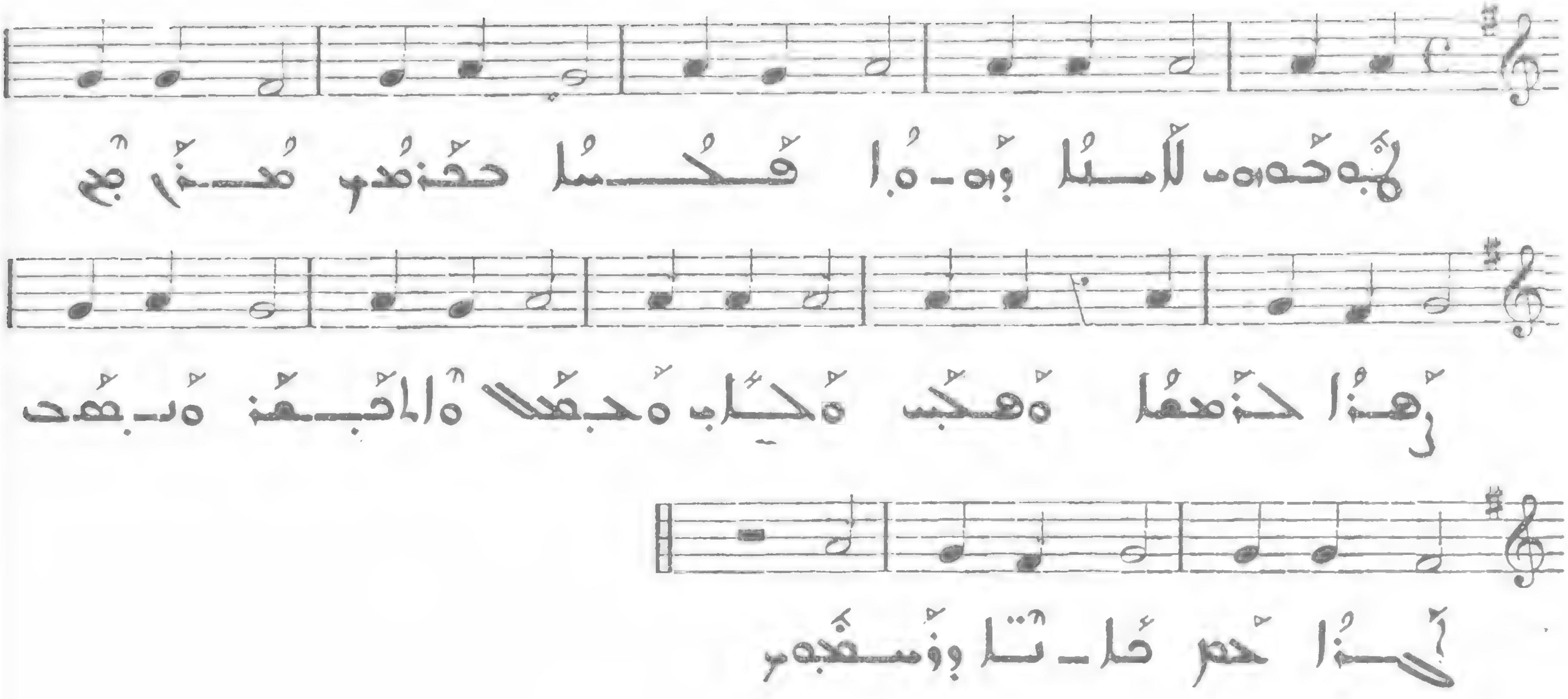

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All. molto

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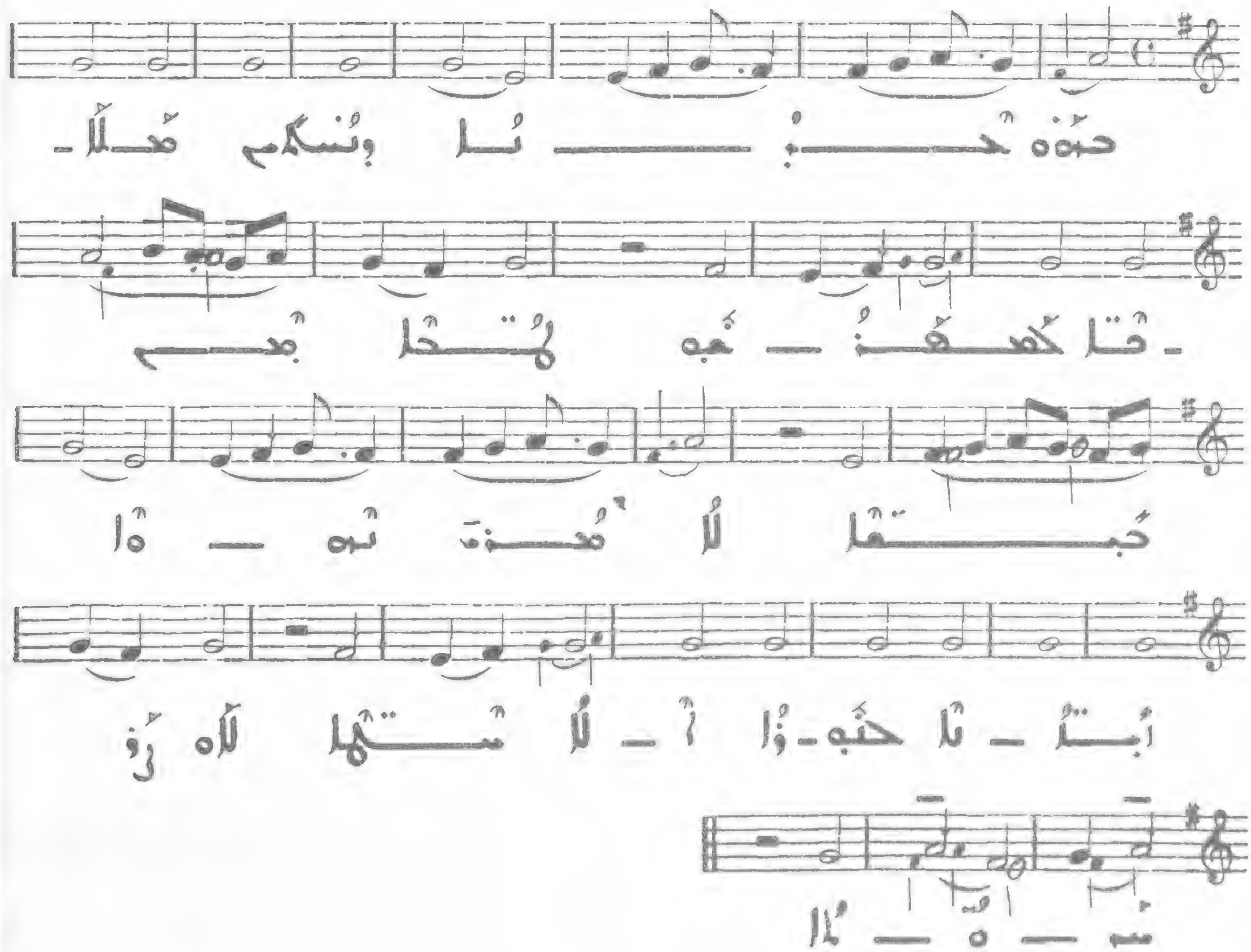

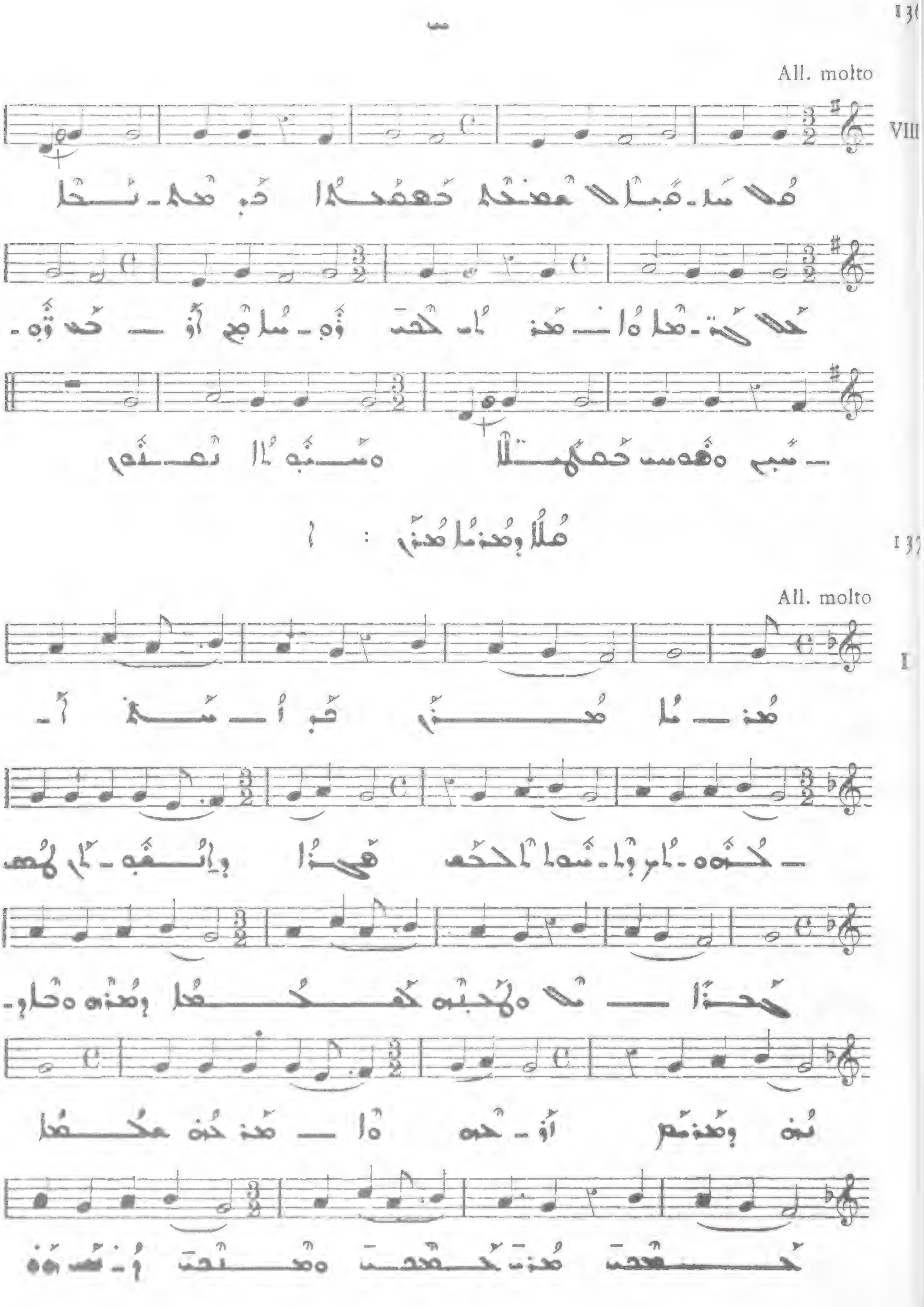
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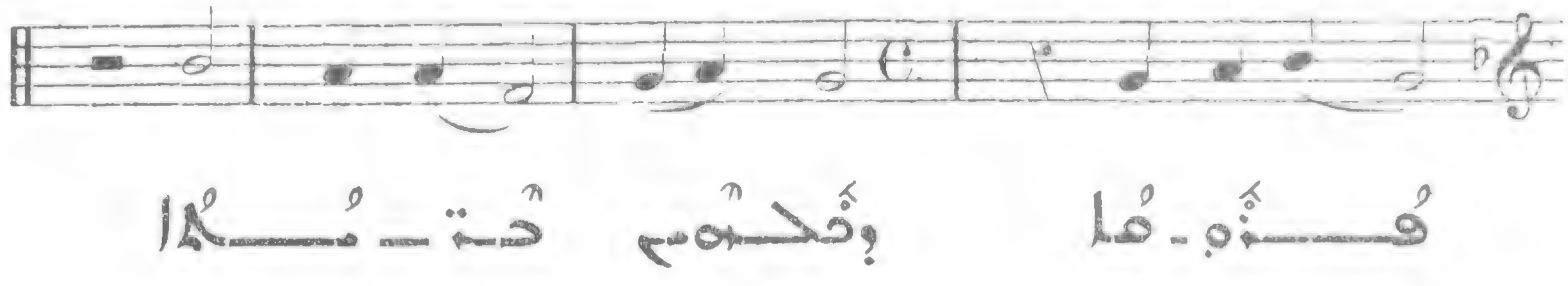

138

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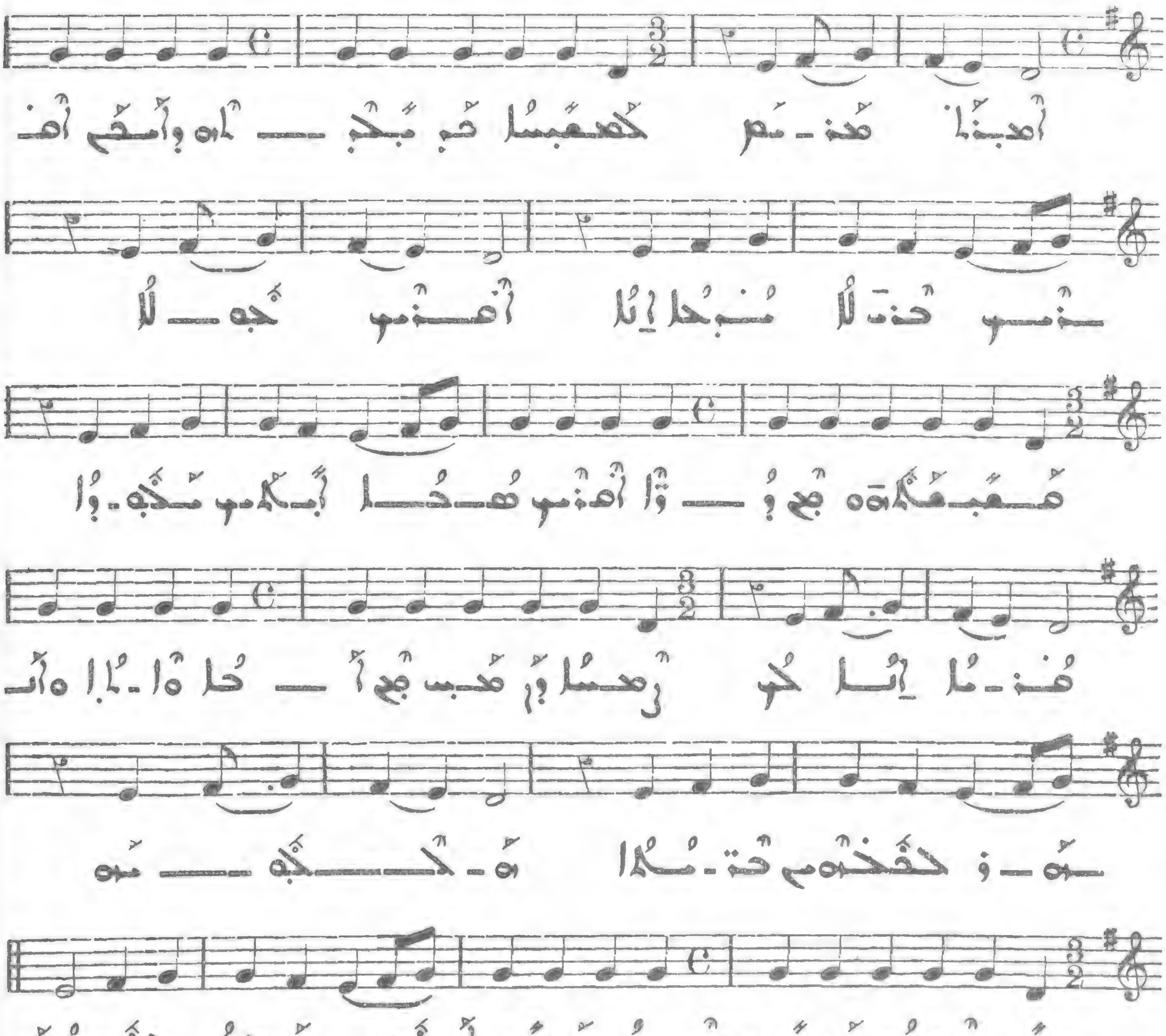

139

All. molto

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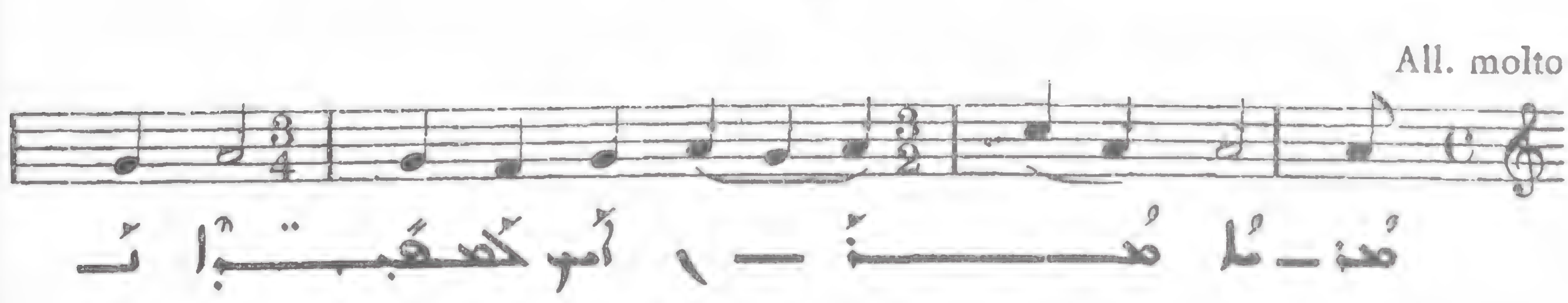

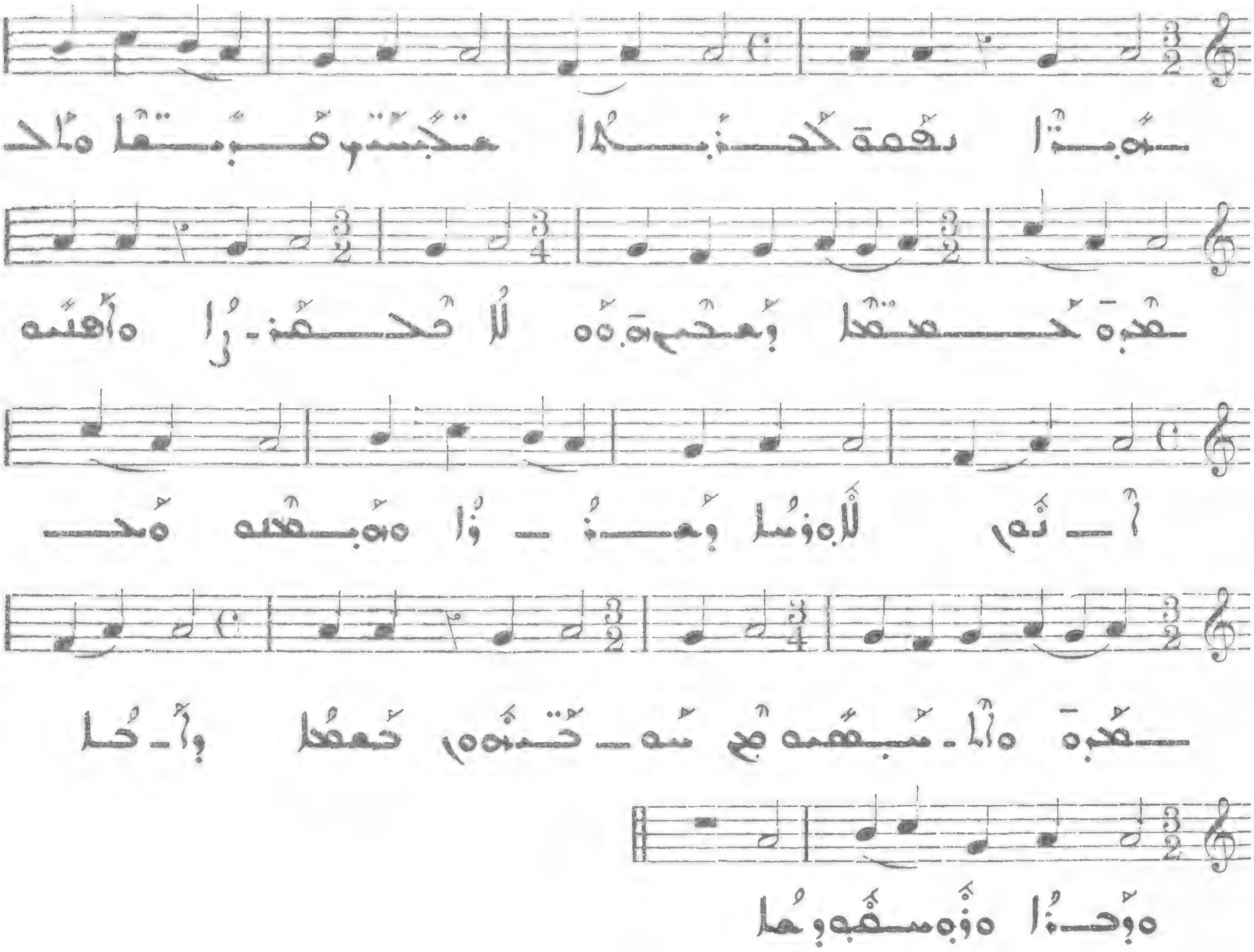

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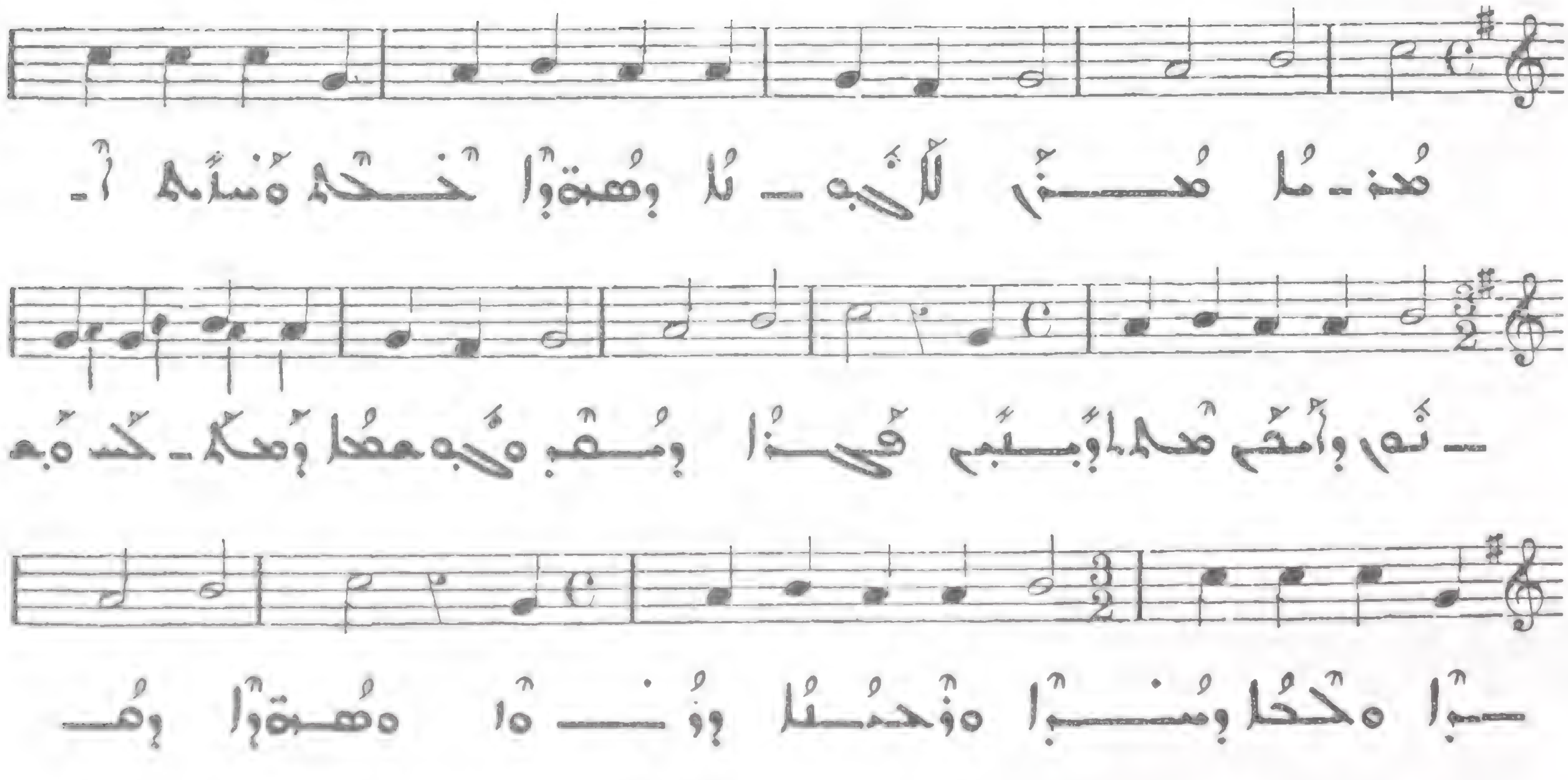
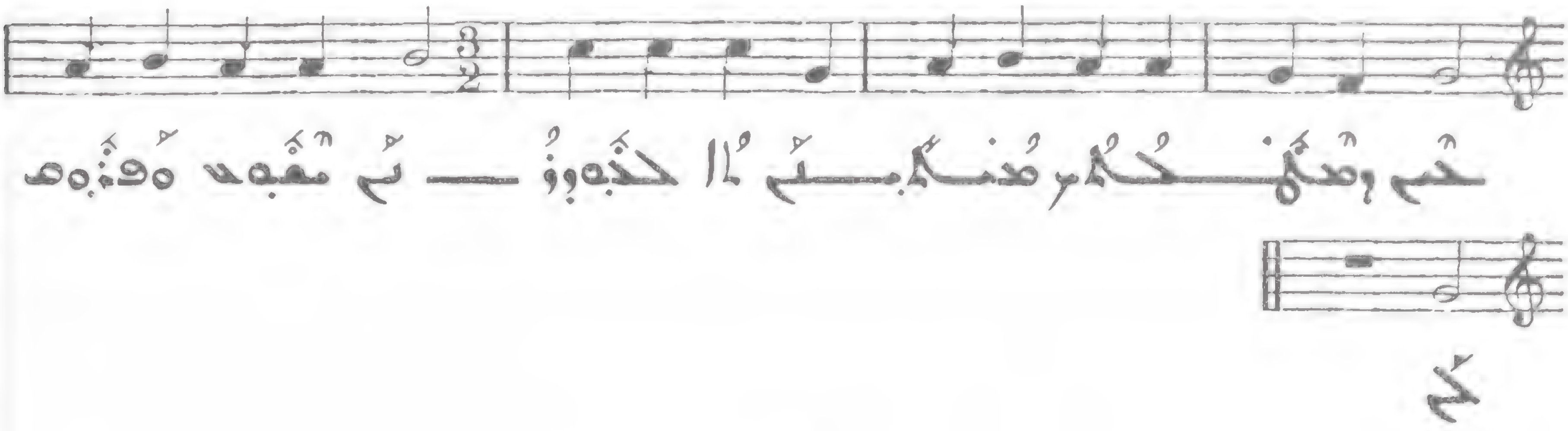
IV

All. molto





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All. melto

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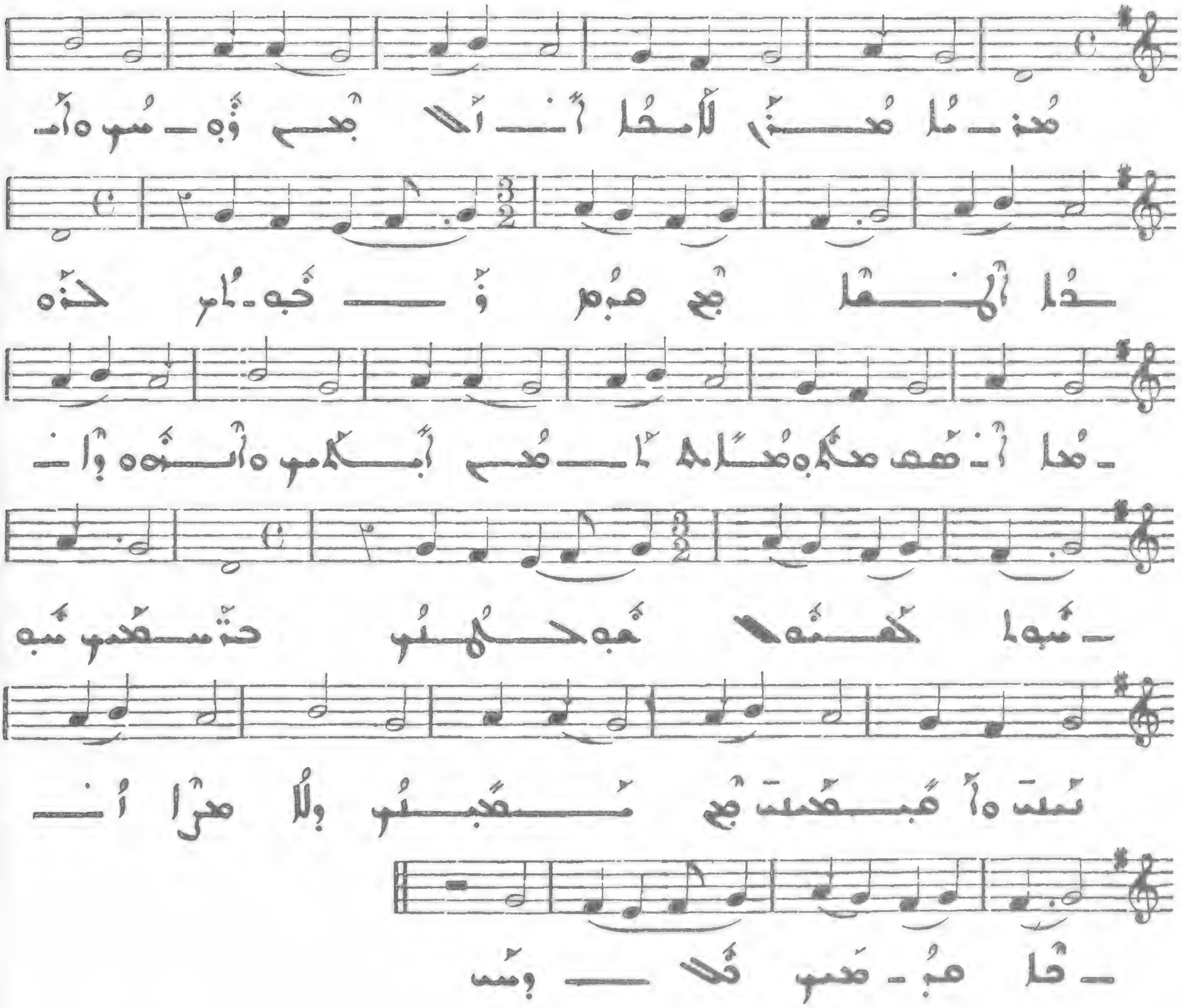

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All. molto

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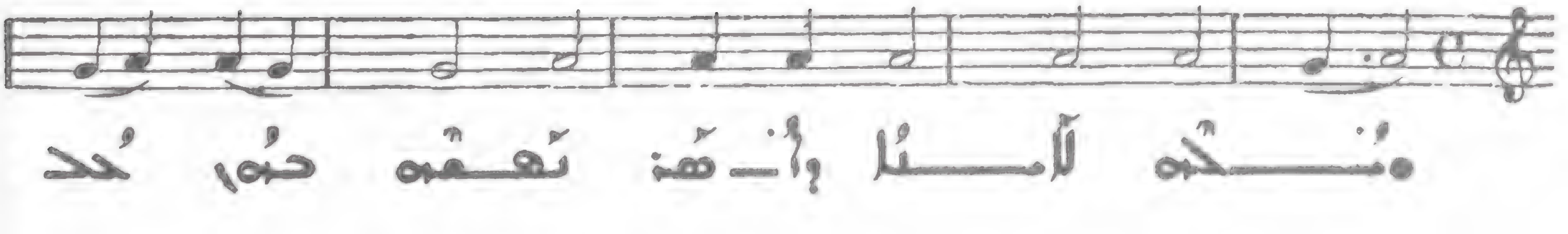

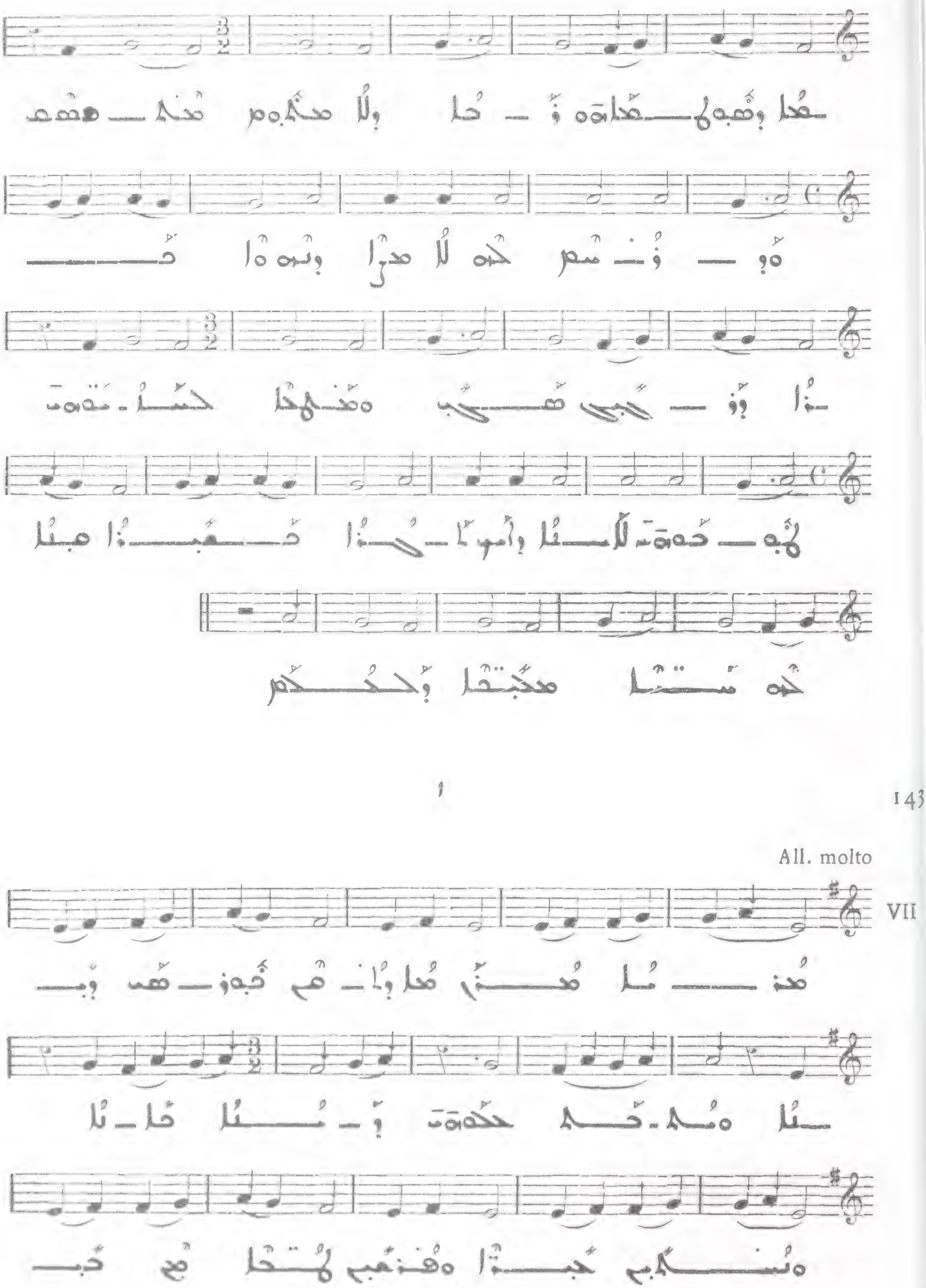
143
All. molto
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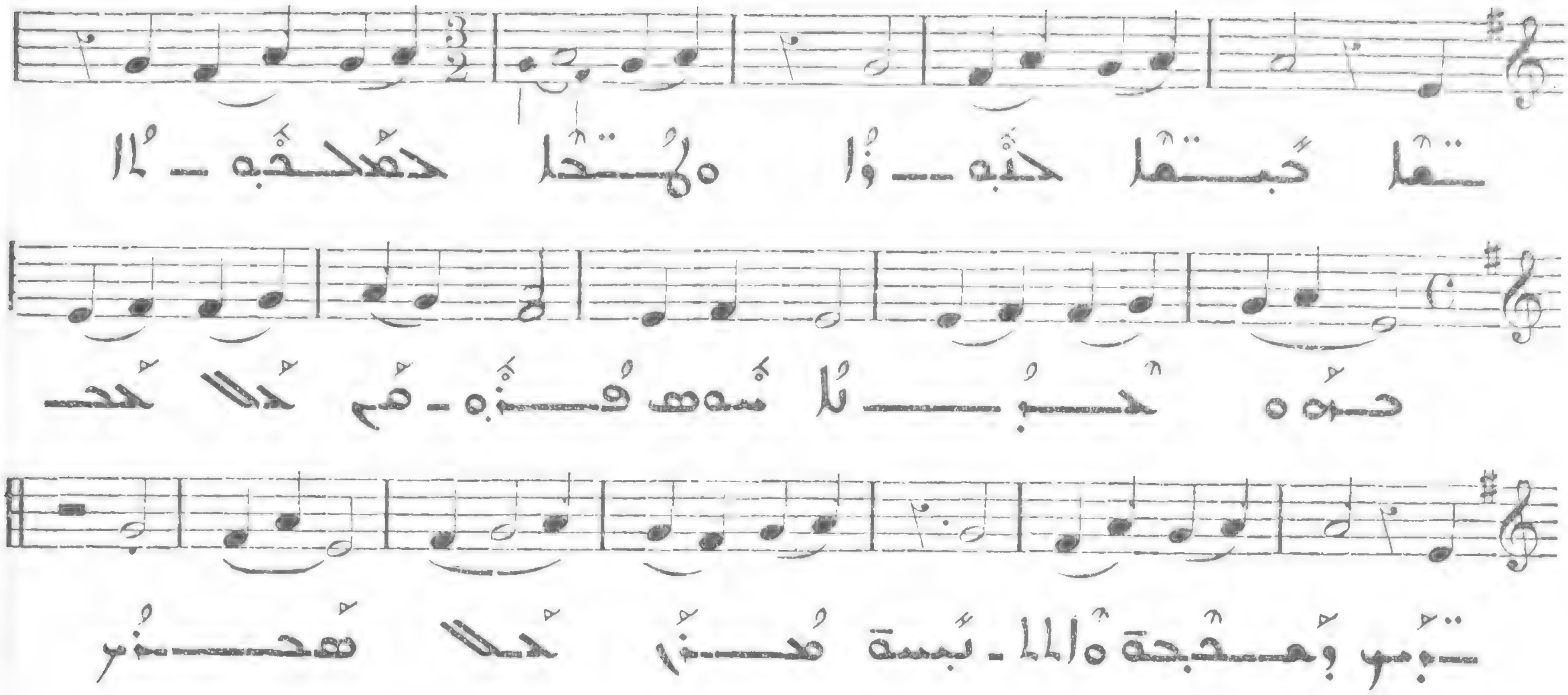

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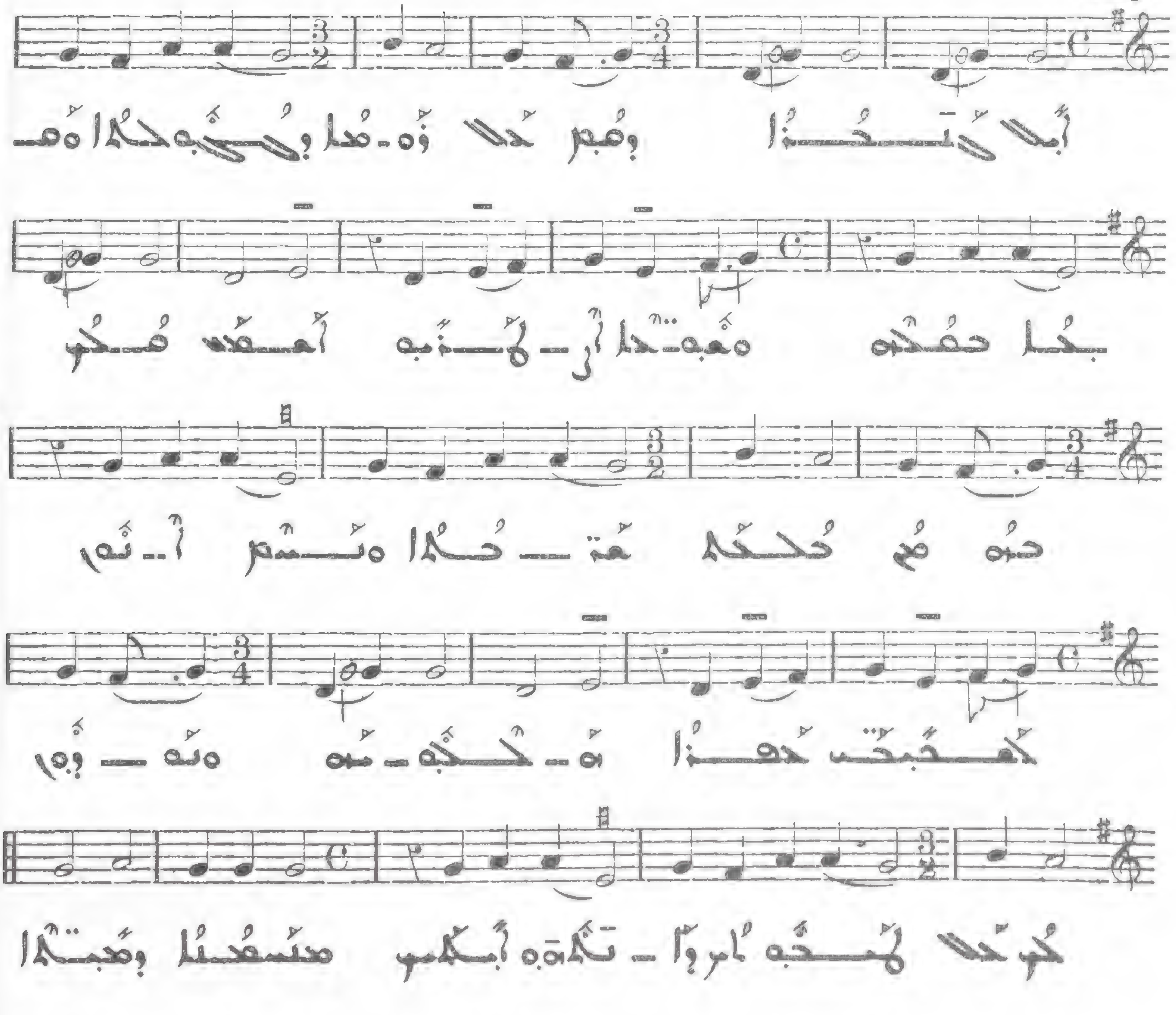
144

Allegro

VIII



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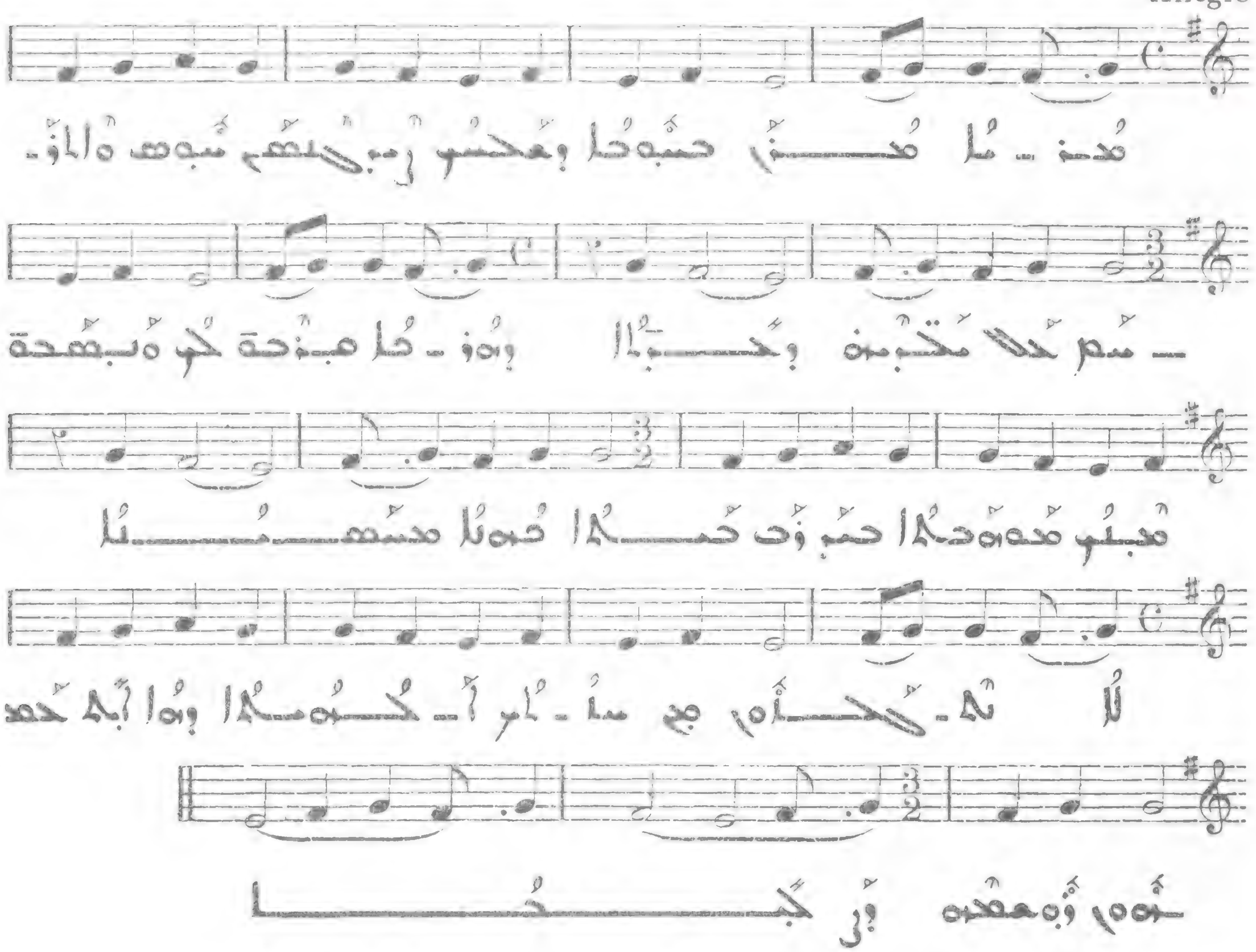
Allegro



146

All. moderato

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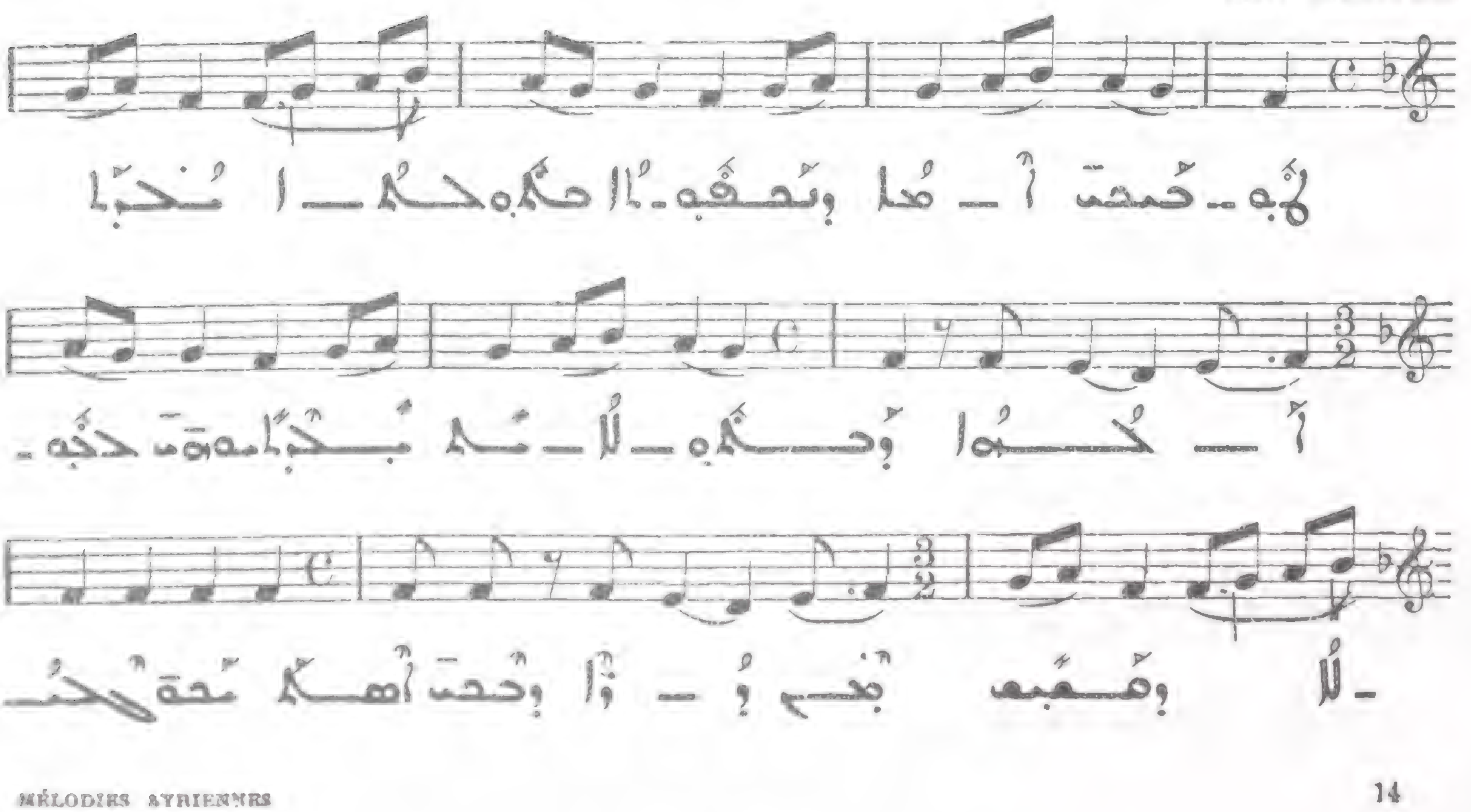

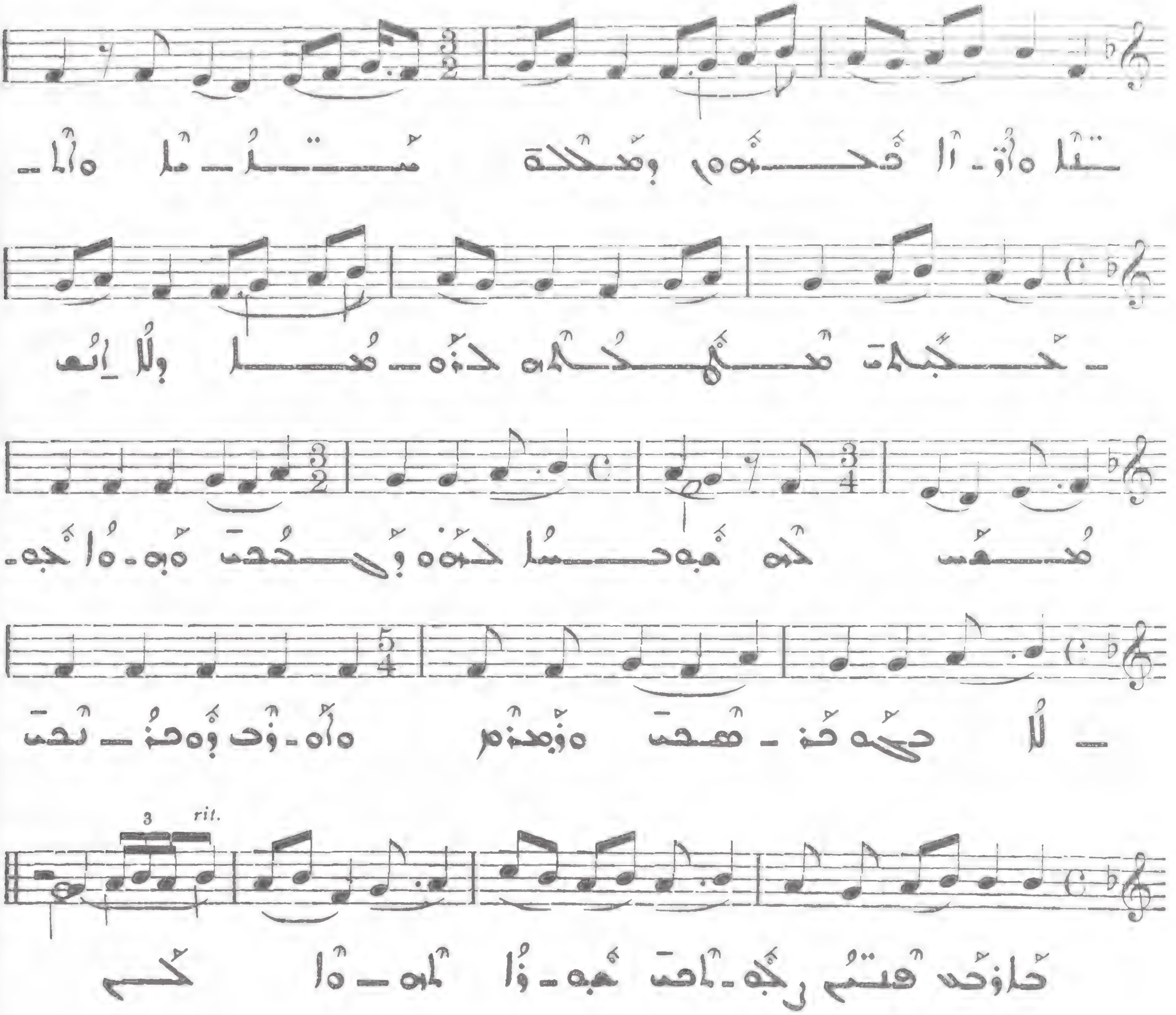

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Allegretto

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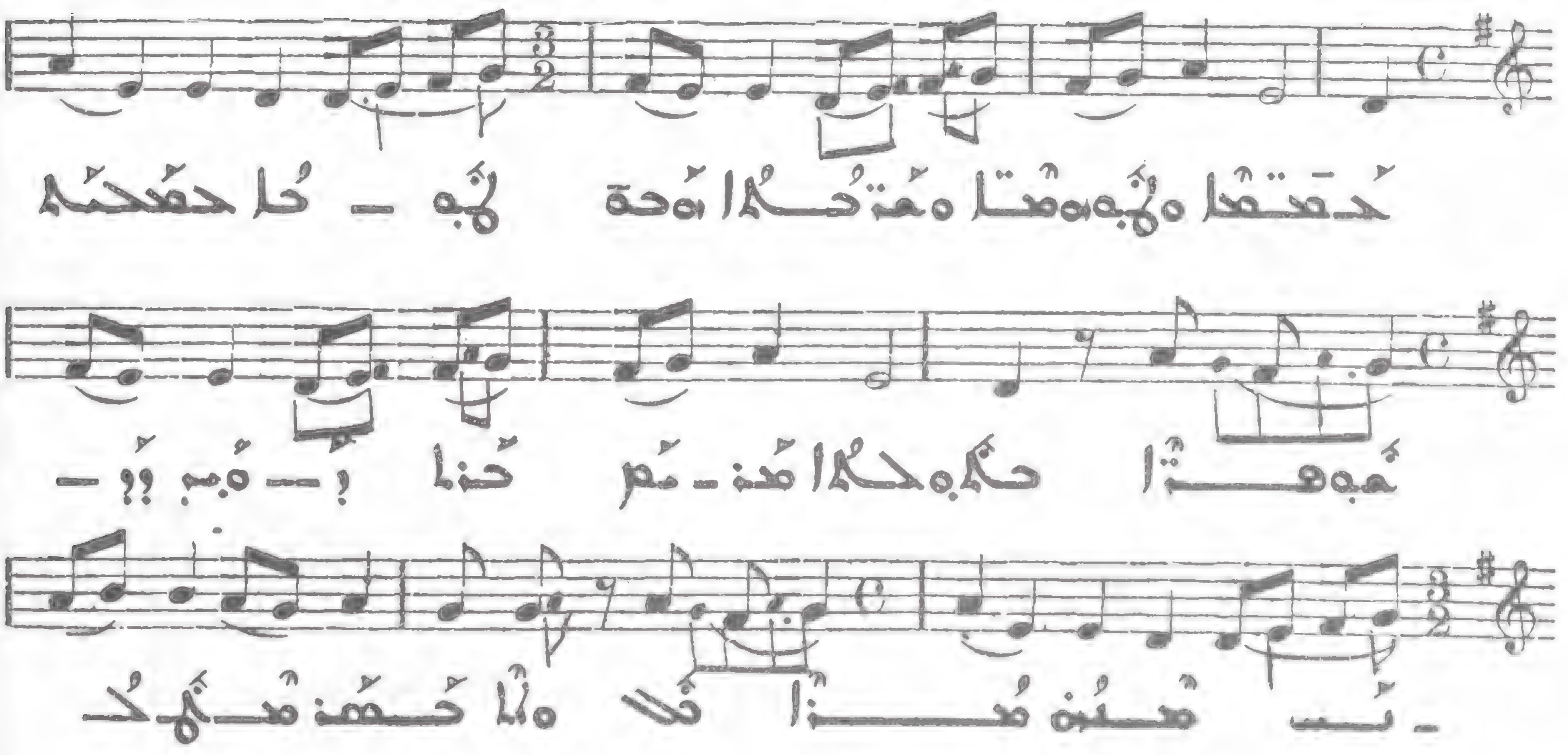

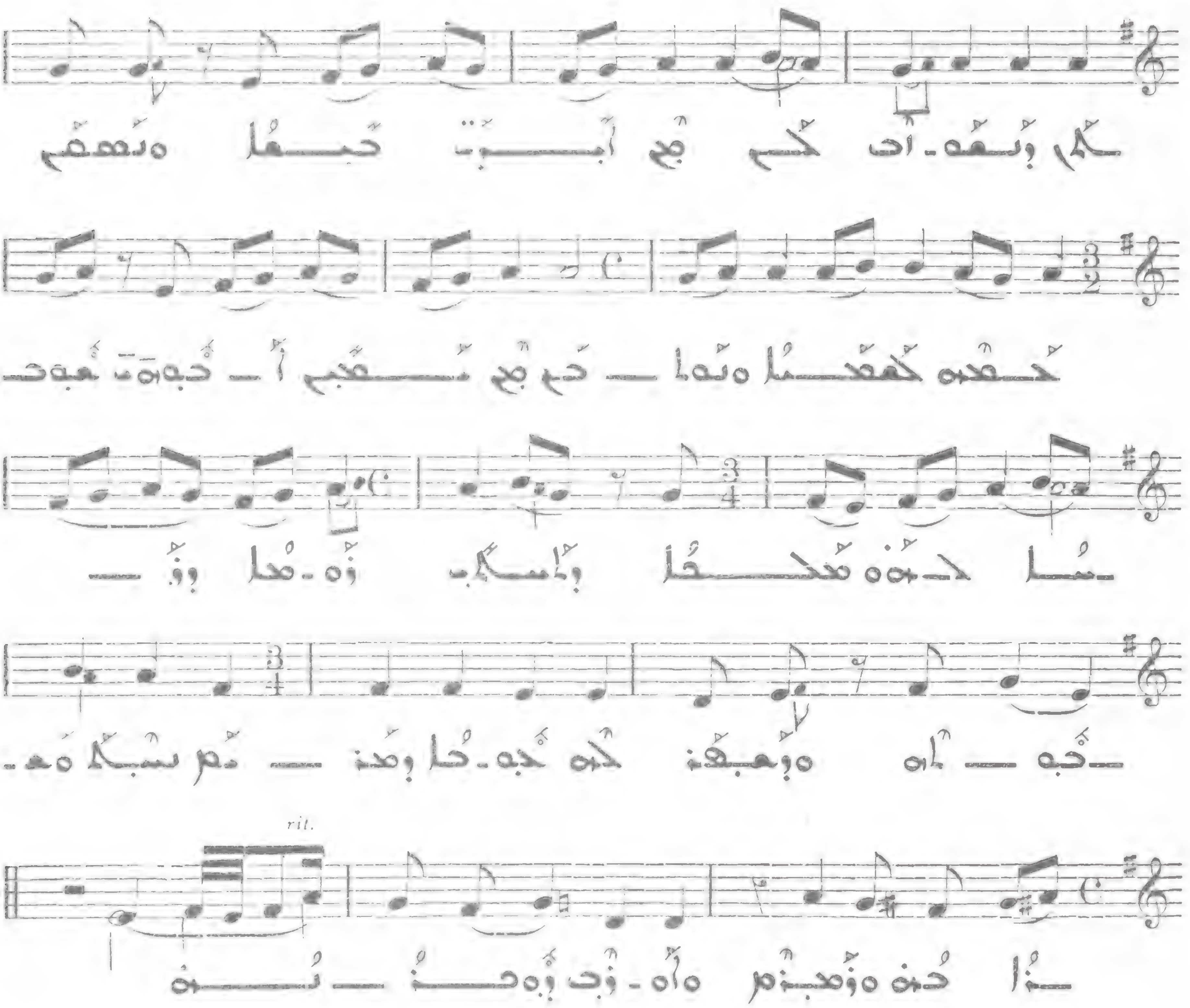

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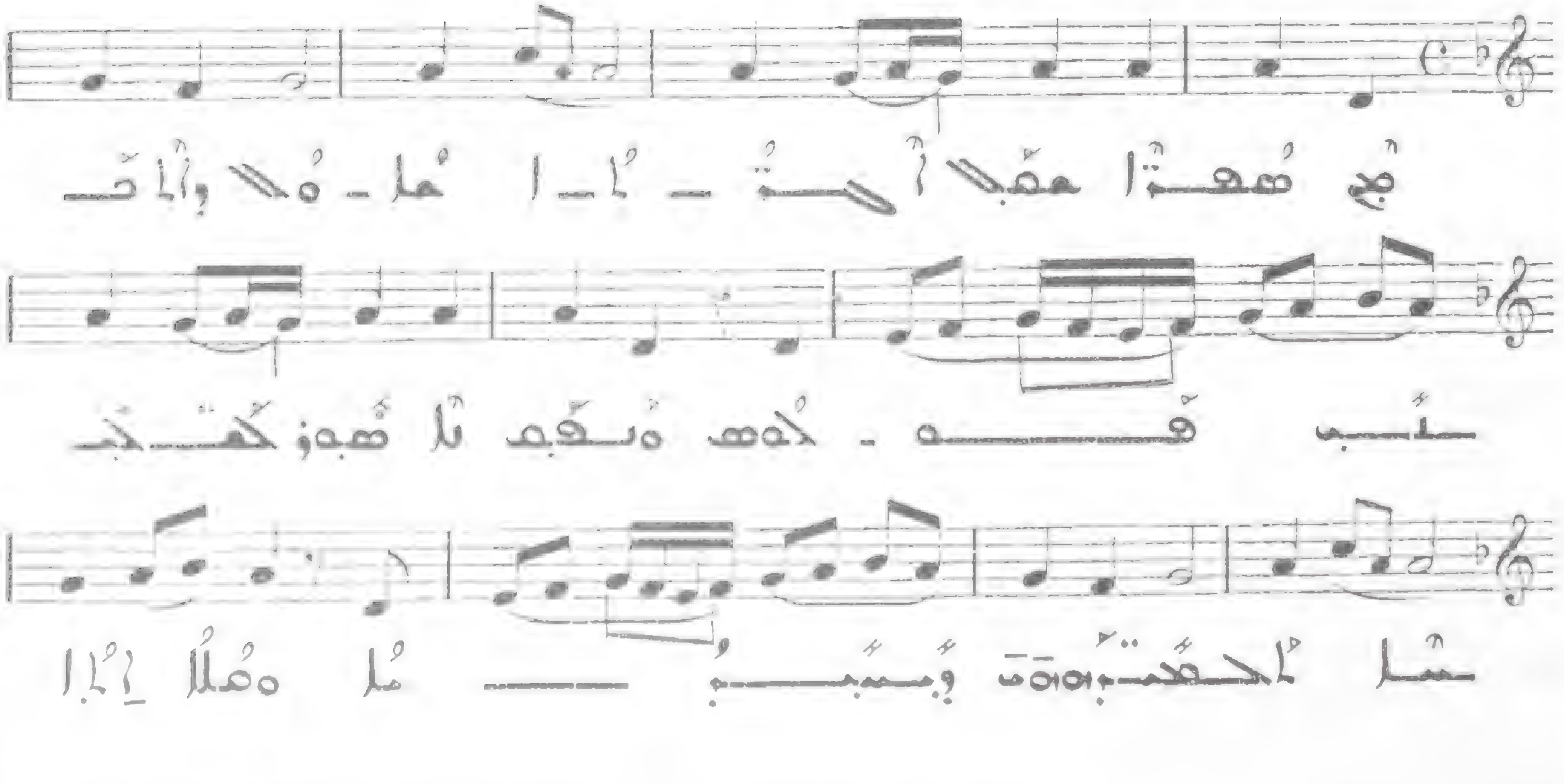

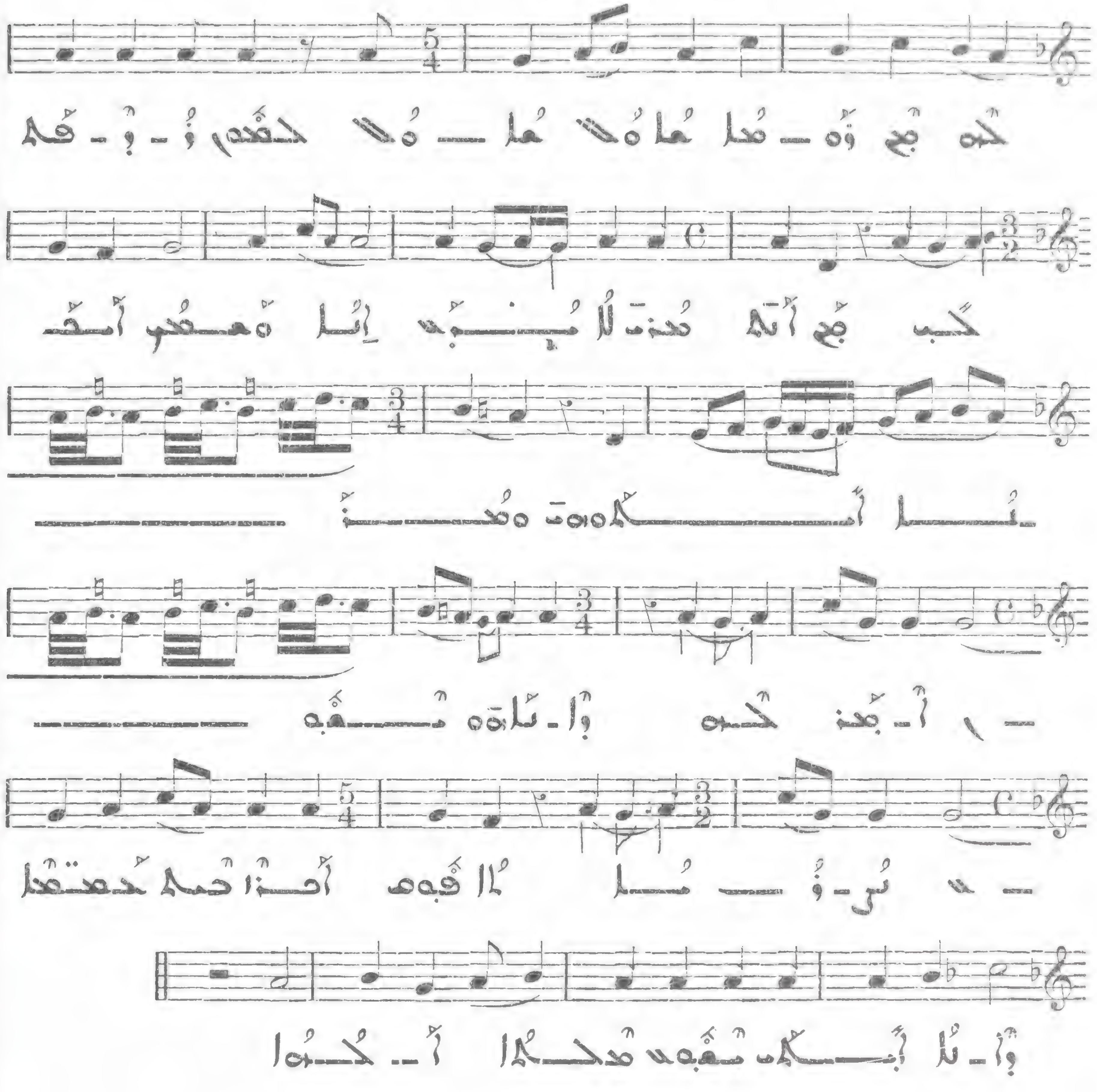

149

Allegro moderato

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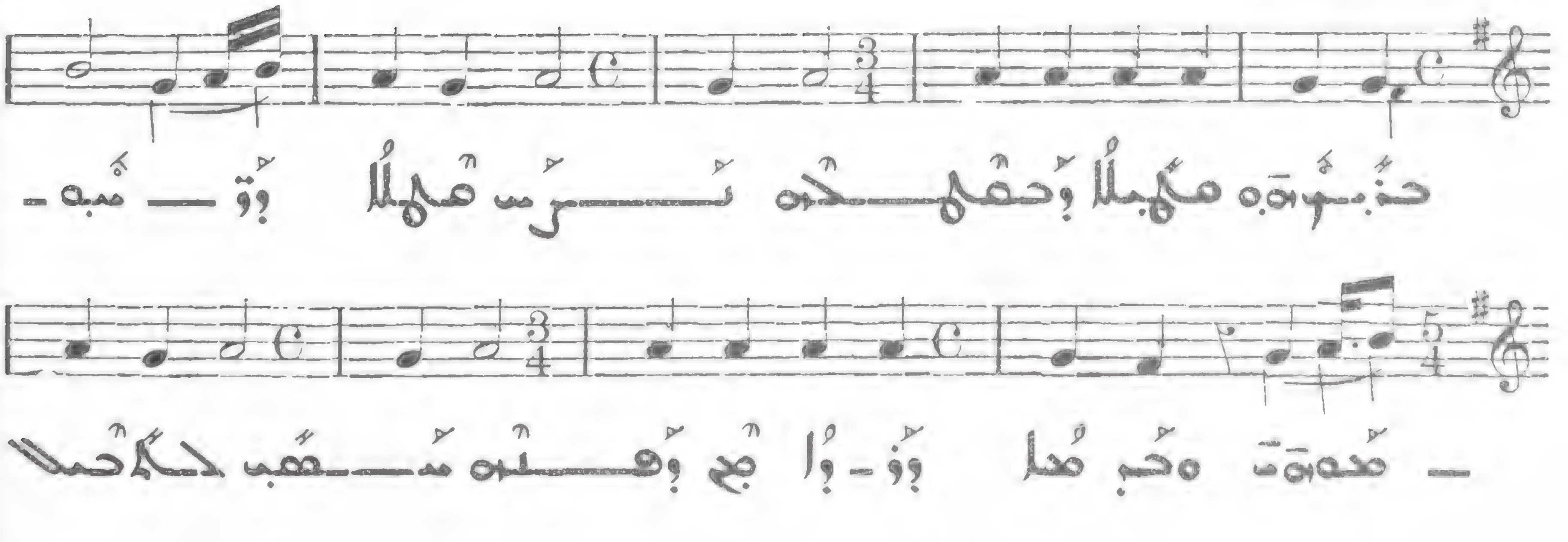

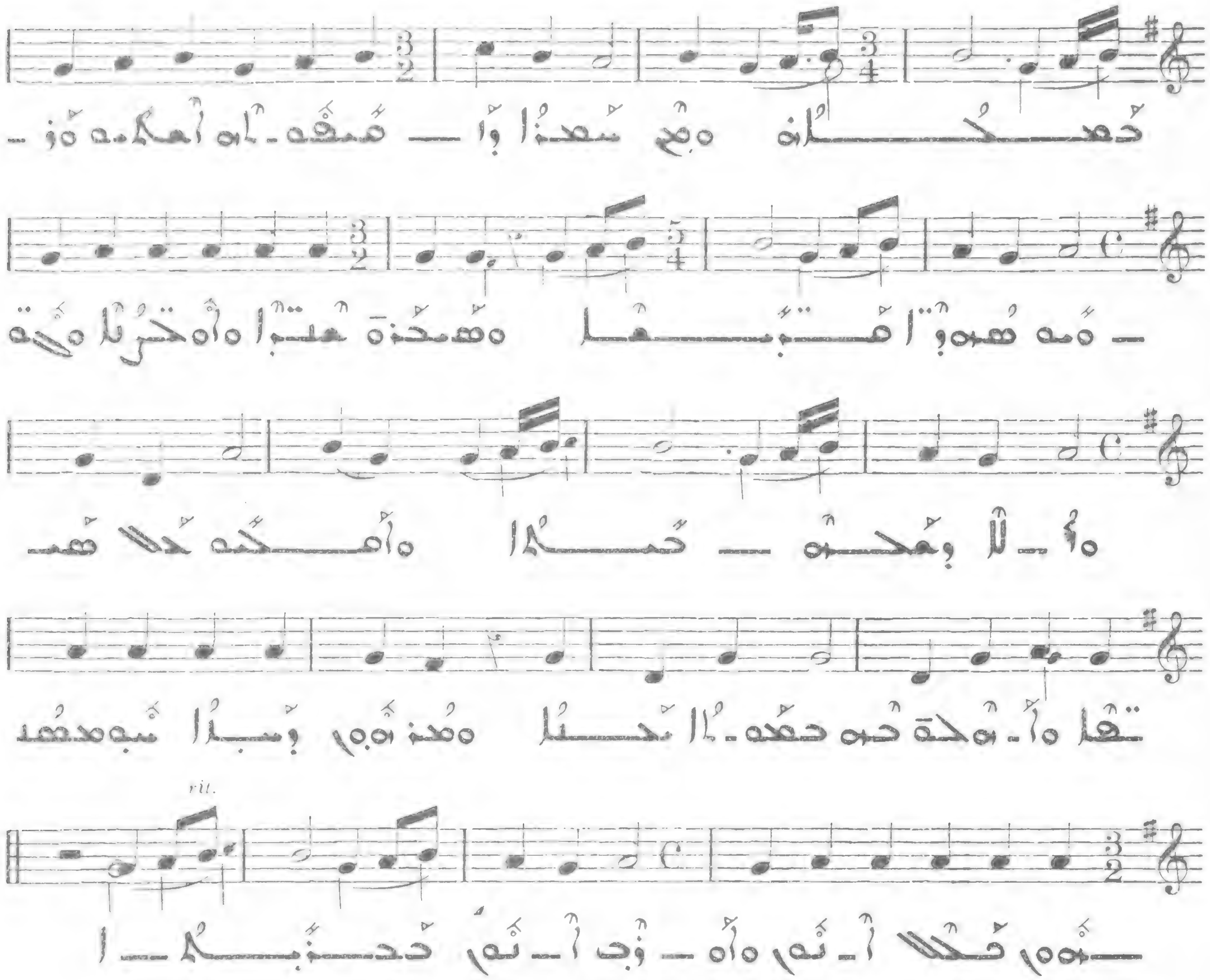

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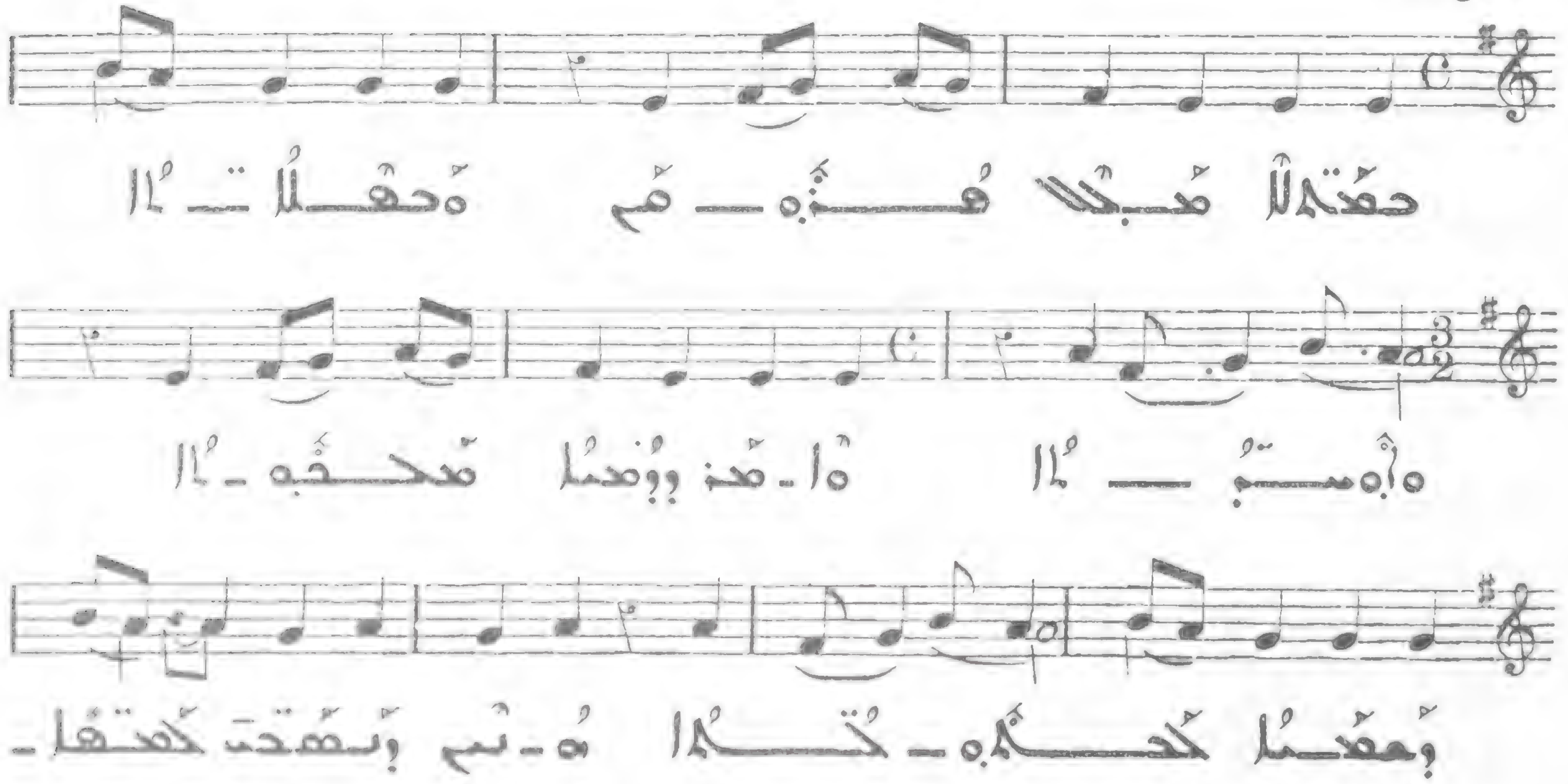

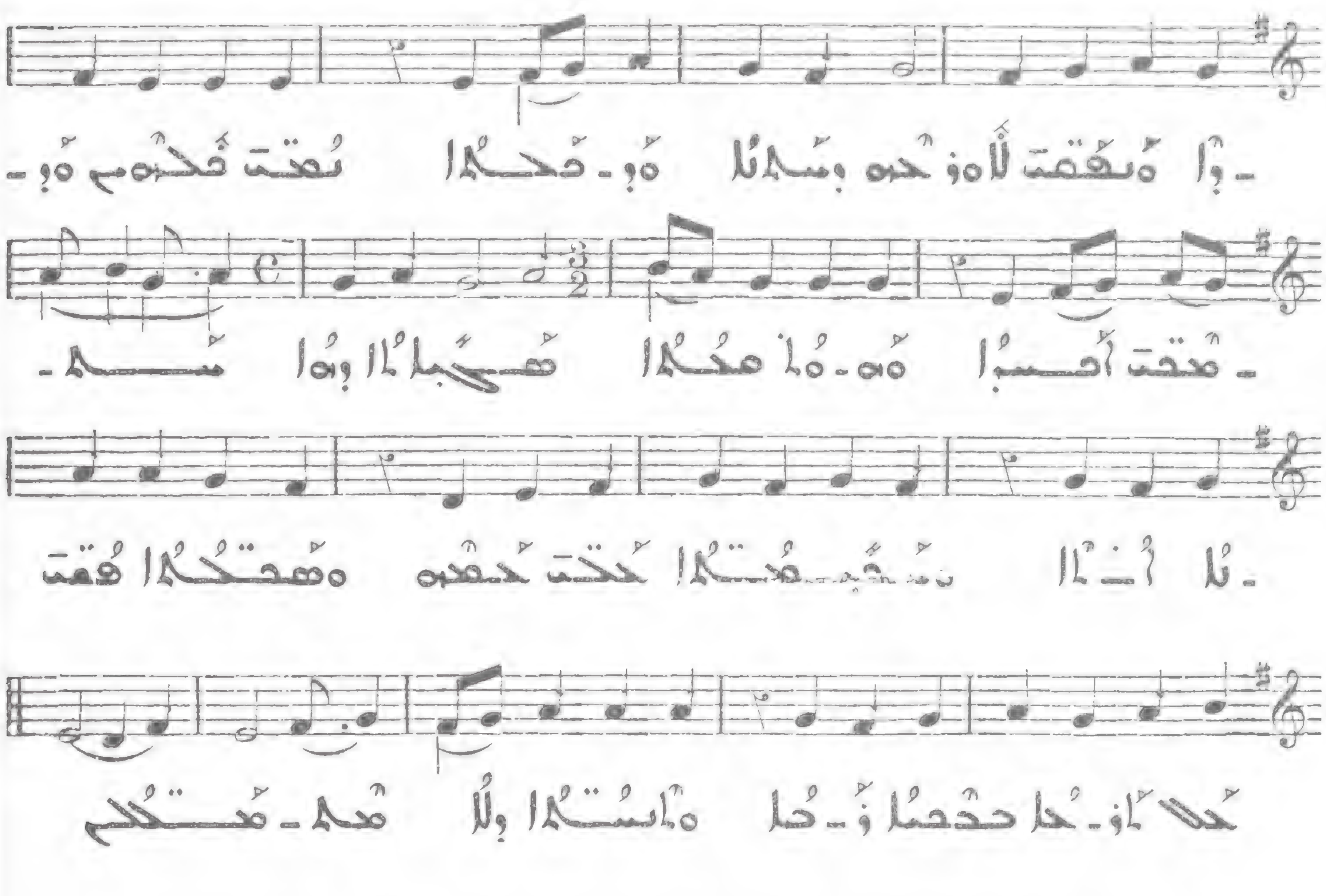

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Allegro moderato

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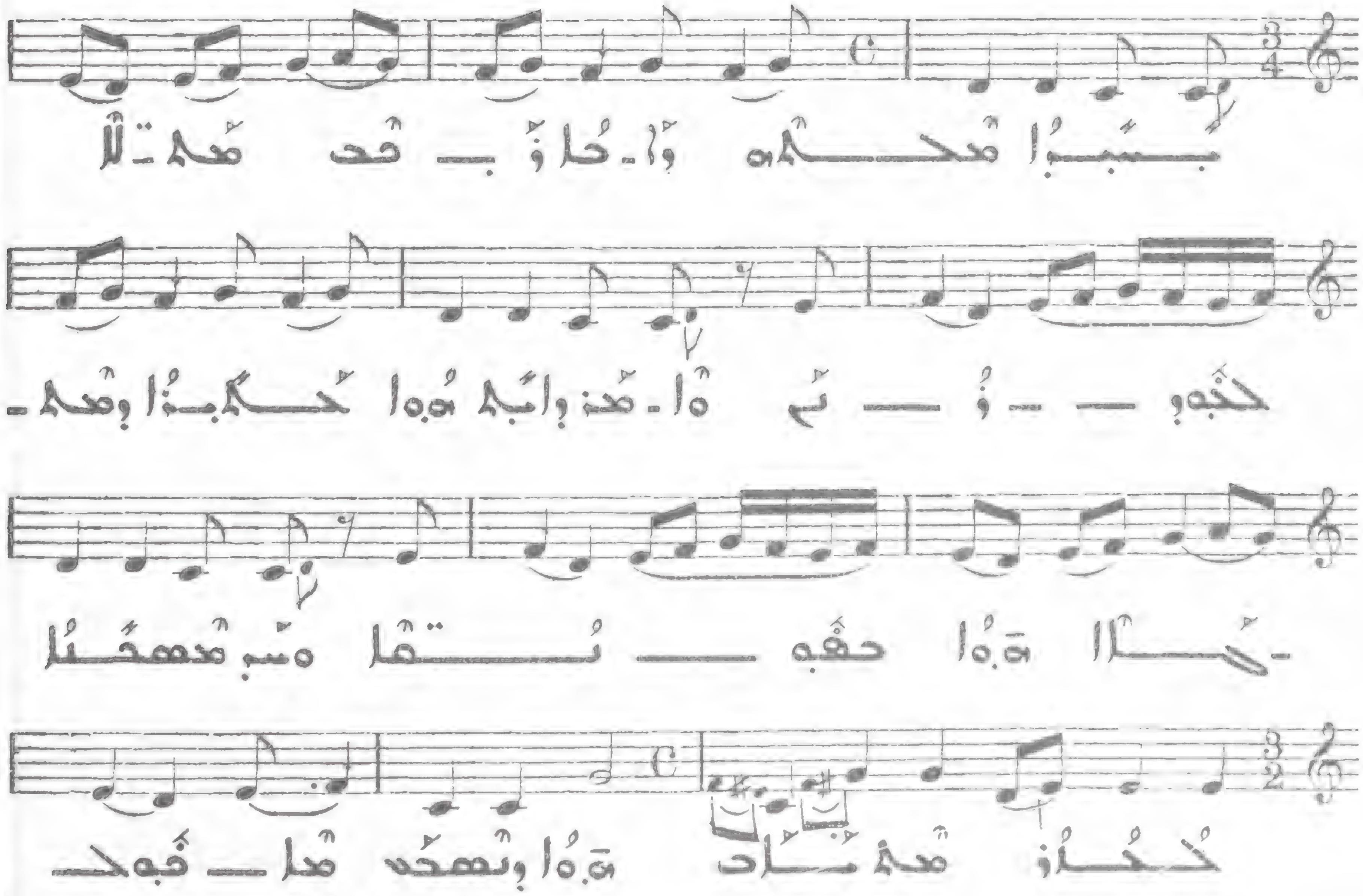

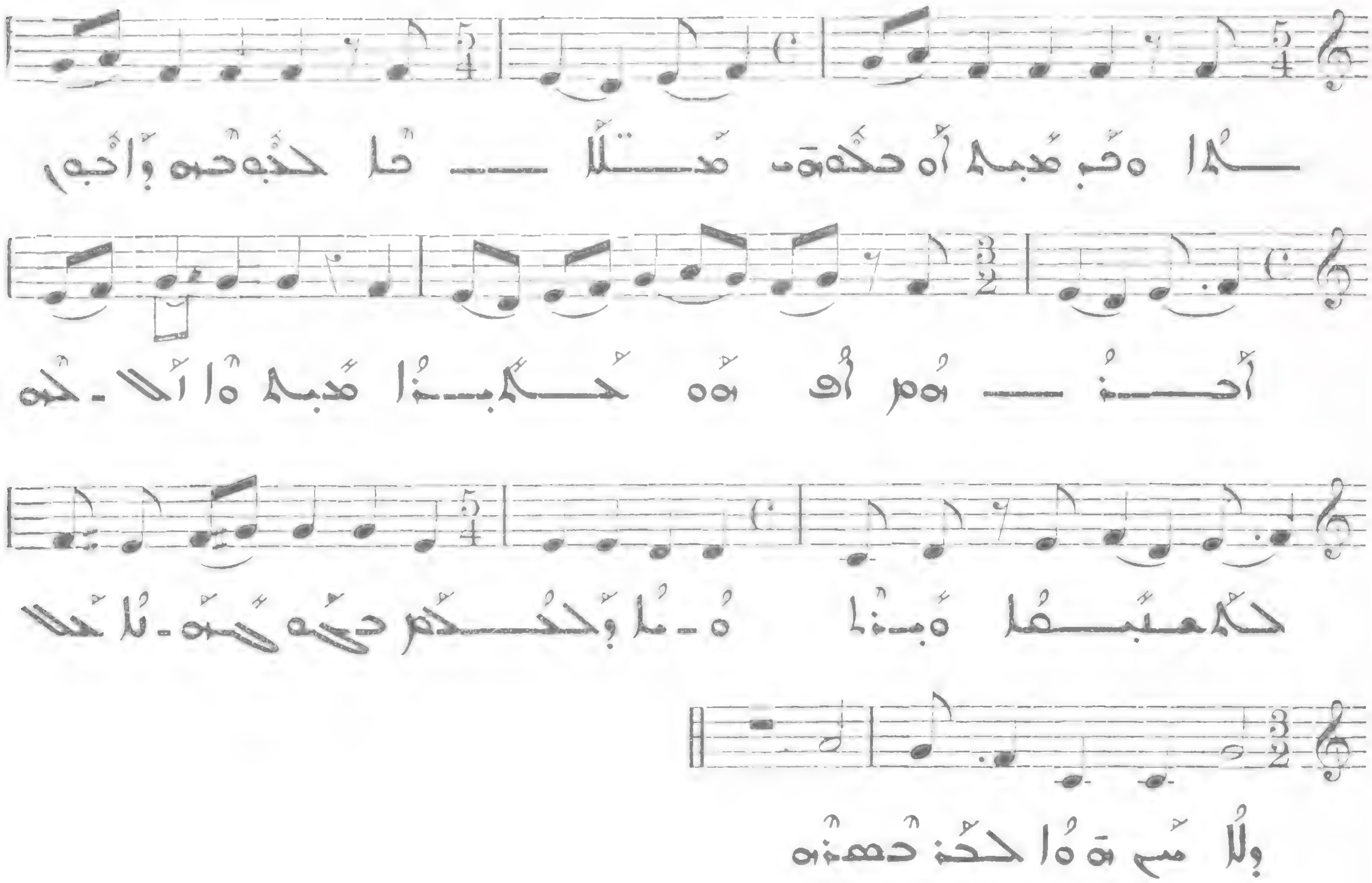

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Allegro molto

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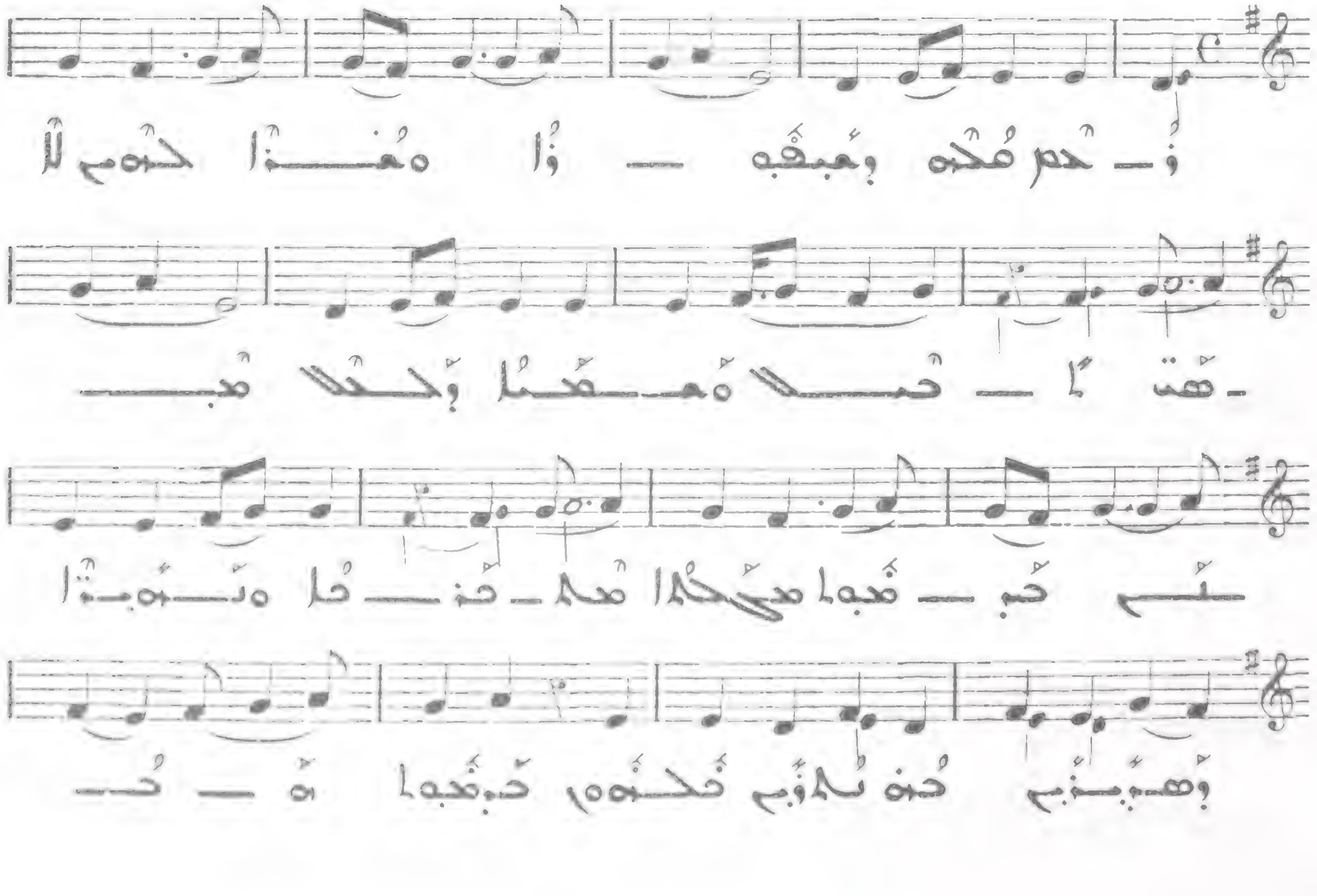

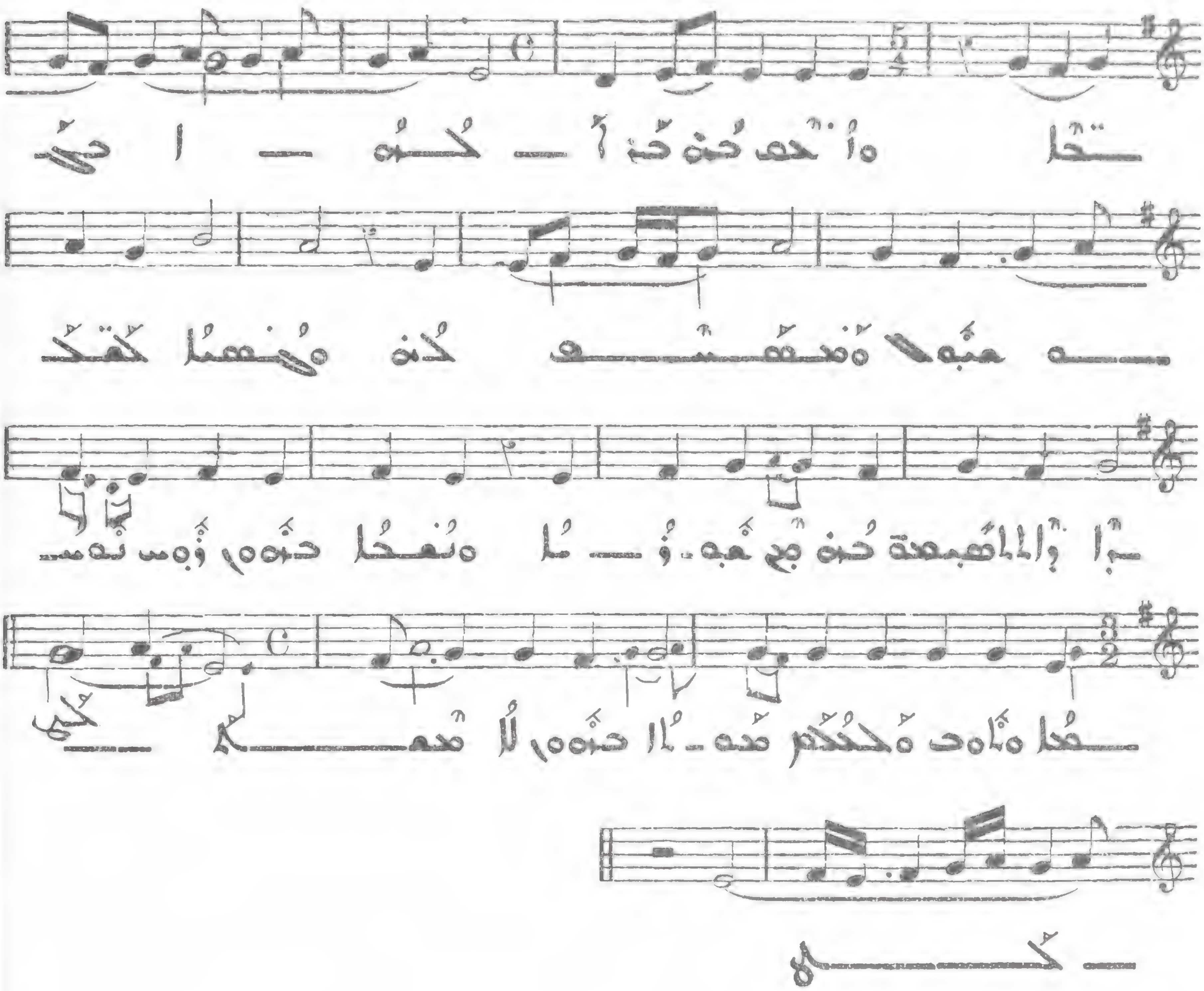

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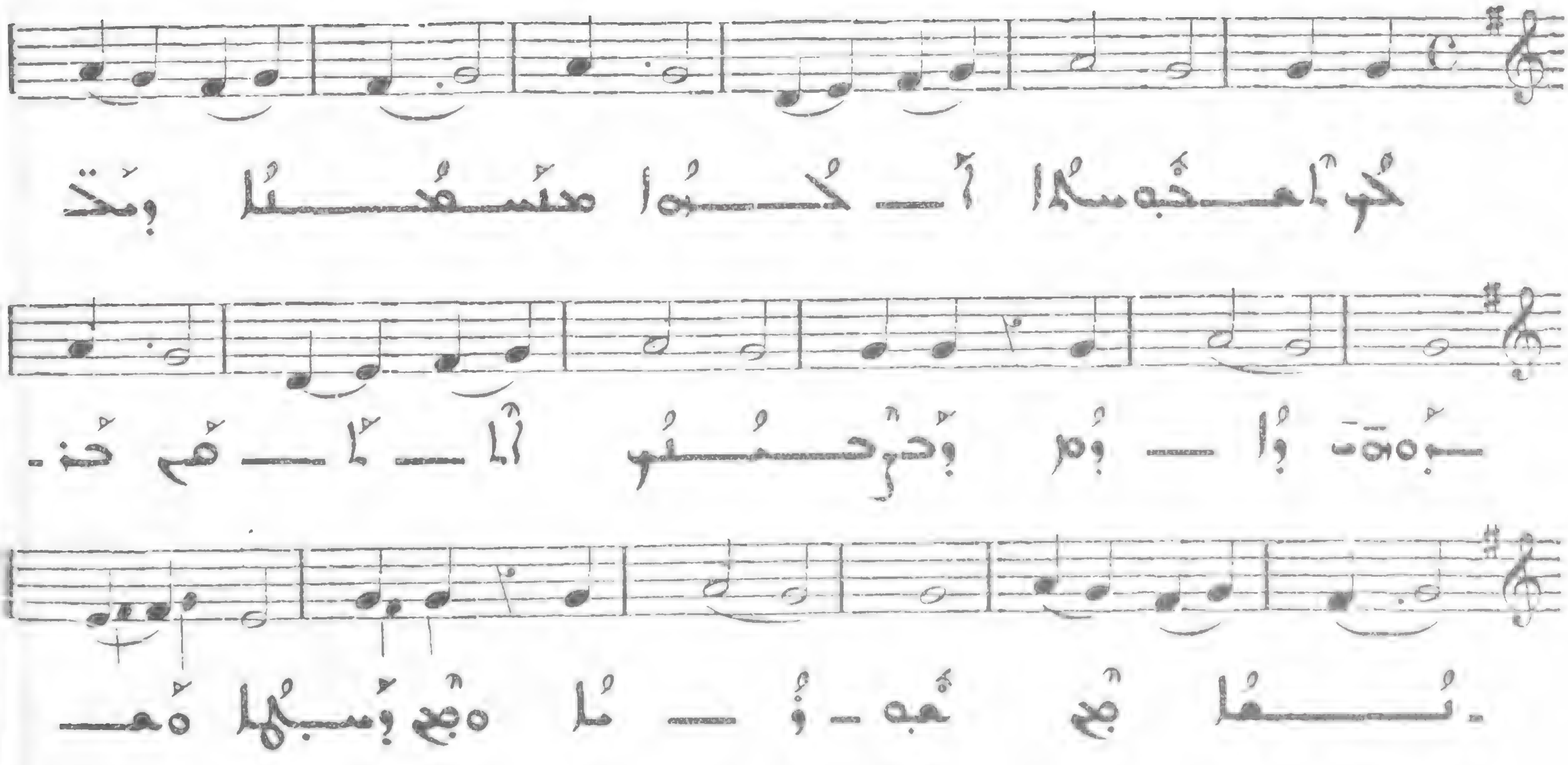
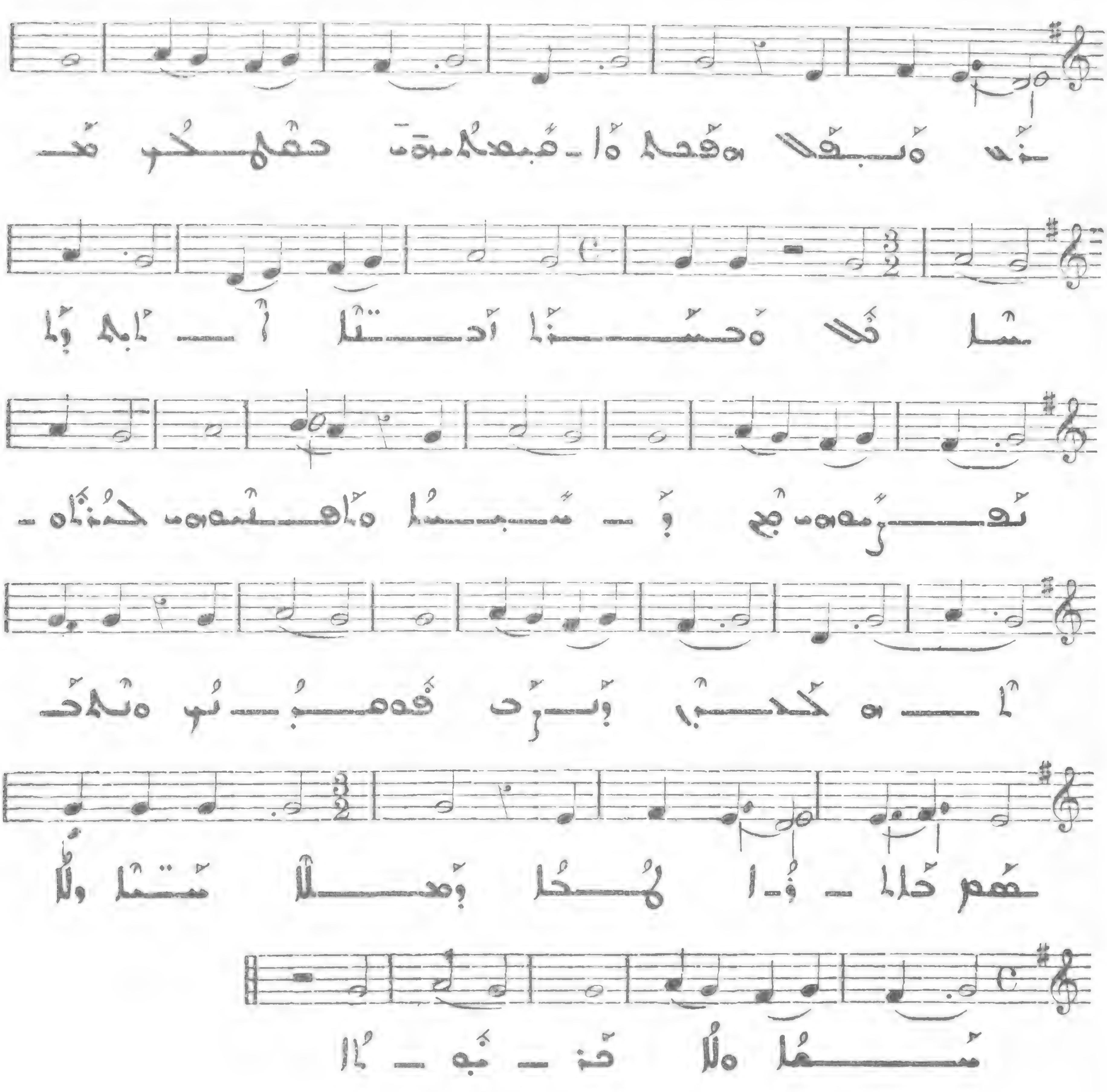
Allegro molto

VII





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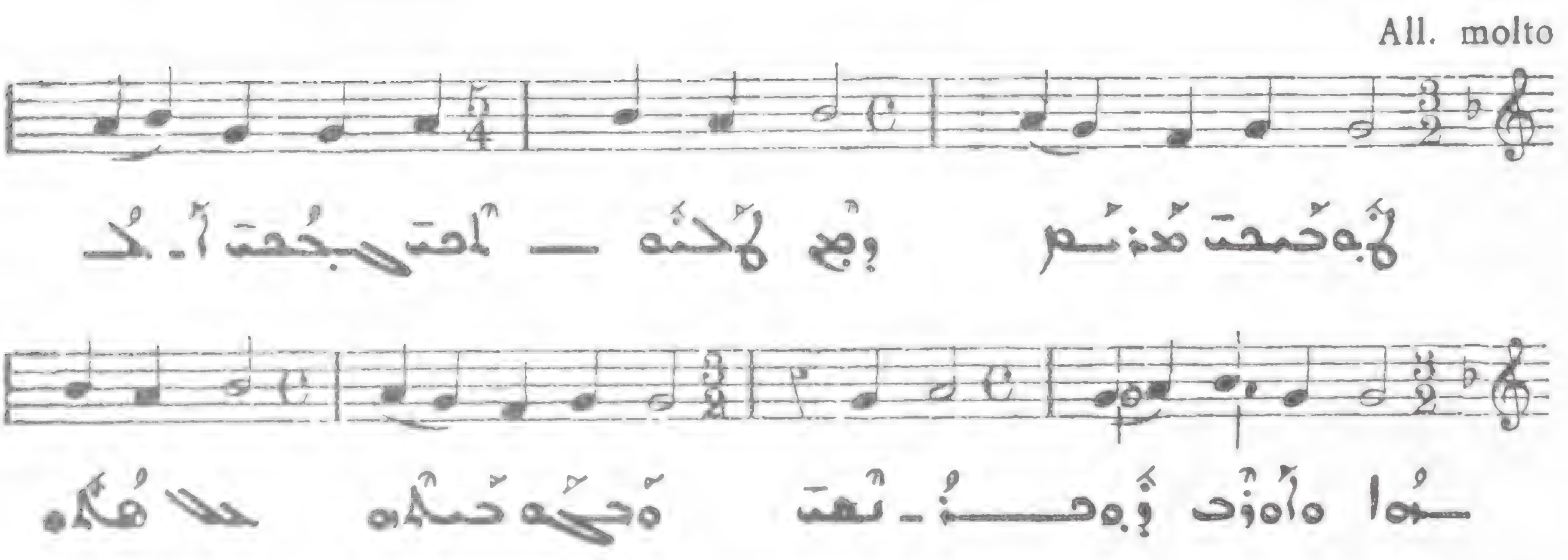

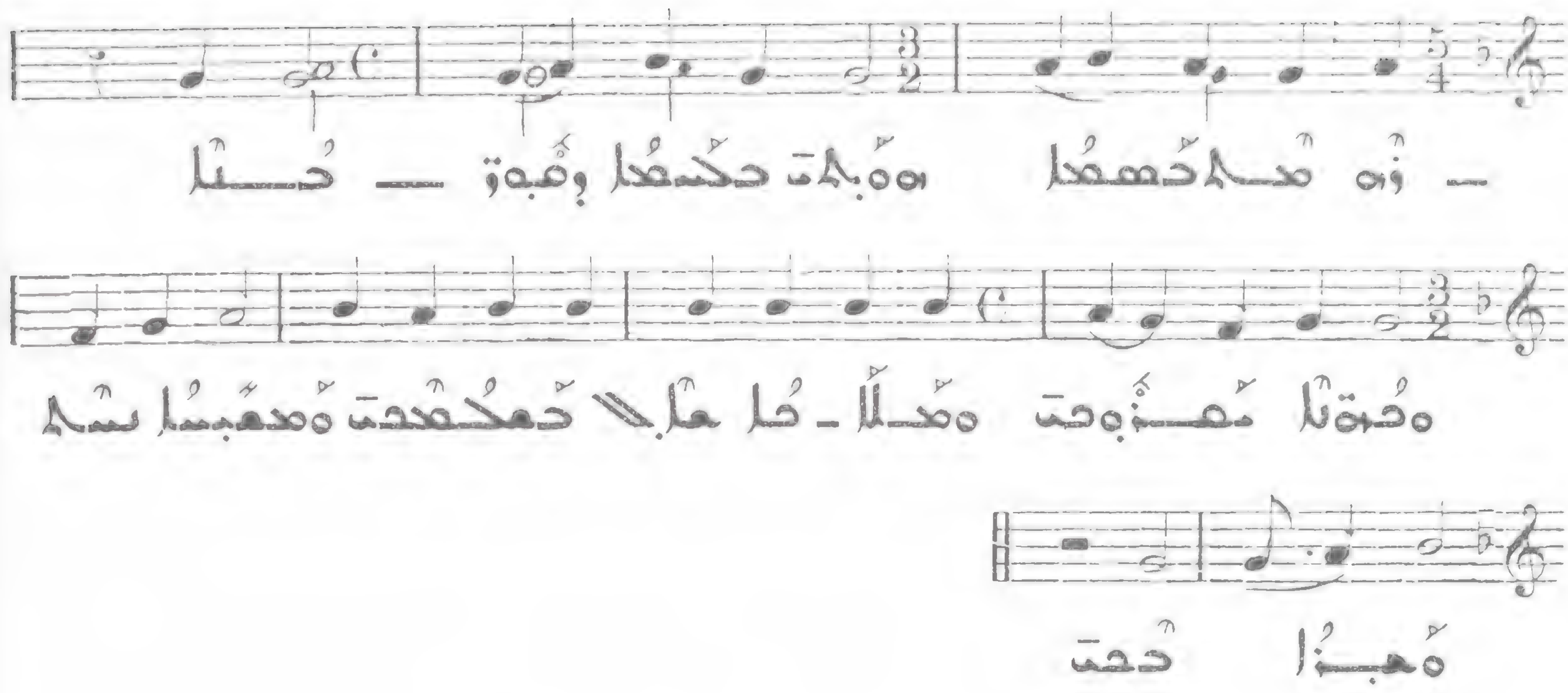

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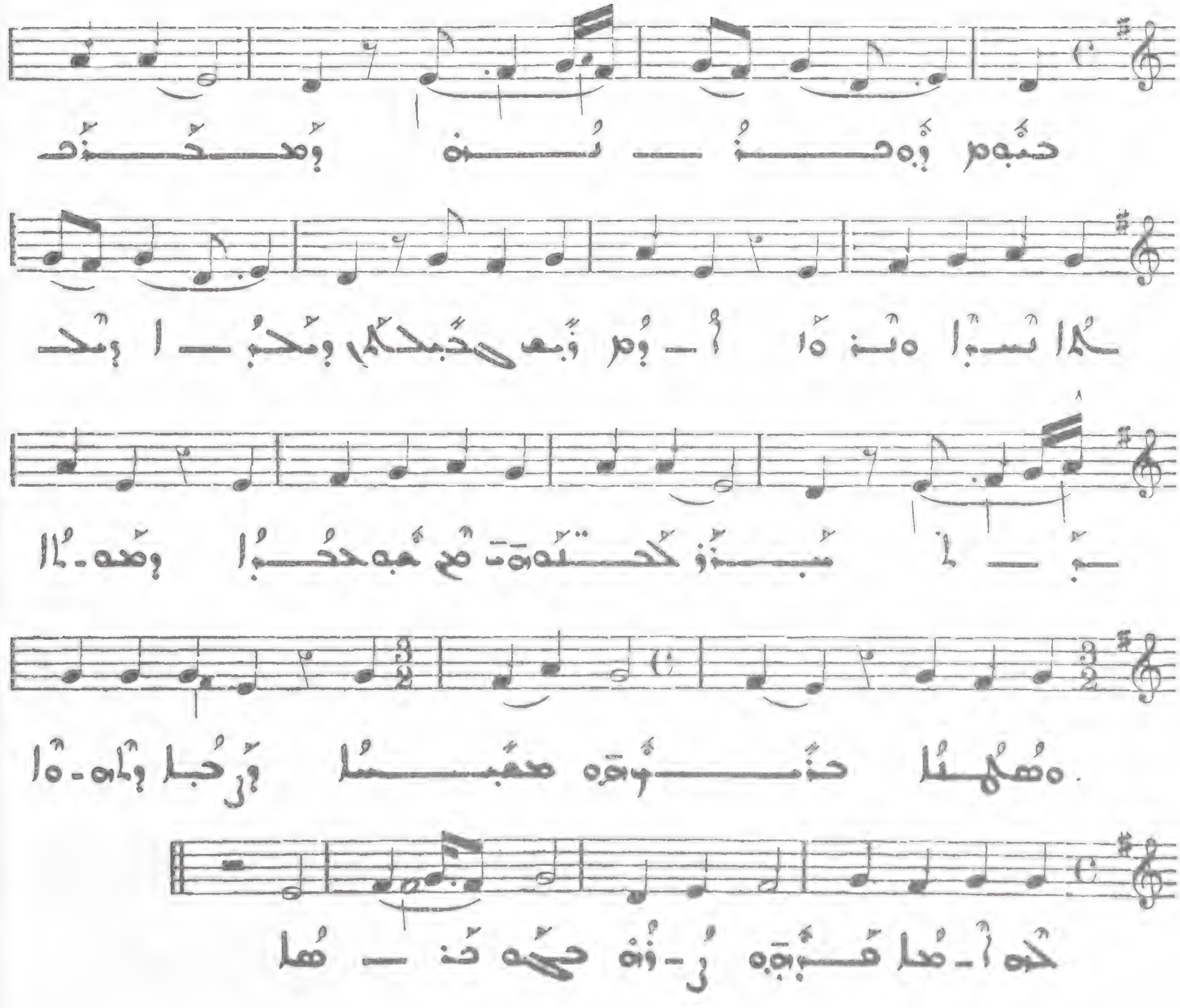
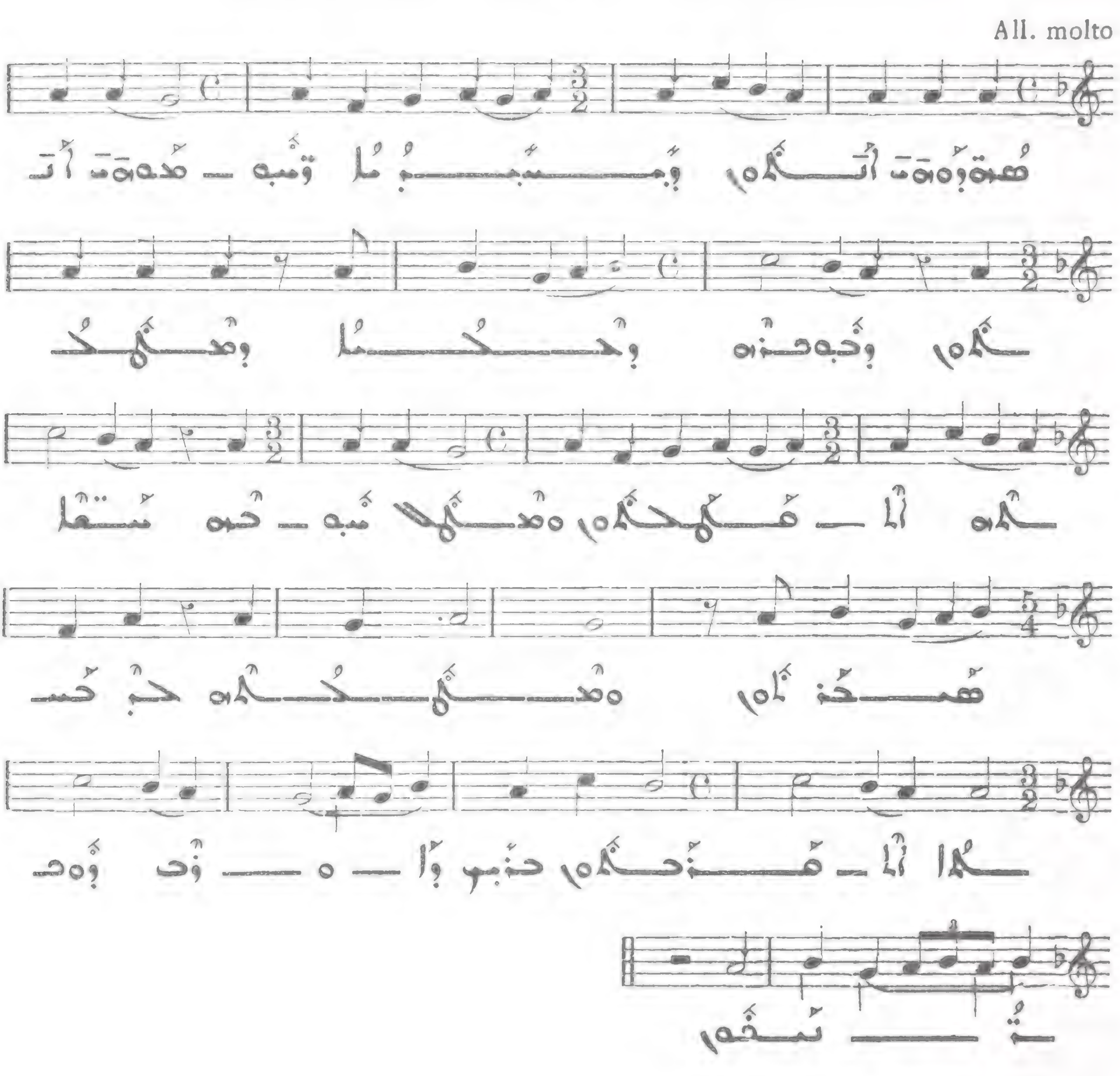
Allegretto

II

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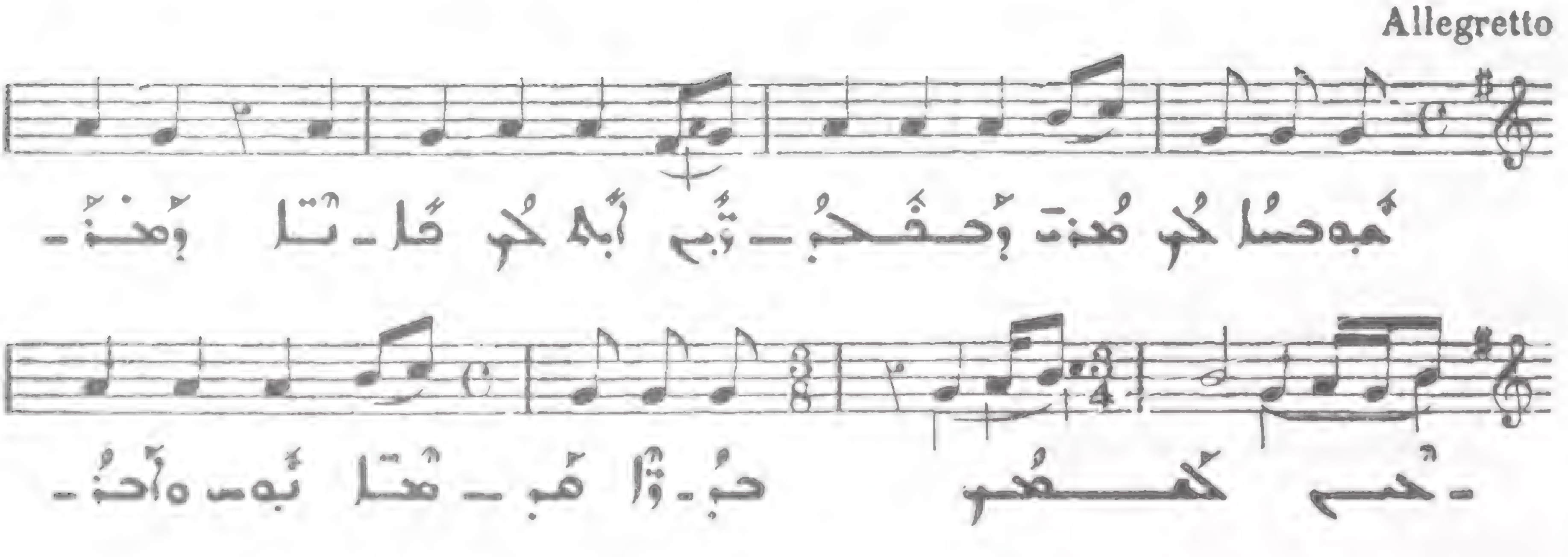
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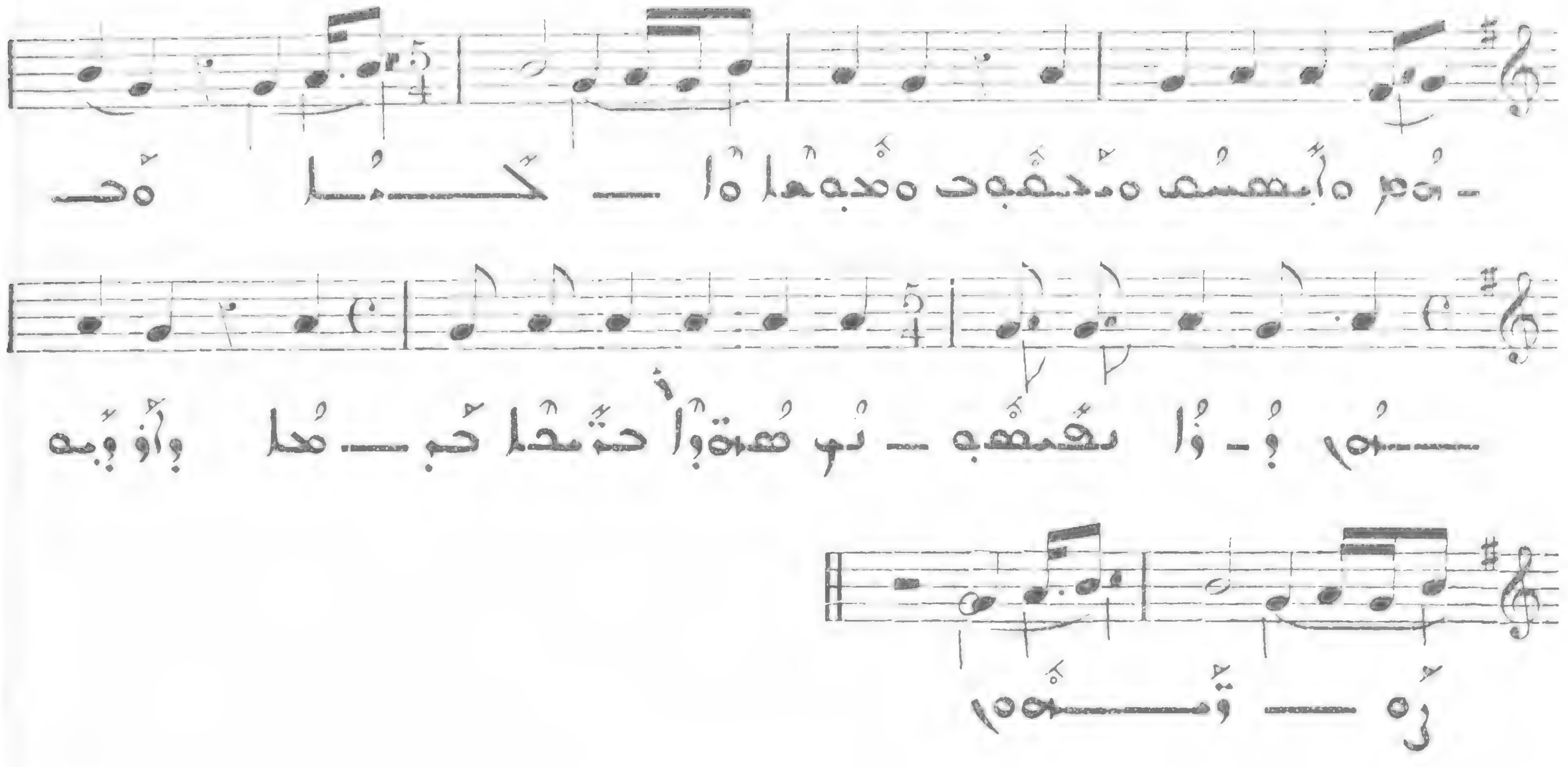

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Allegro

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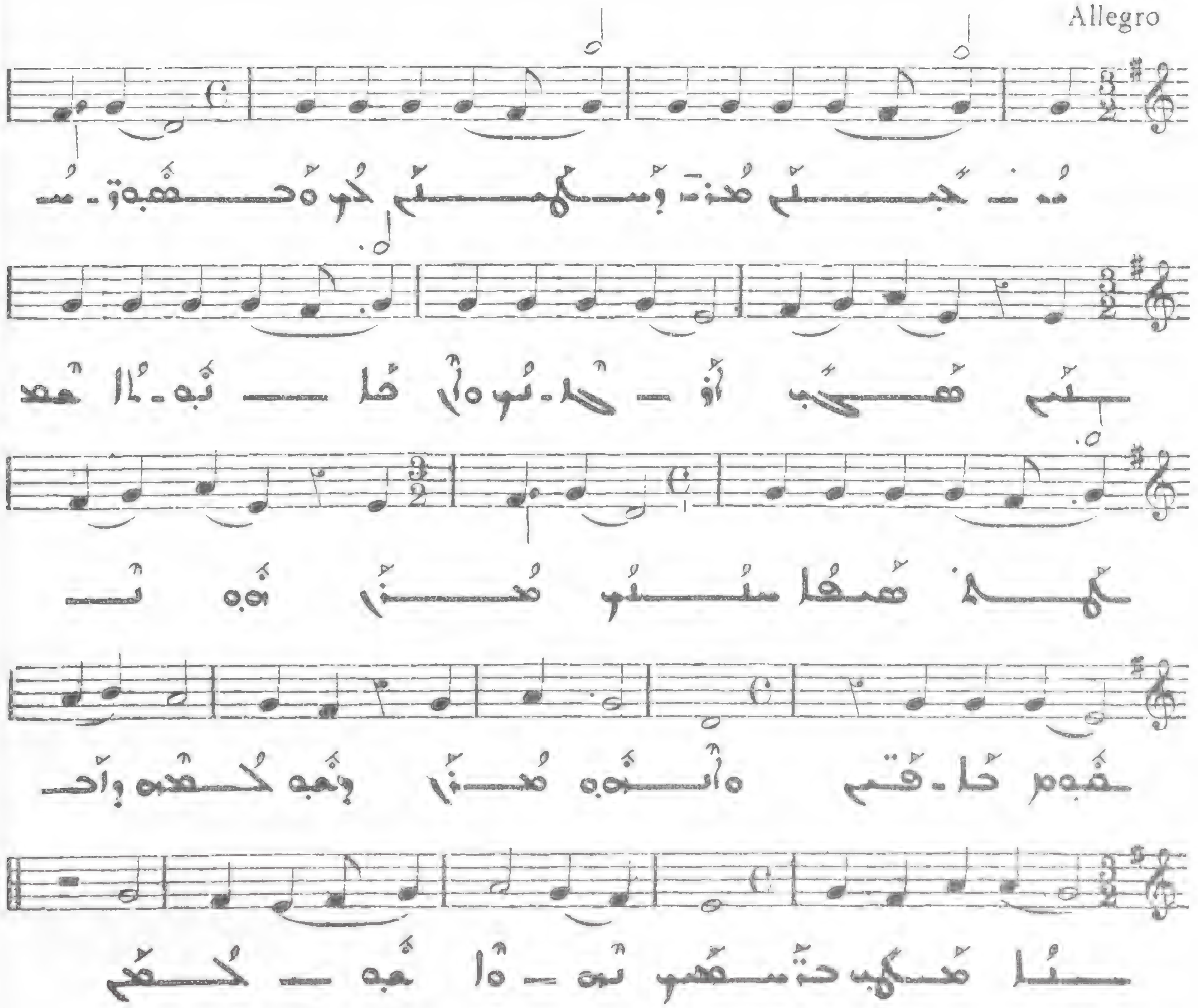

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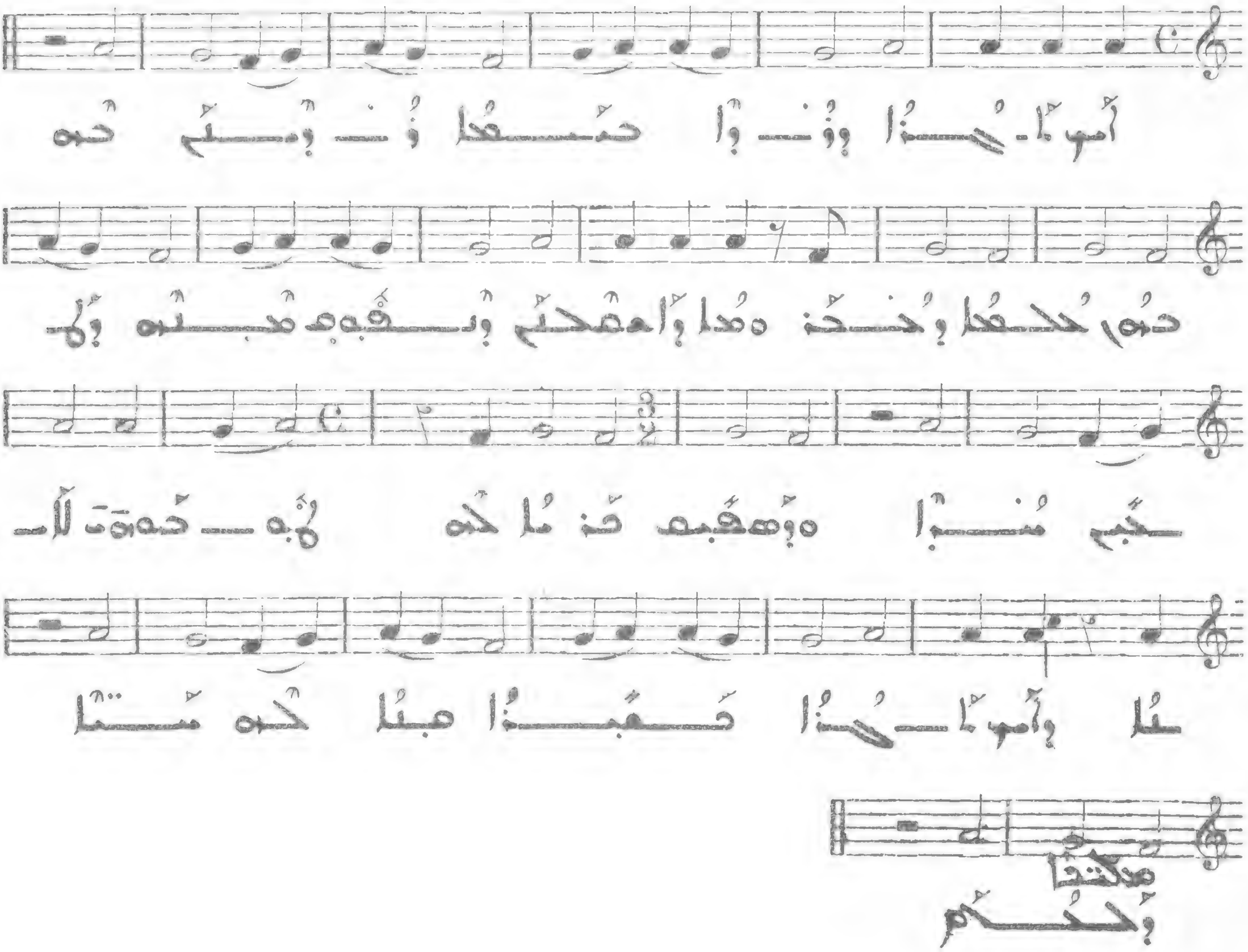
Allegro molto

VI



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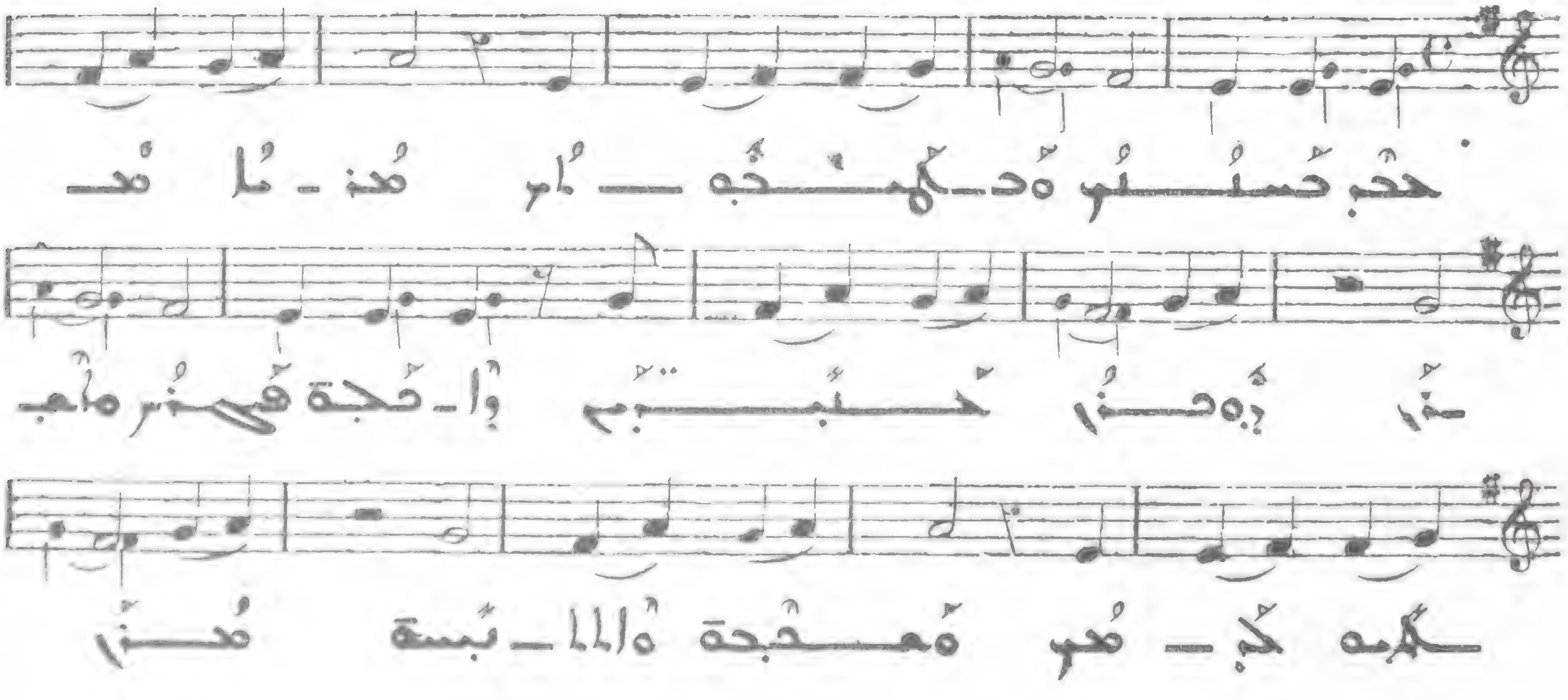
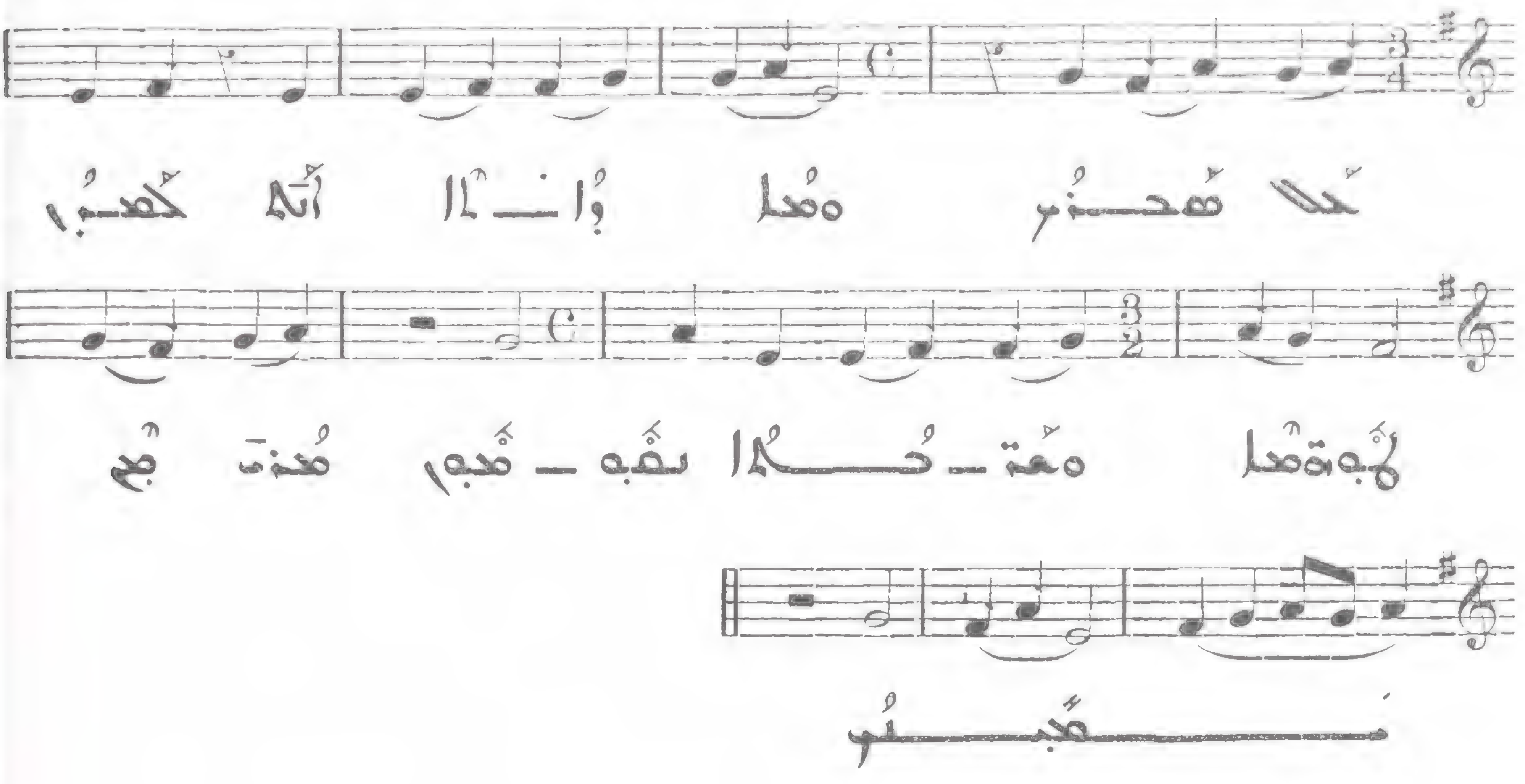
All. molto

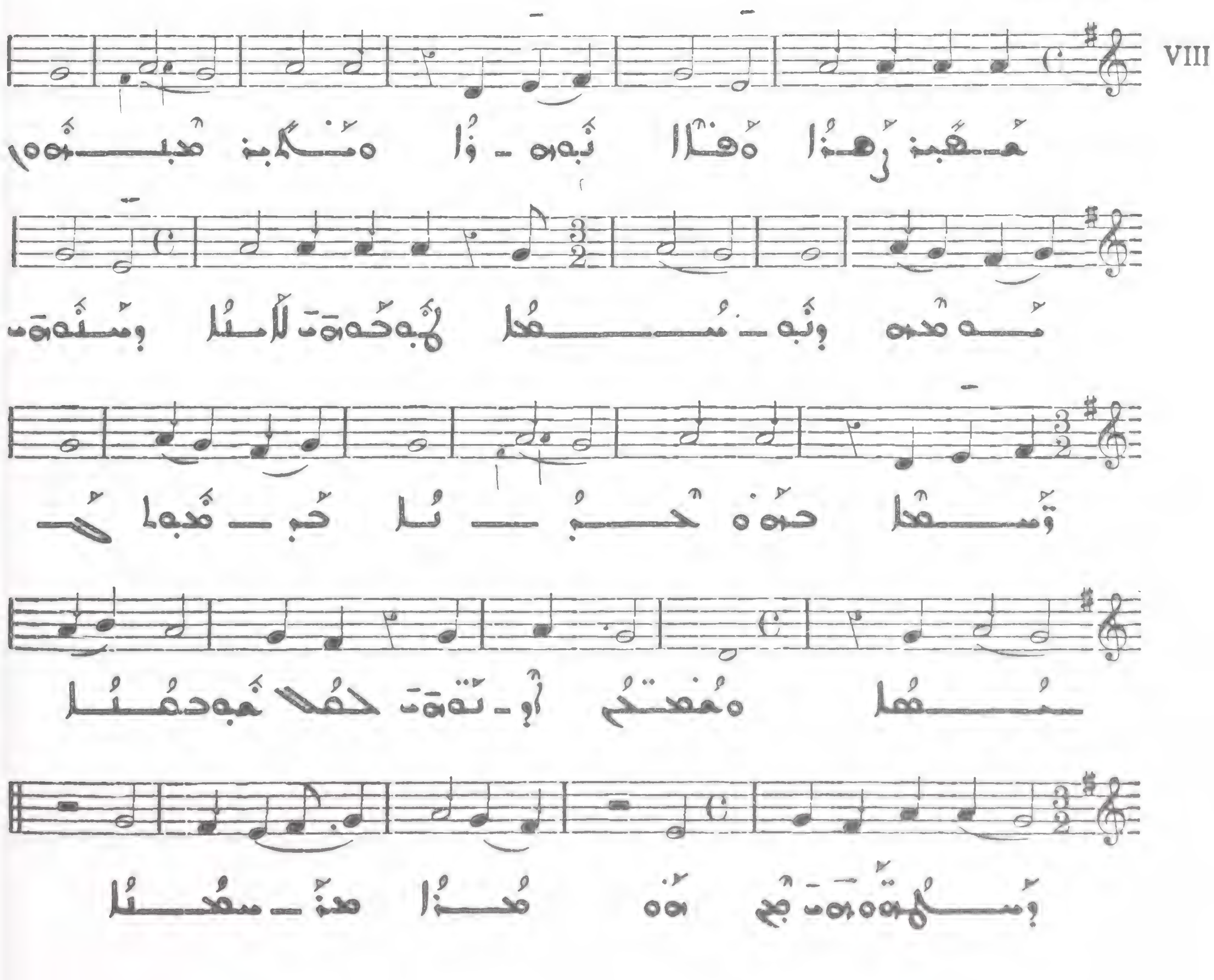
VII



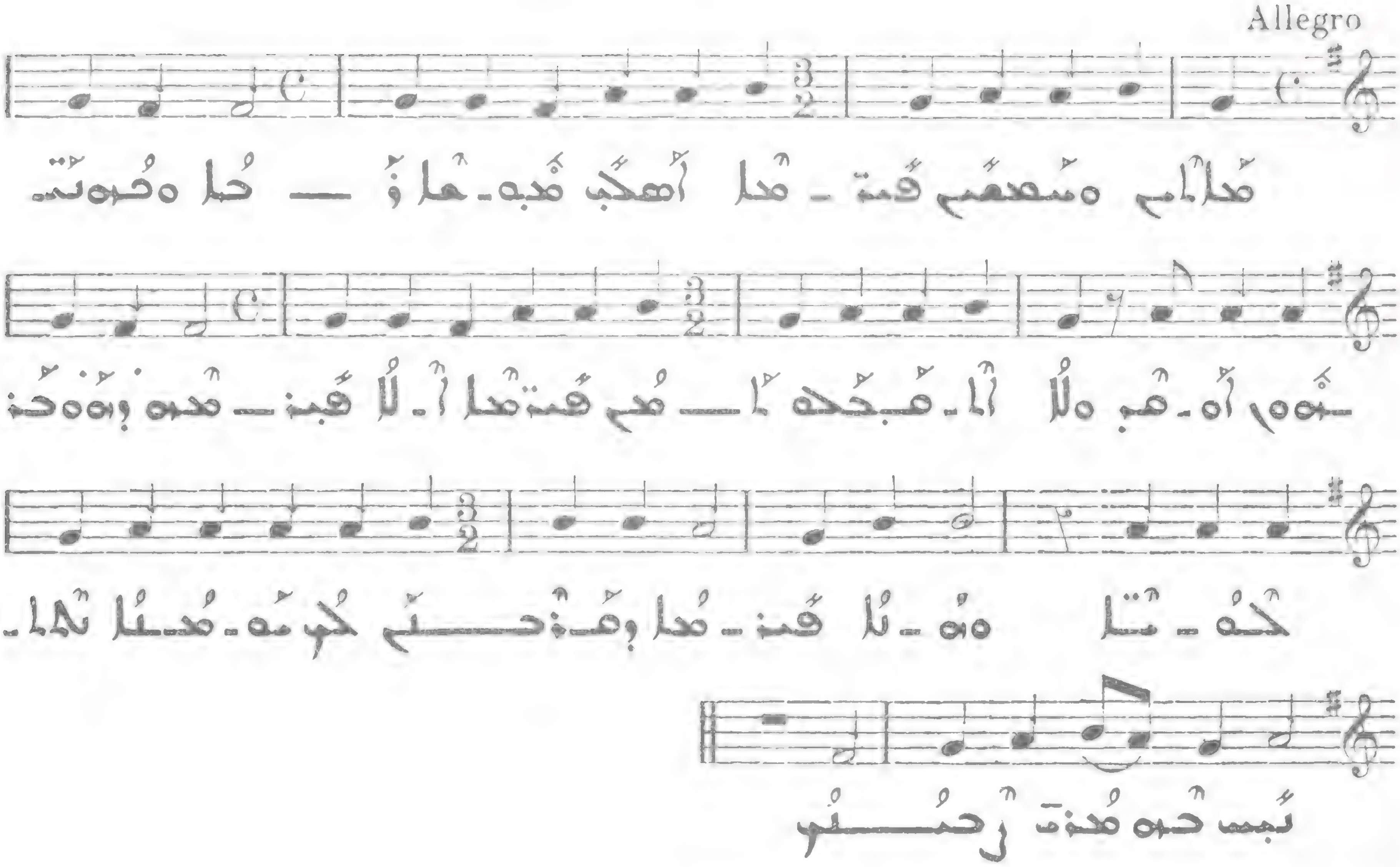


161

All. molto



162 ܕܙܘܡܪܐ ܕܫܒܘܚܬܐ ܕܥܕܬܐ



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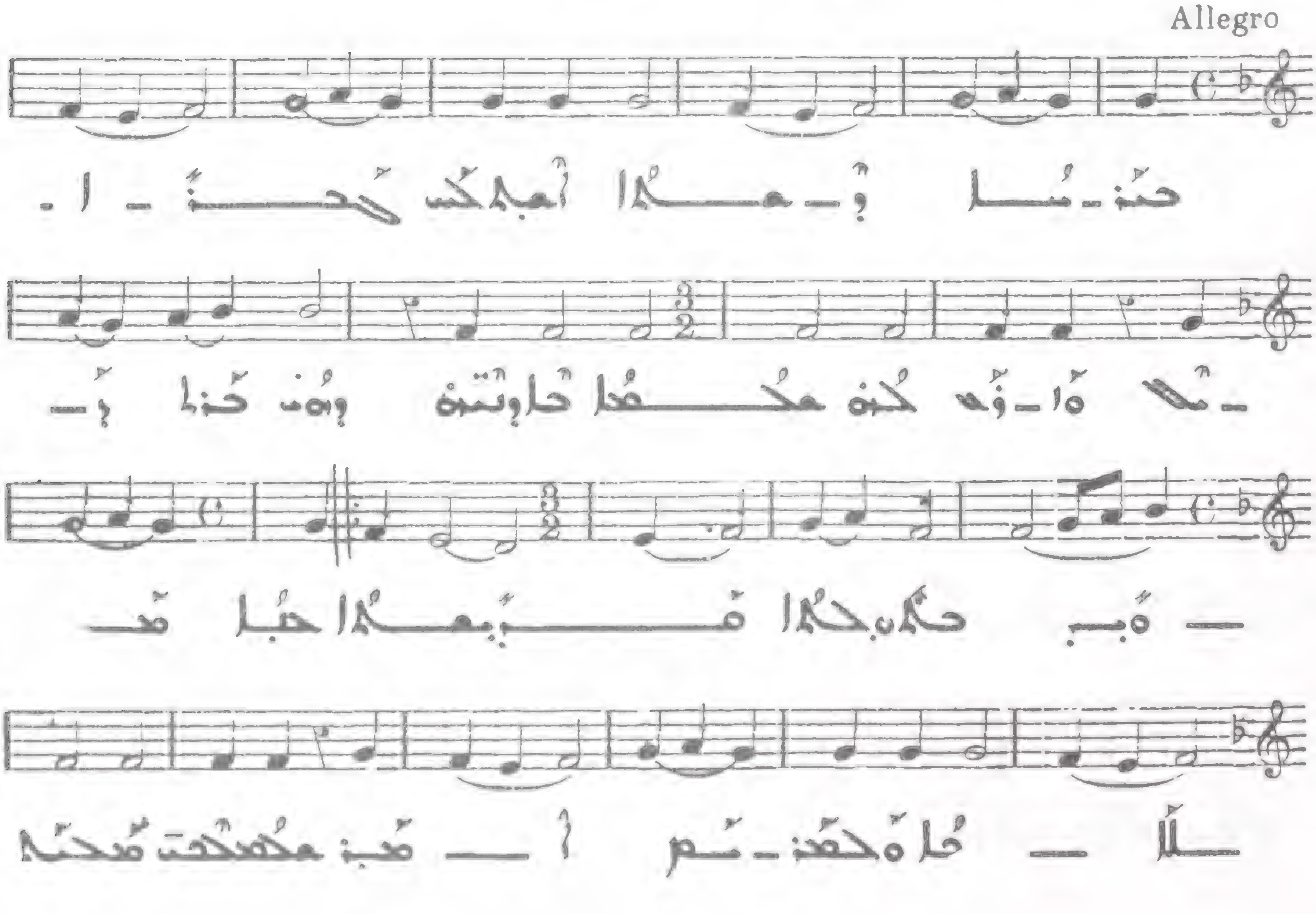

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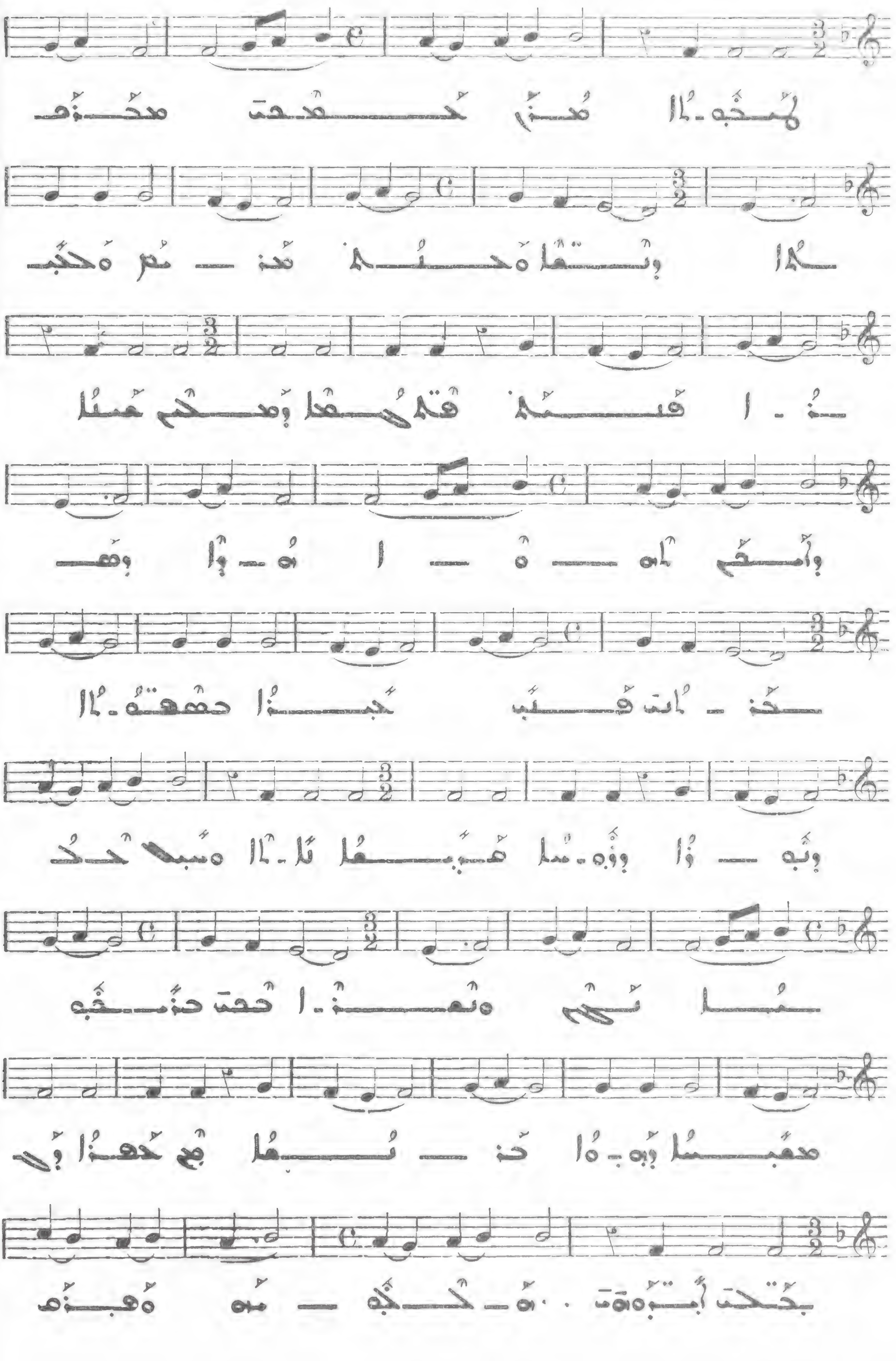

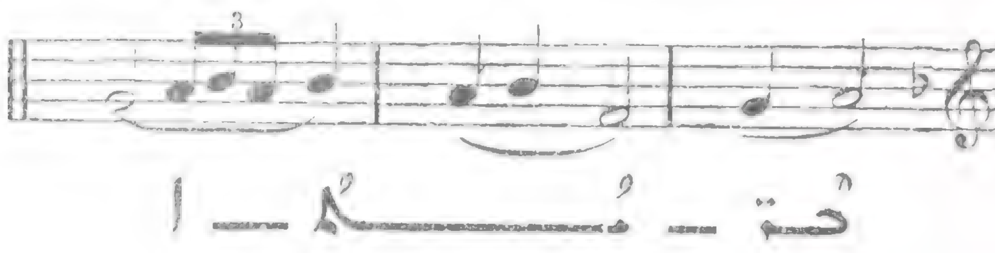

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164

Allegro

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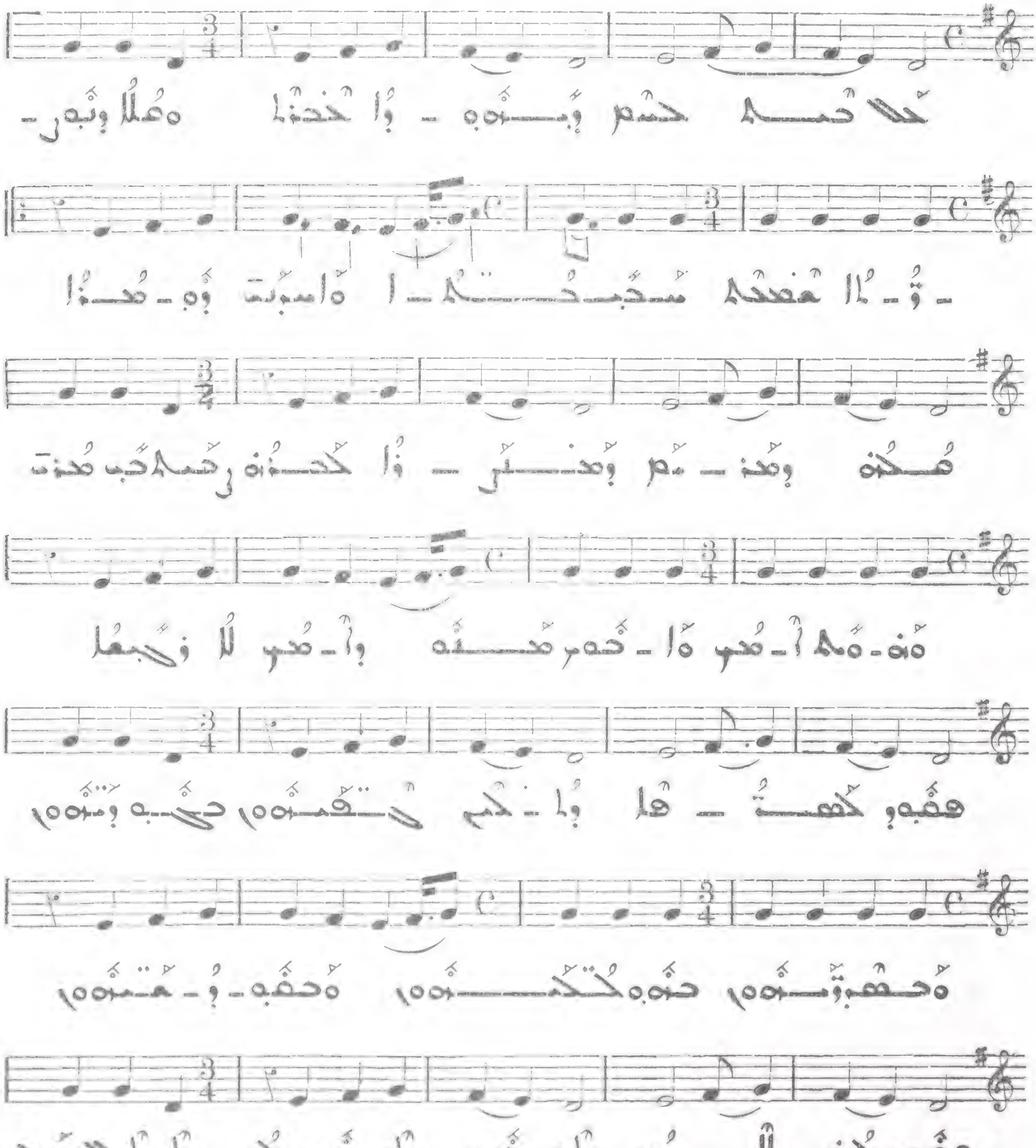
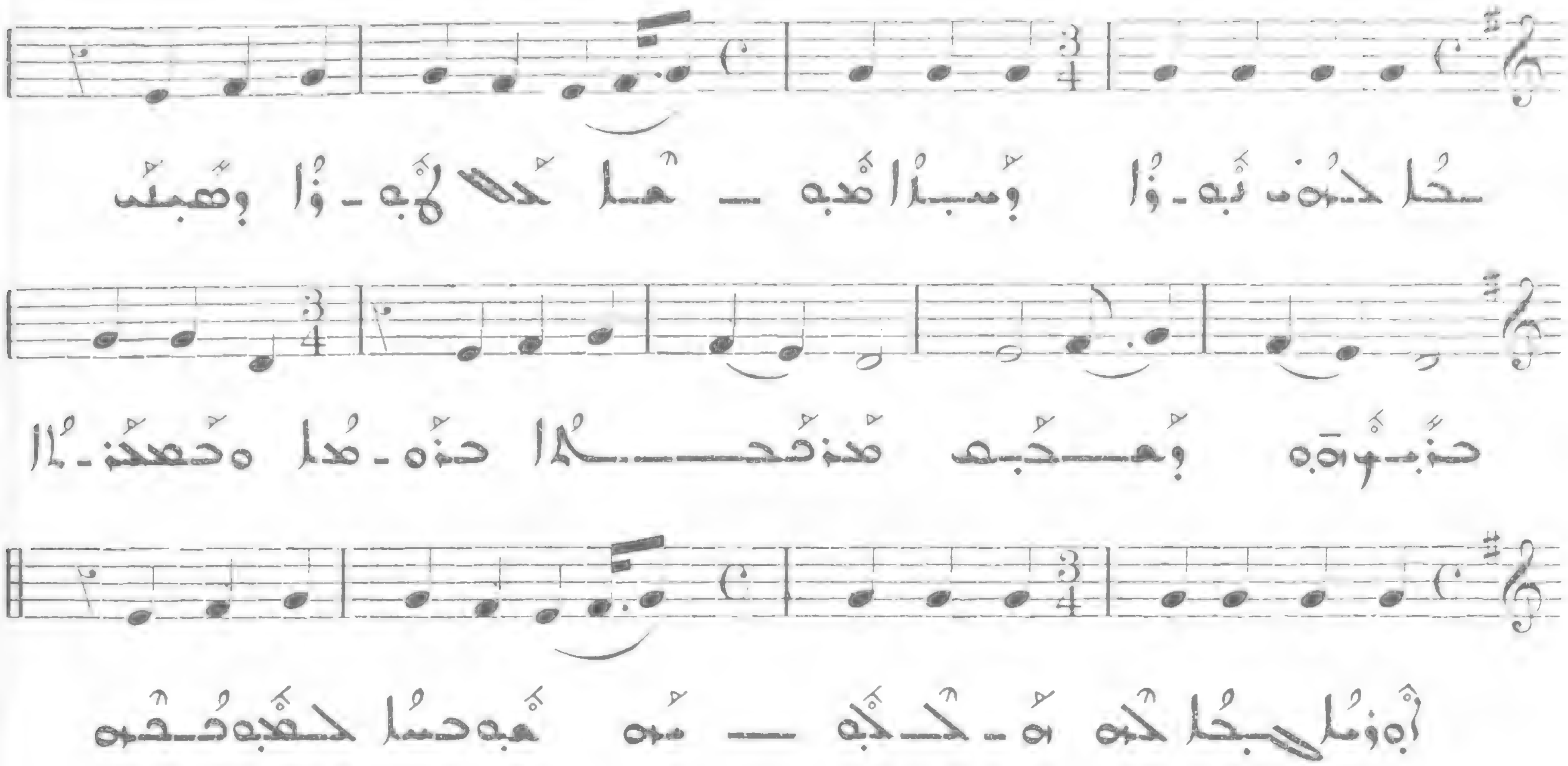
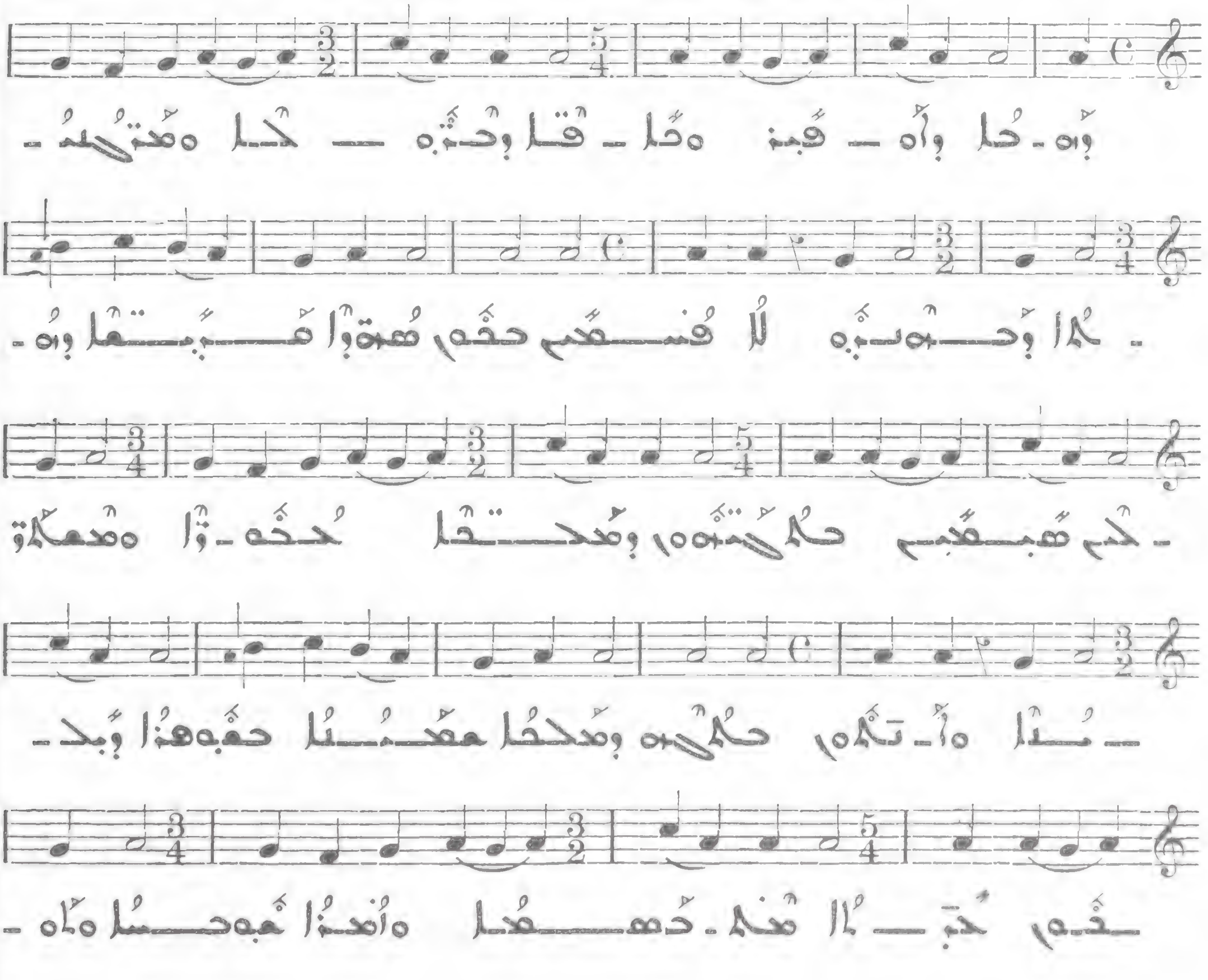


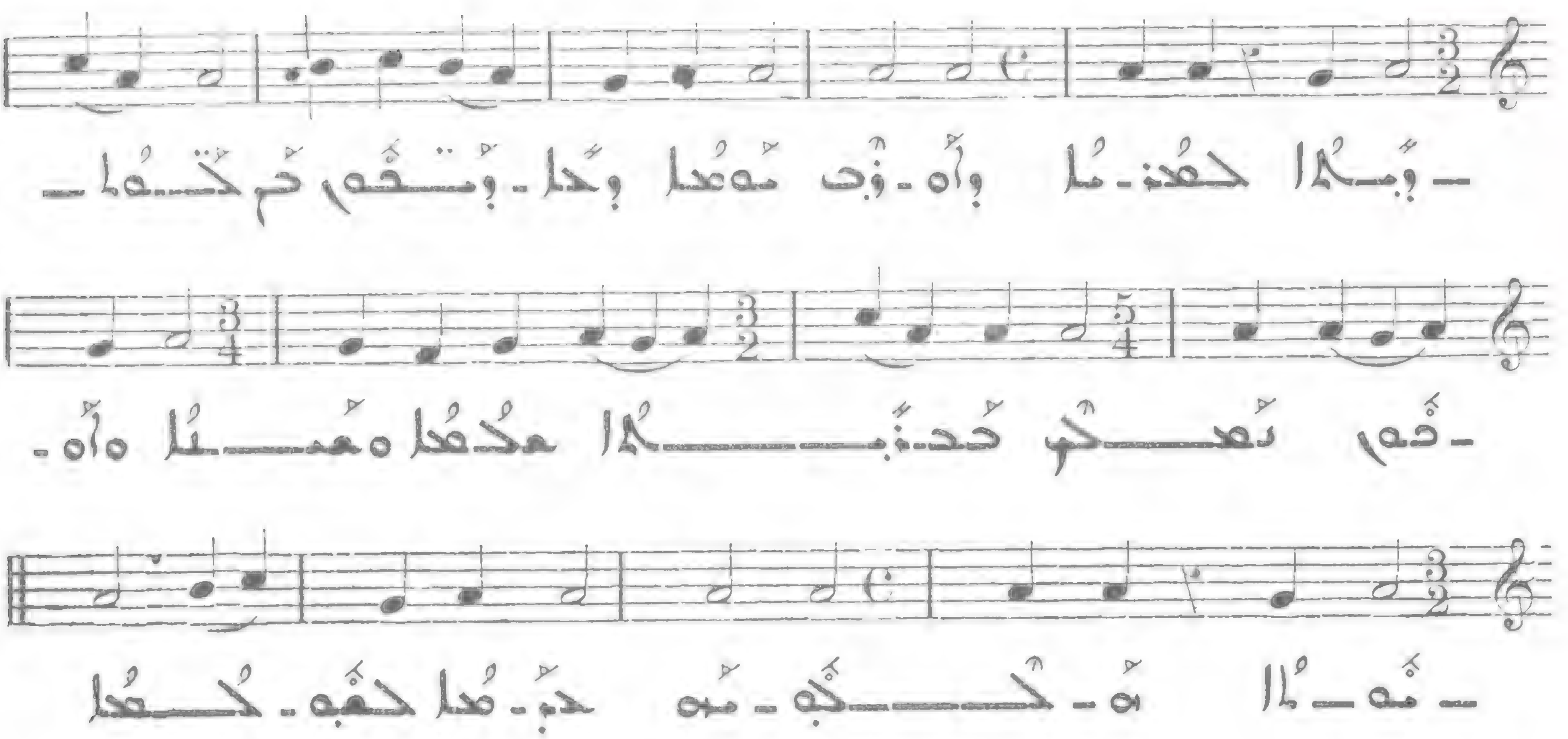


165

Allegro molto

III





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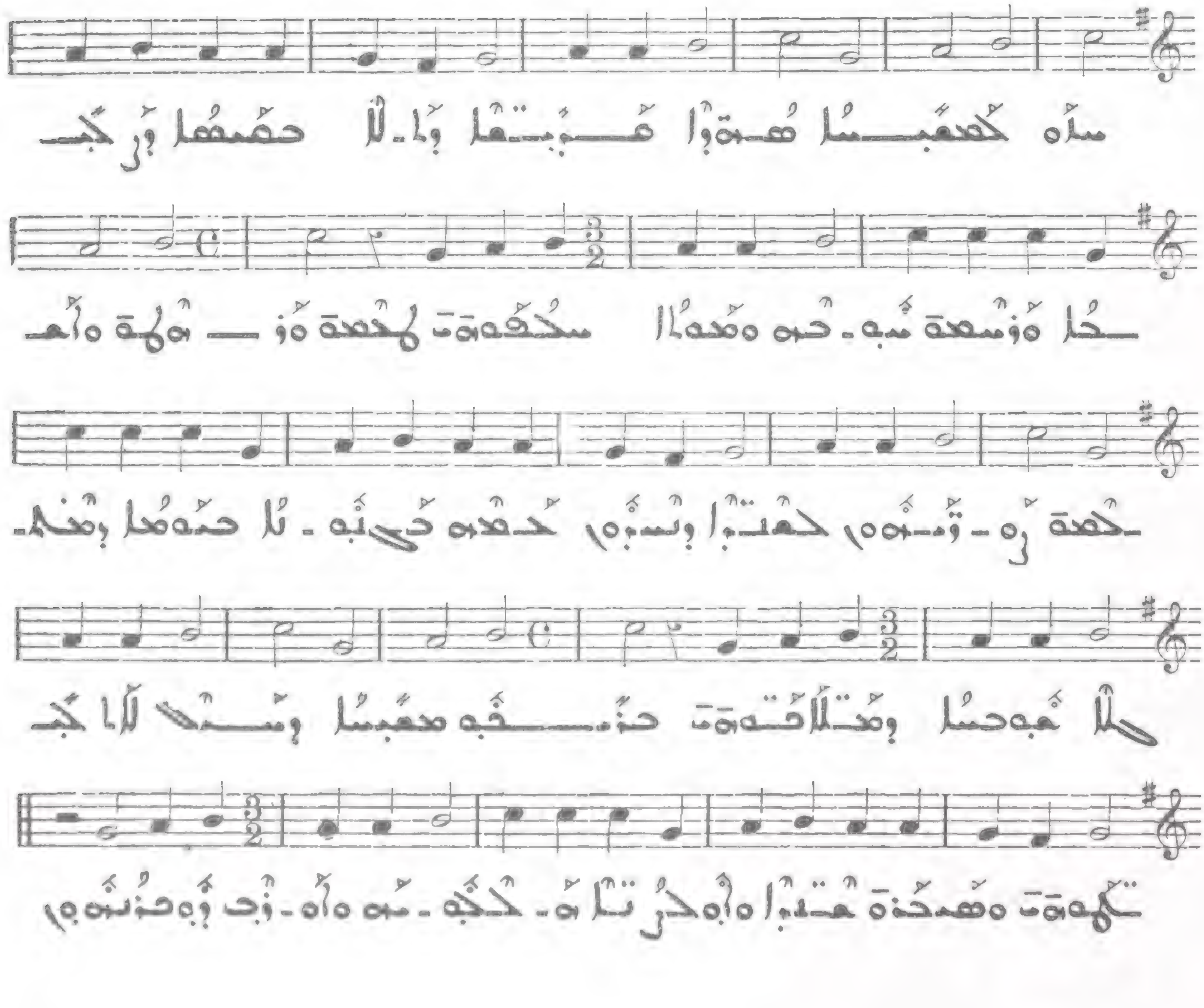
All. molto

IV



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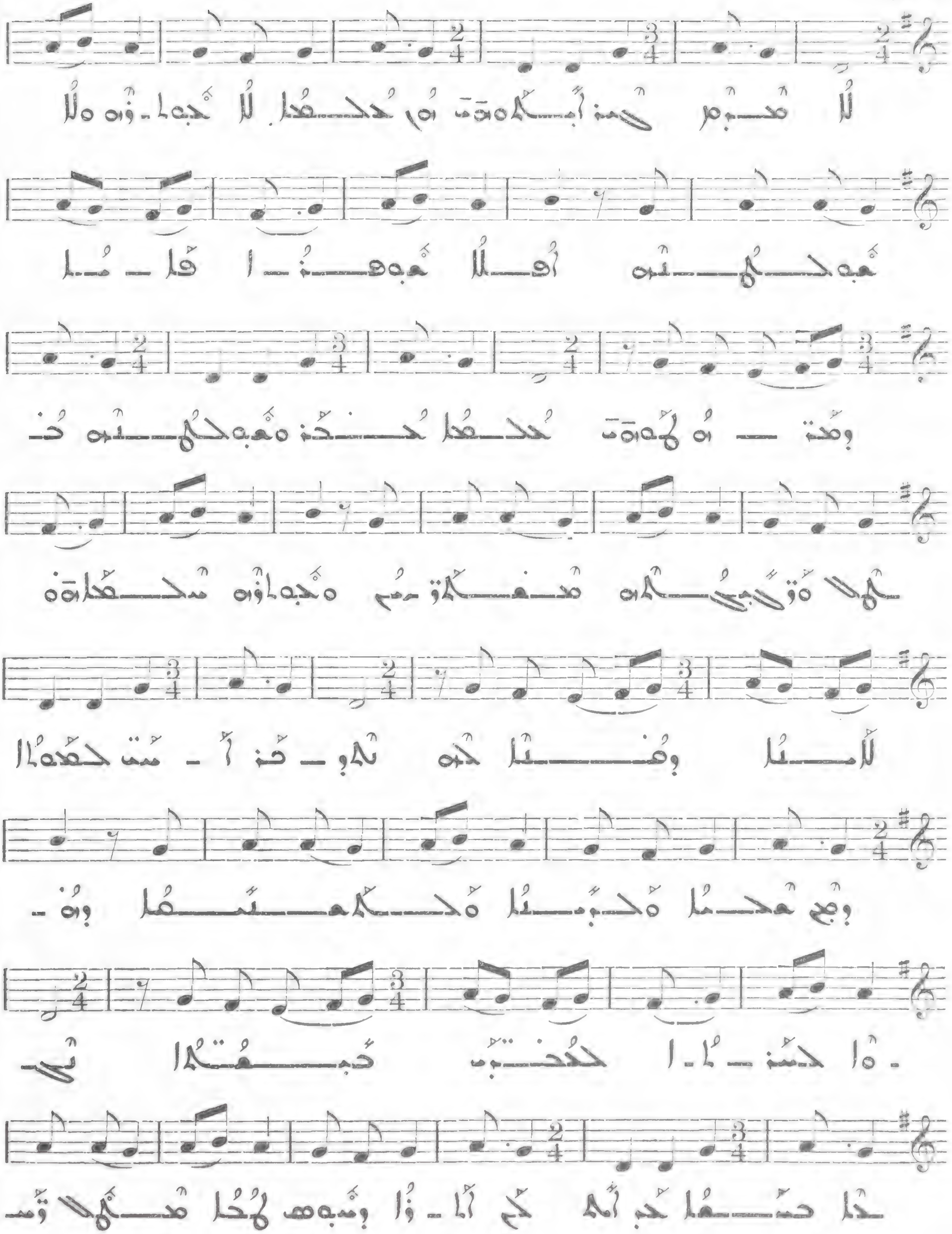
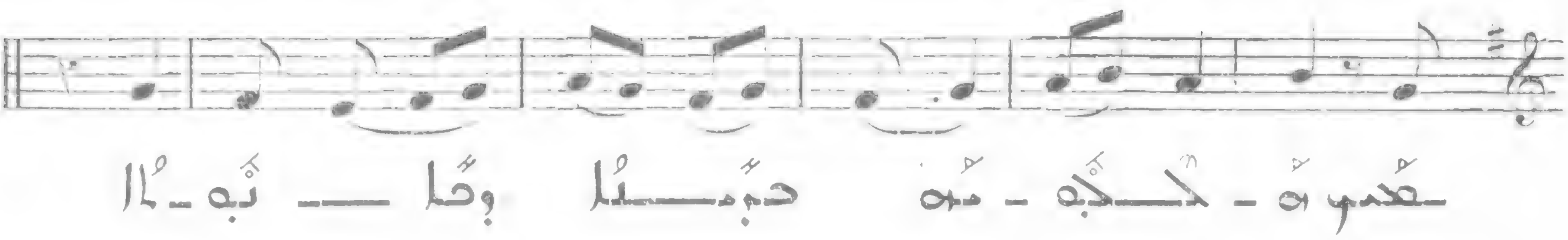
Allegretto





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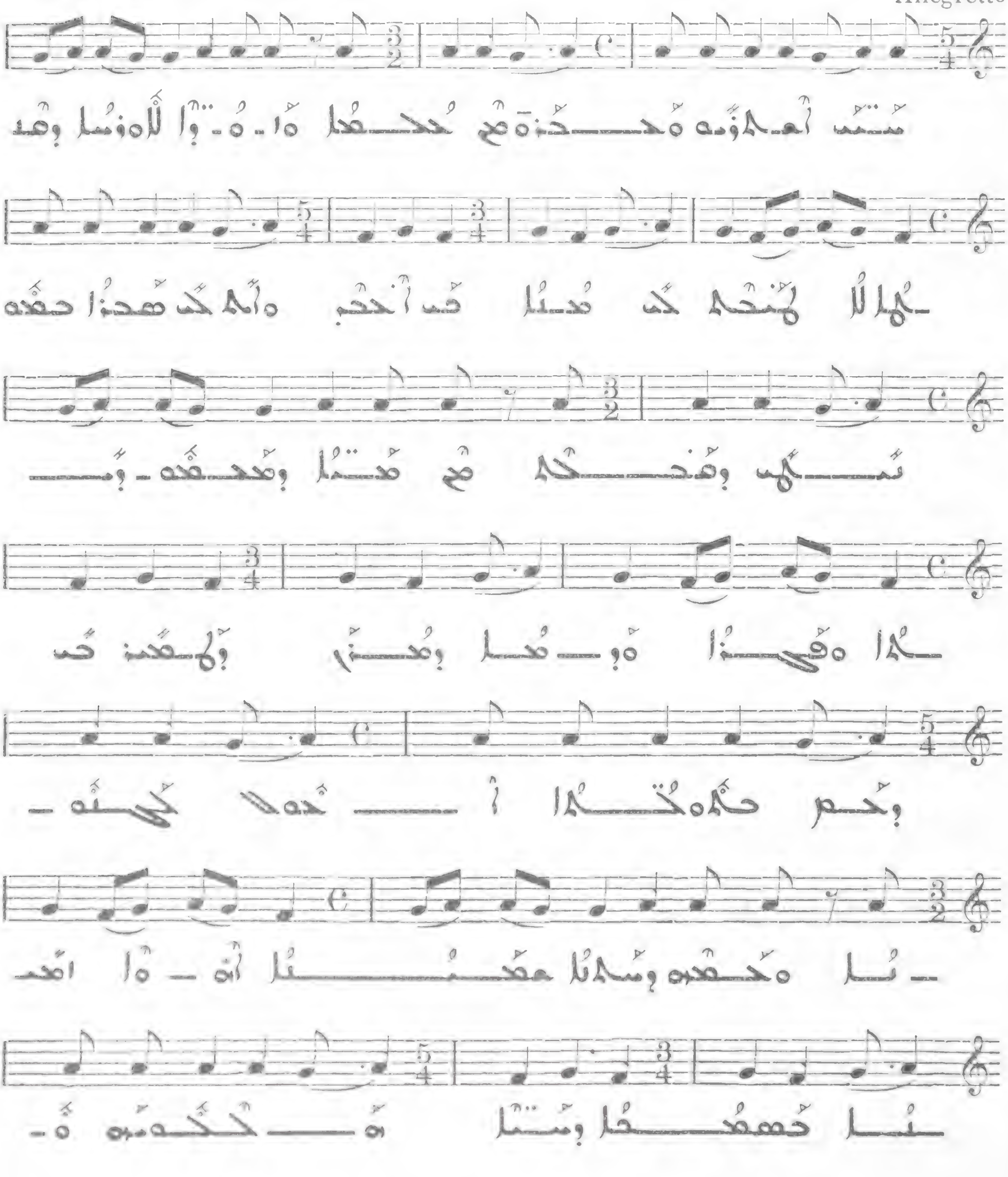
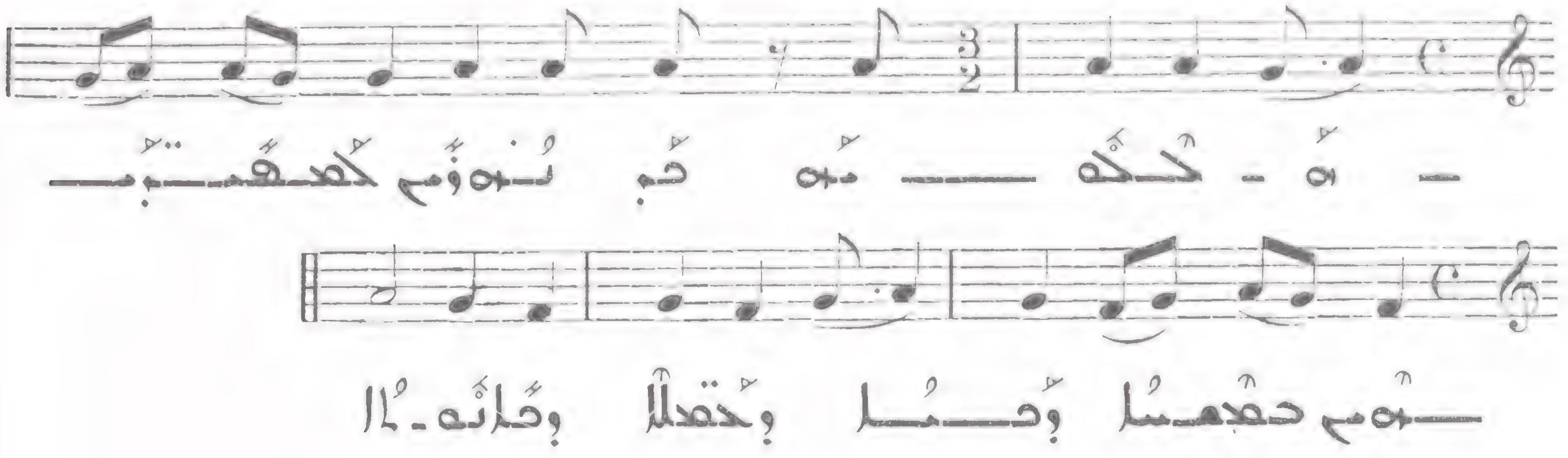
Allegretto

VI

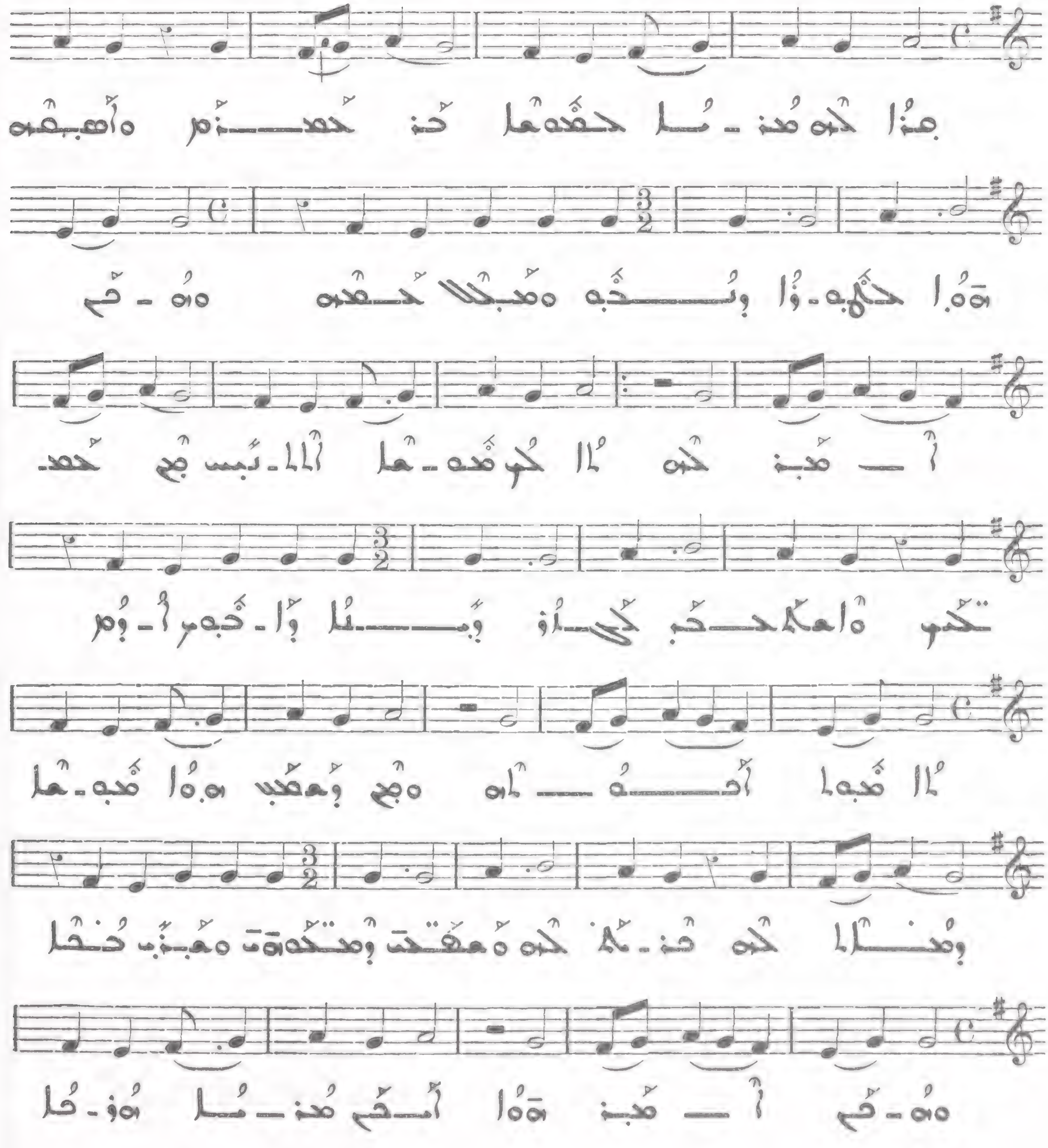


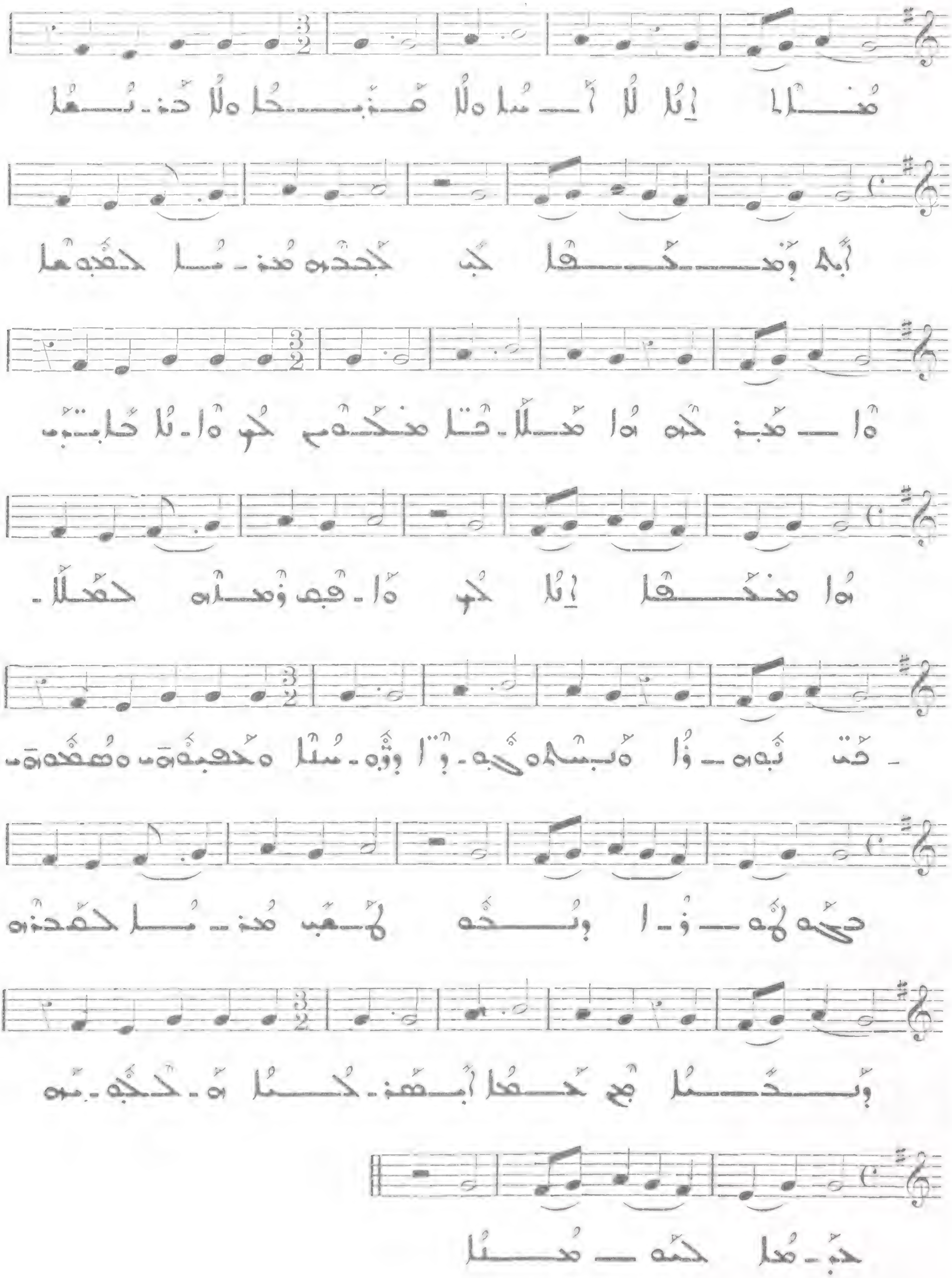


169

Allegro

VII





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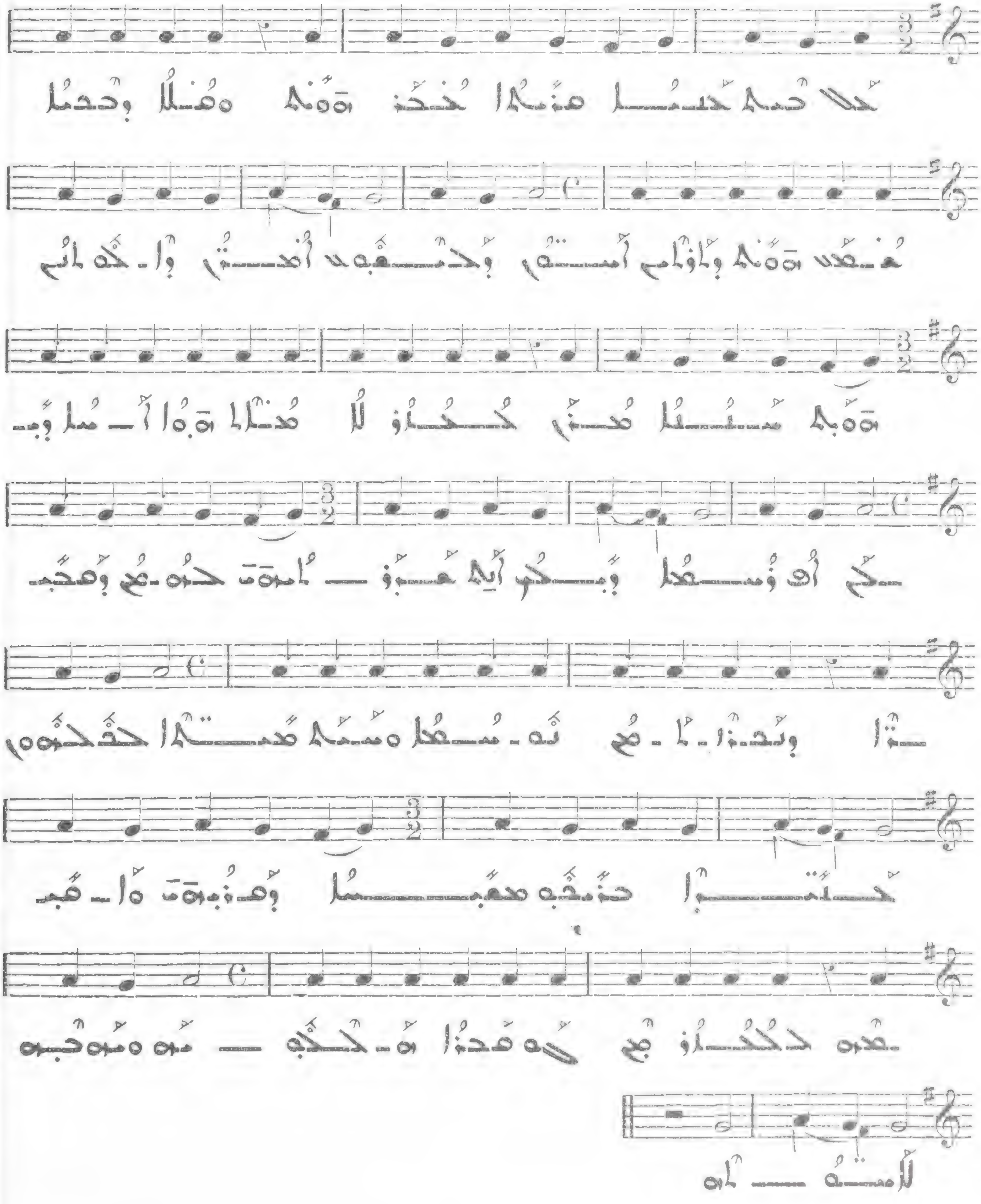
Allegro molto

VIII



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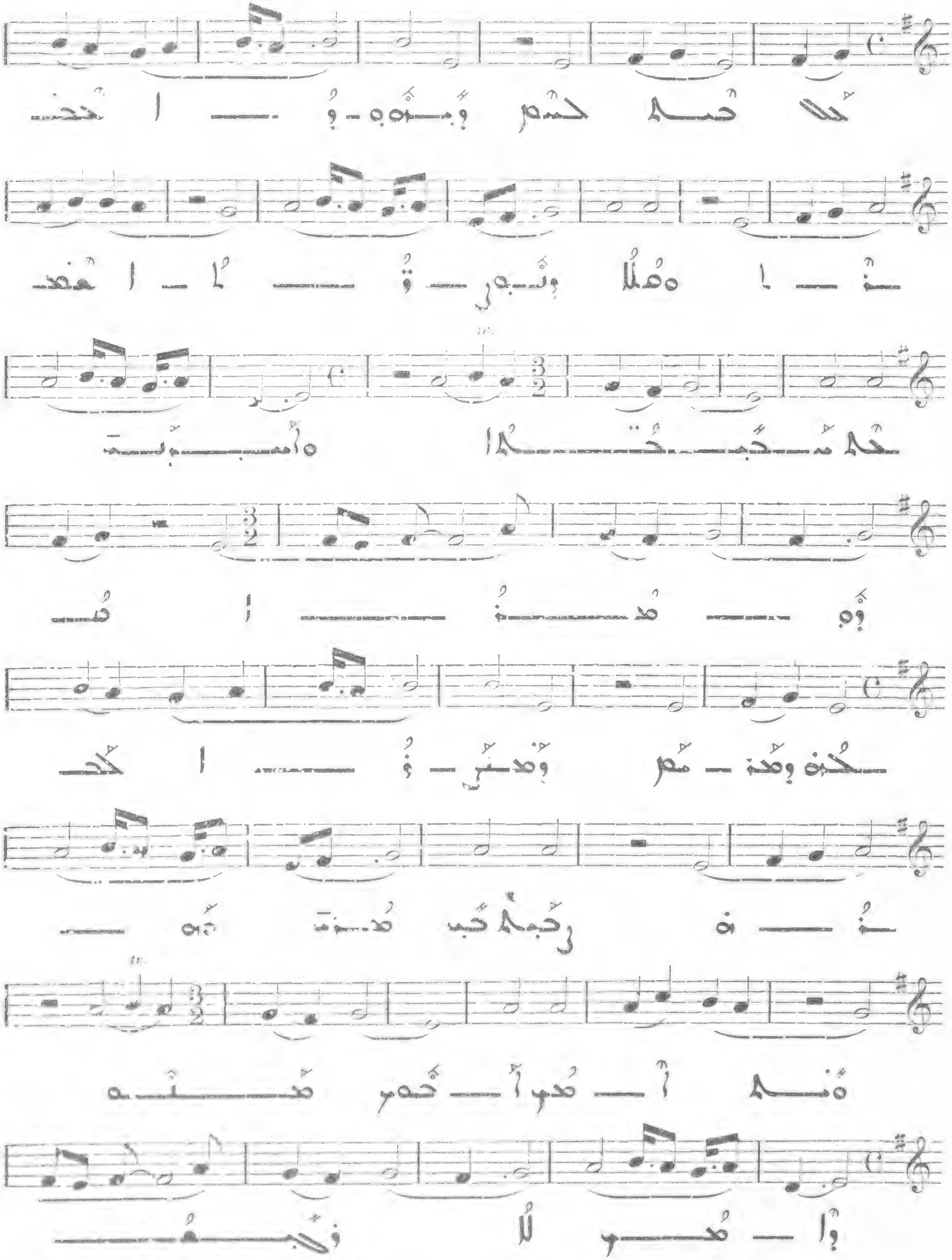
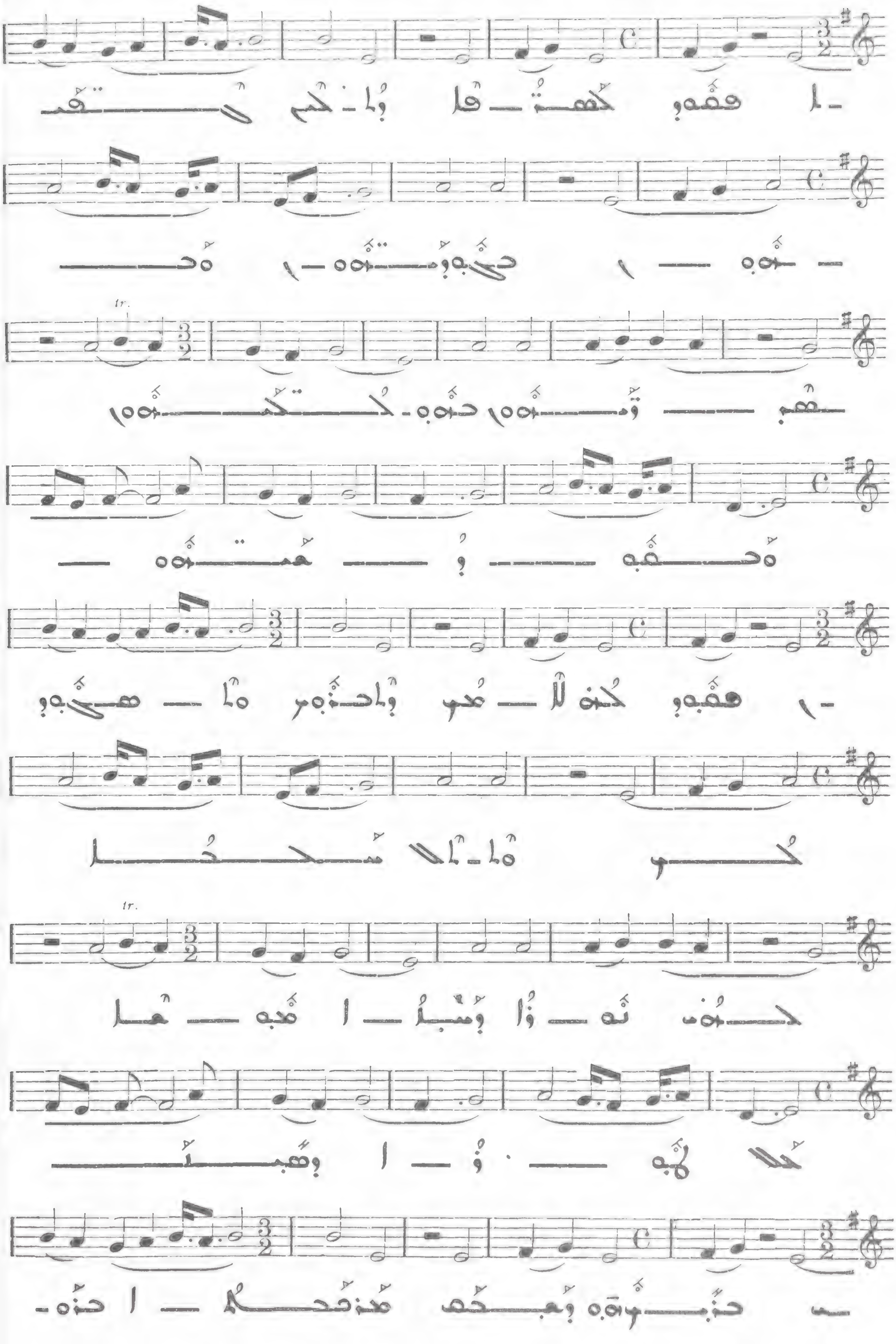
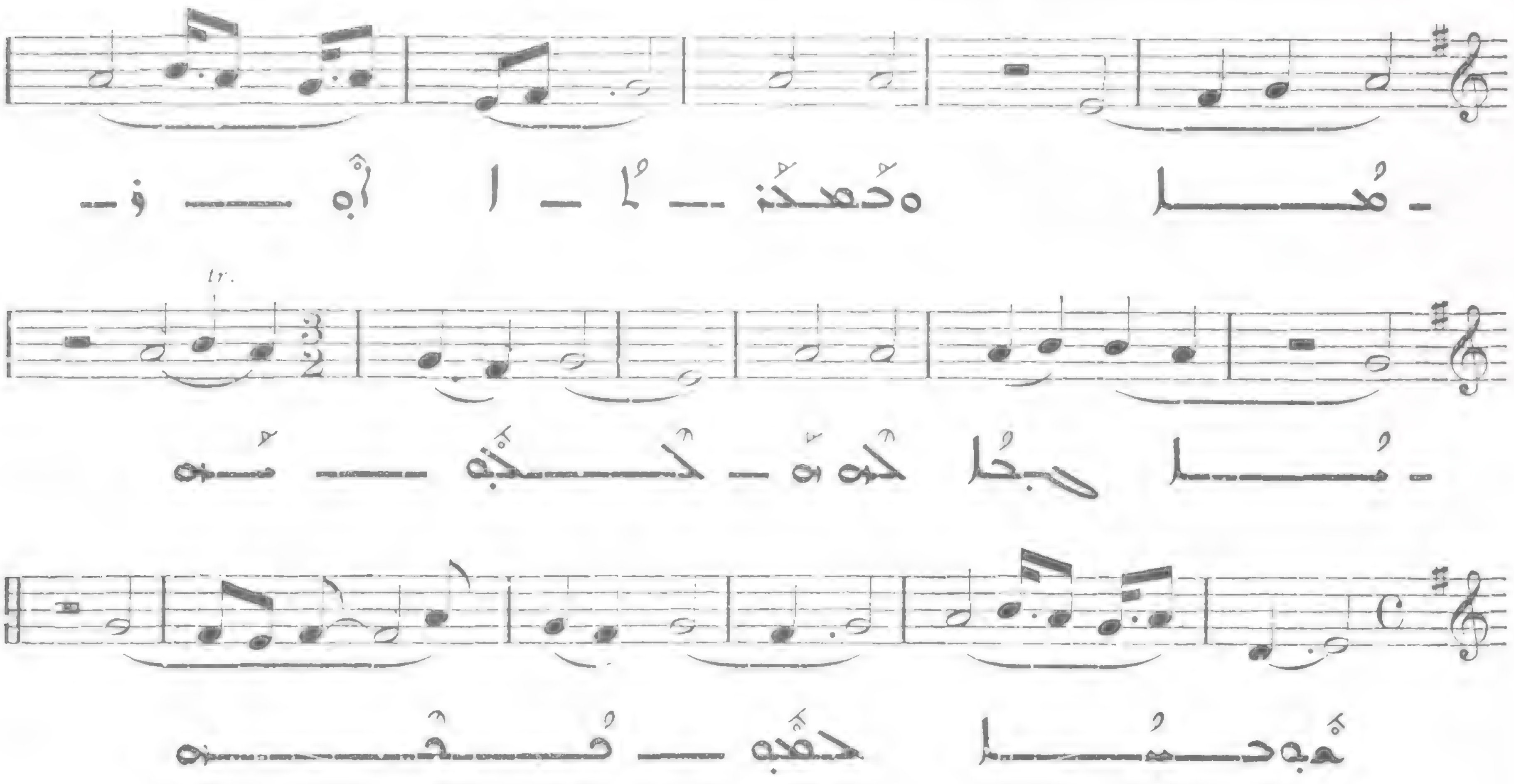
All. molto







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All. molto

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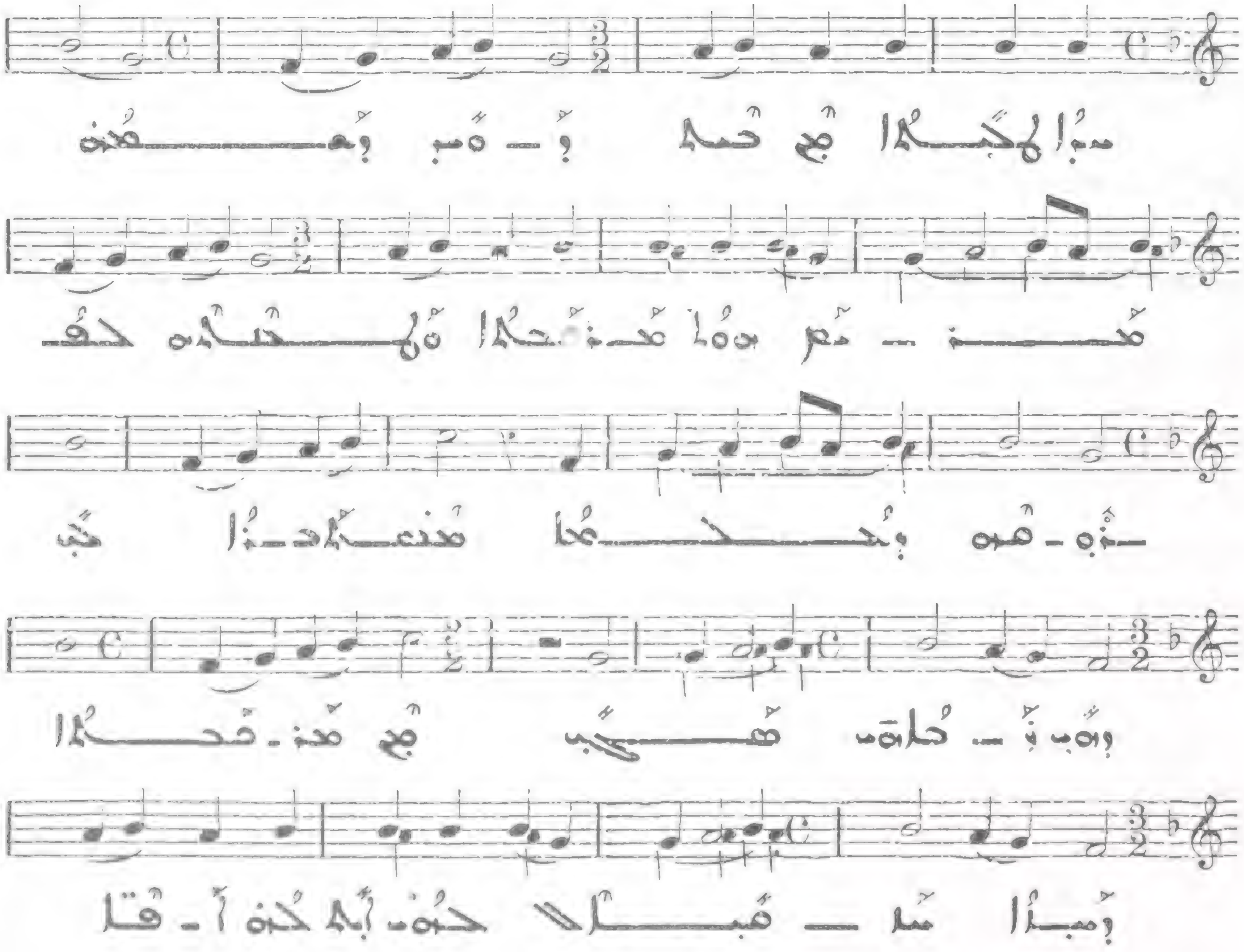
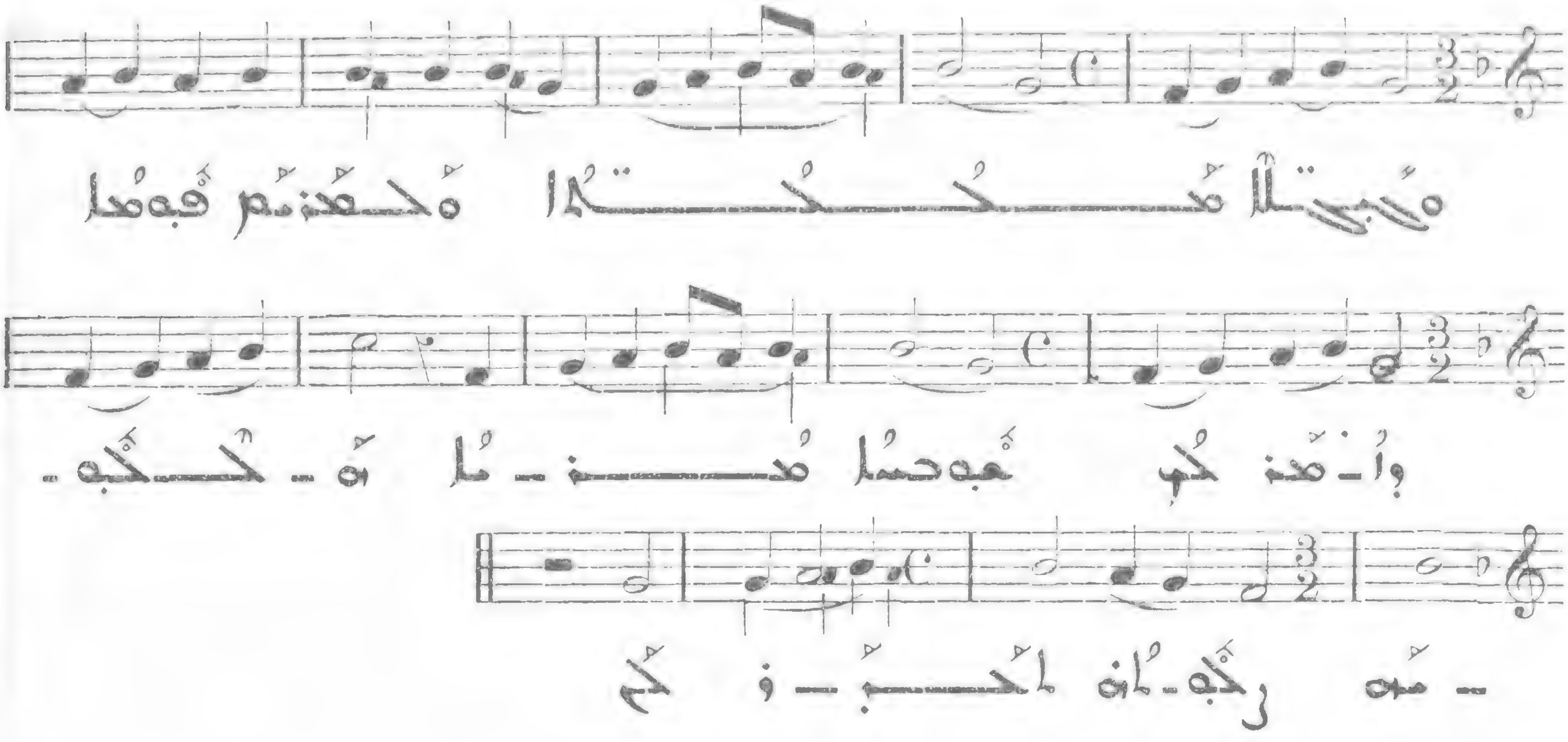
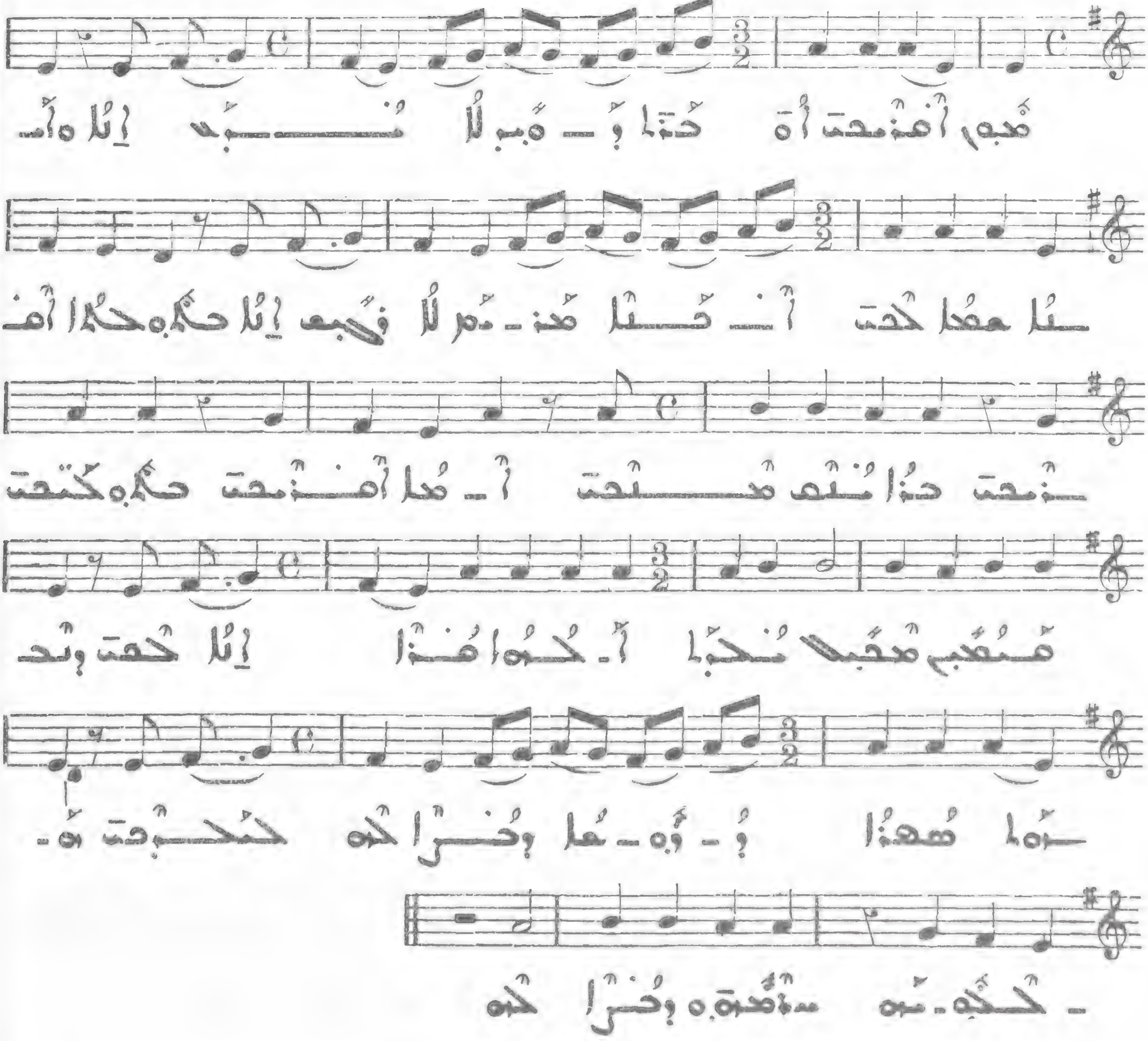




173



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All. molto

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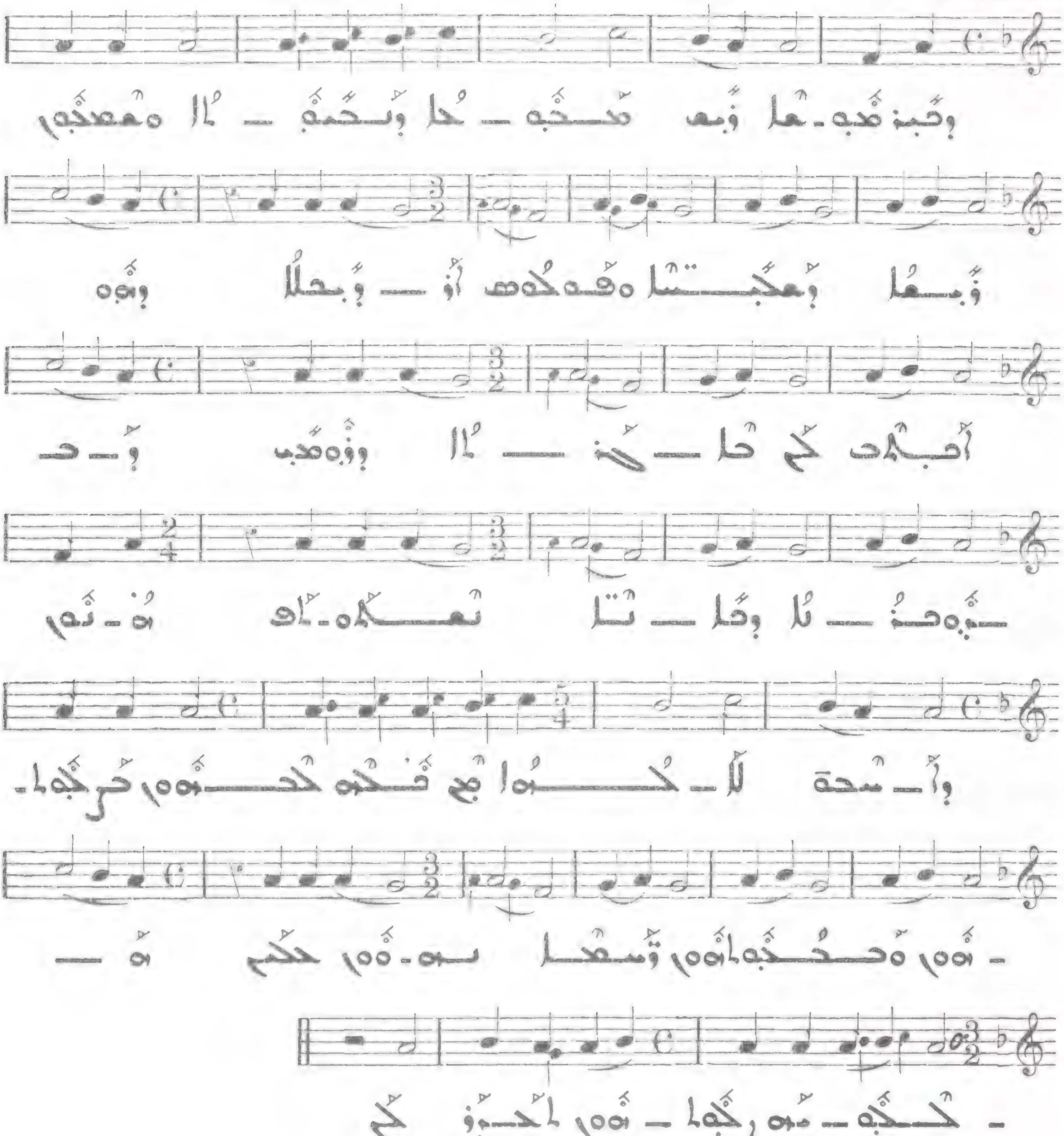

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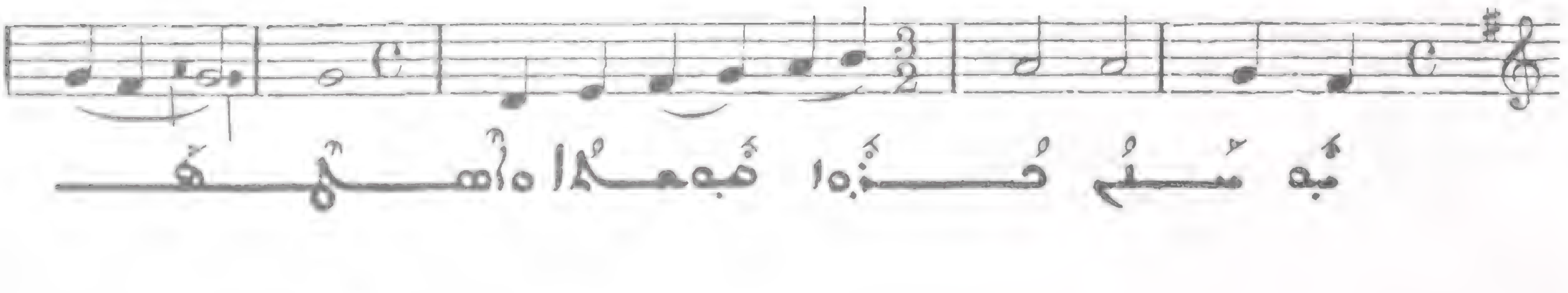
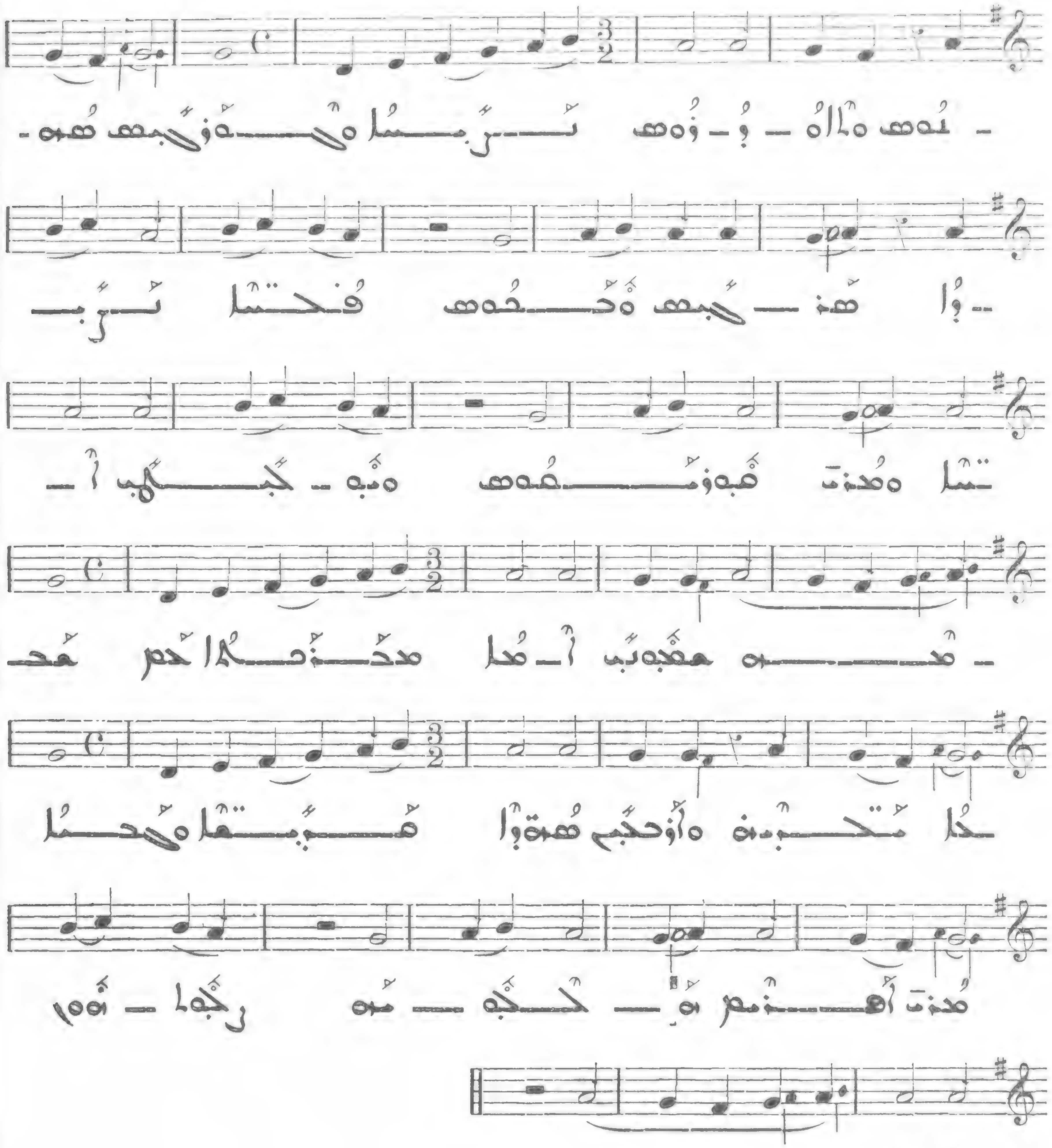
Allegro

IV





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Allegro molto

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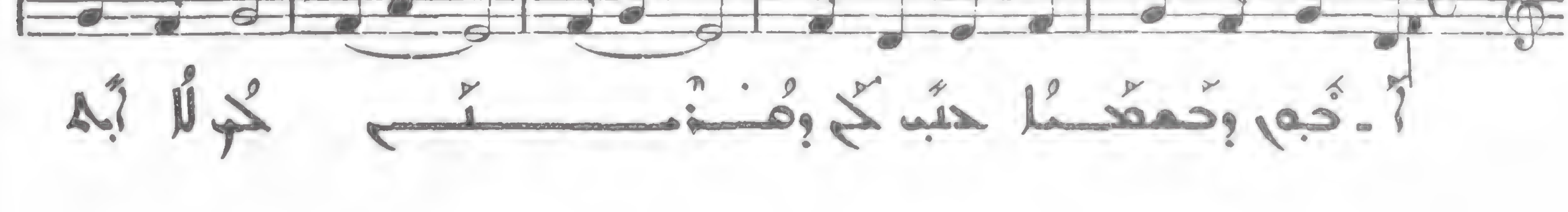

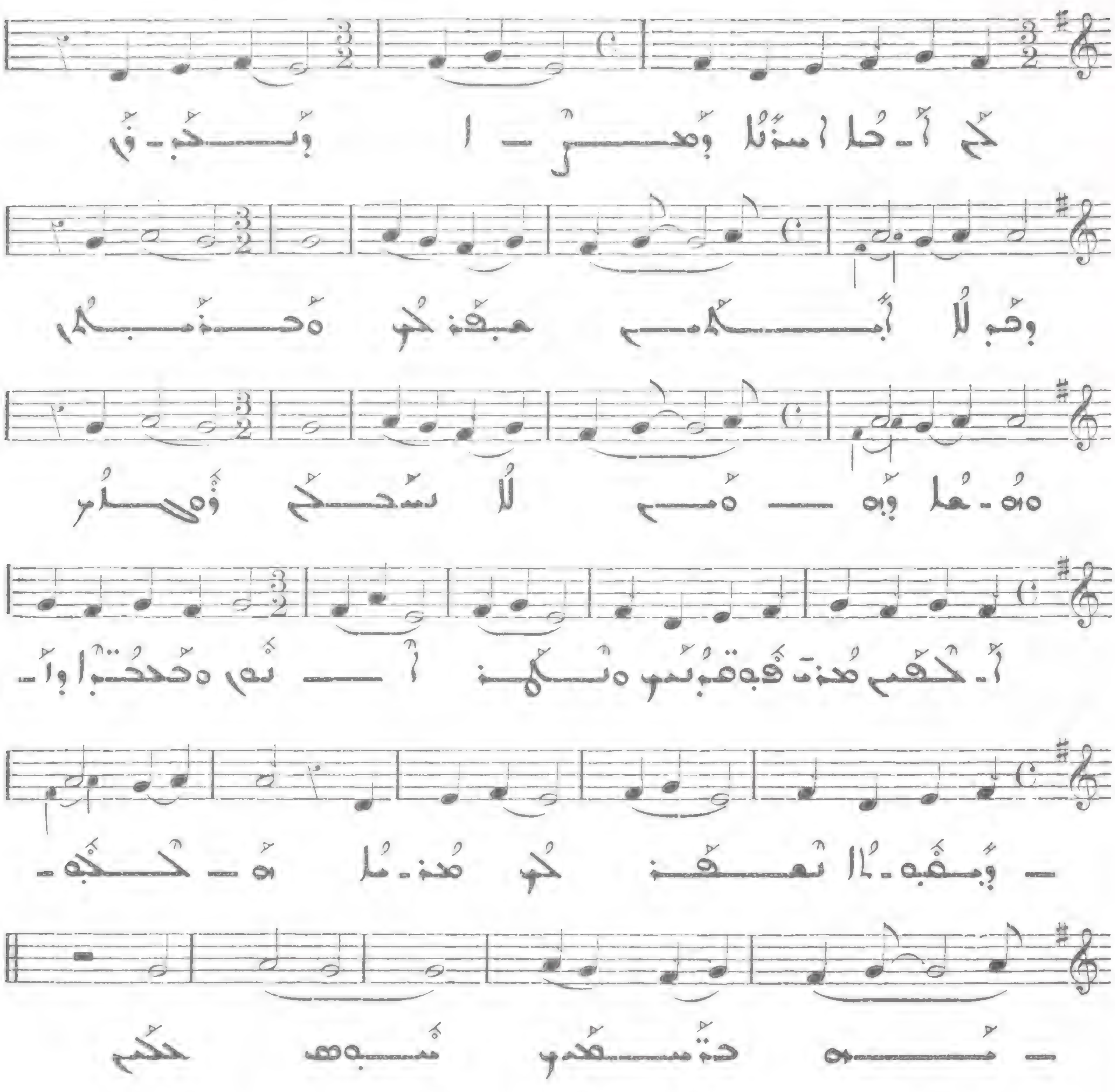

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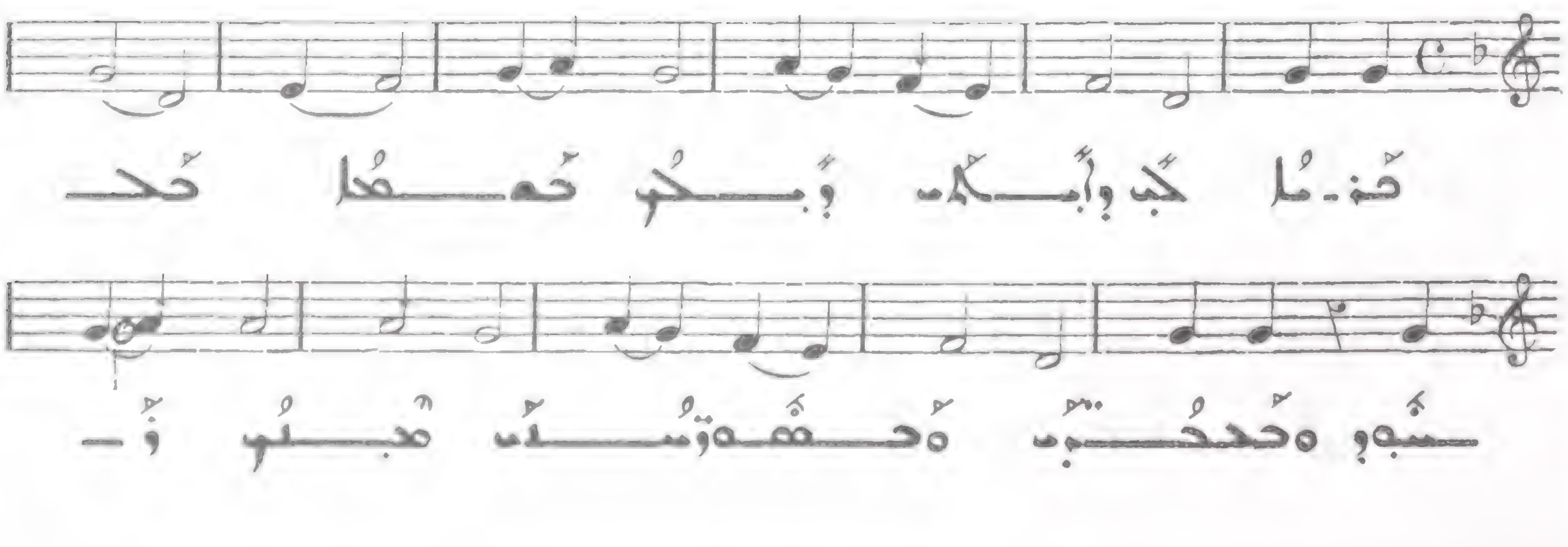
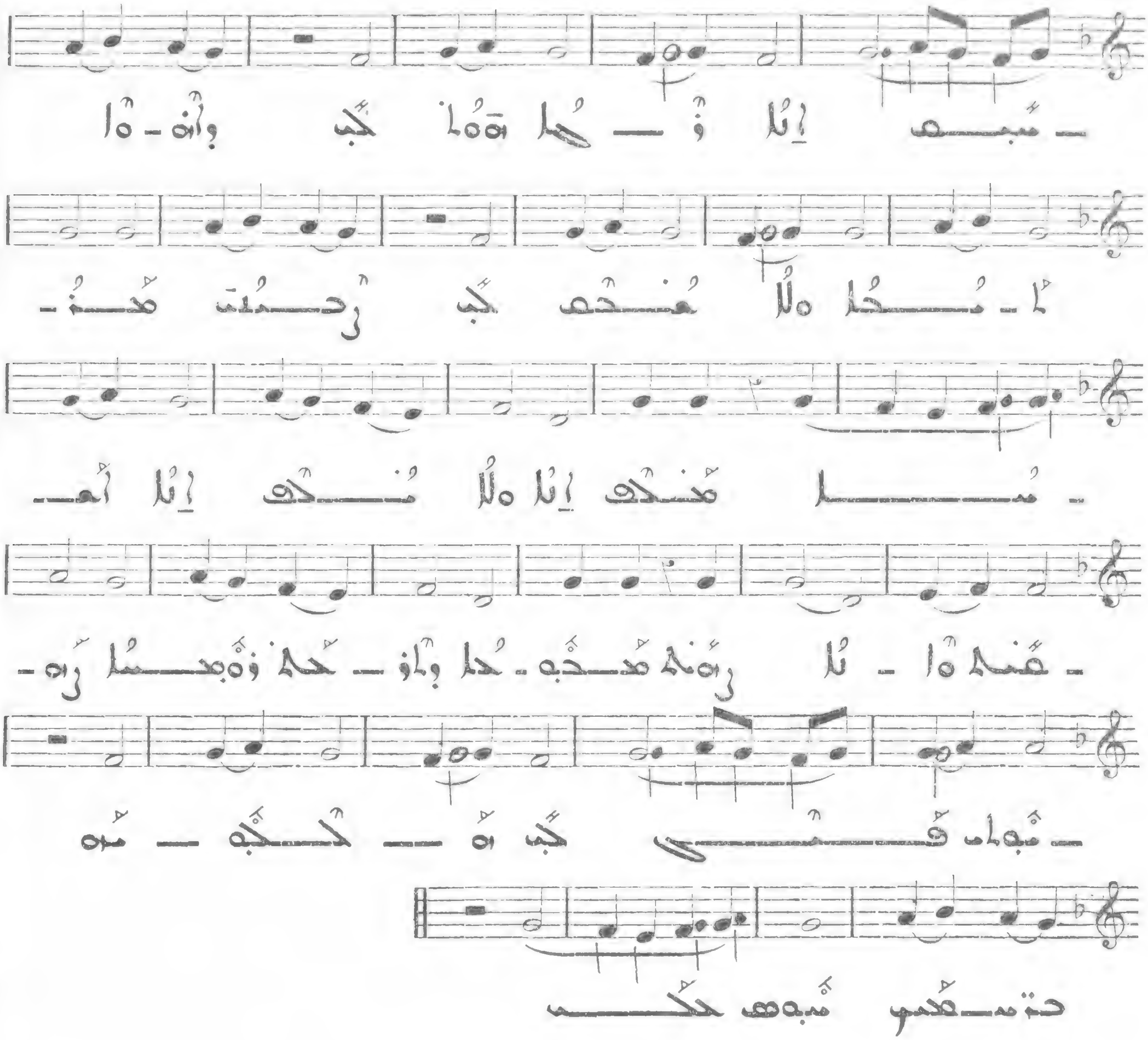
All. molto

VI





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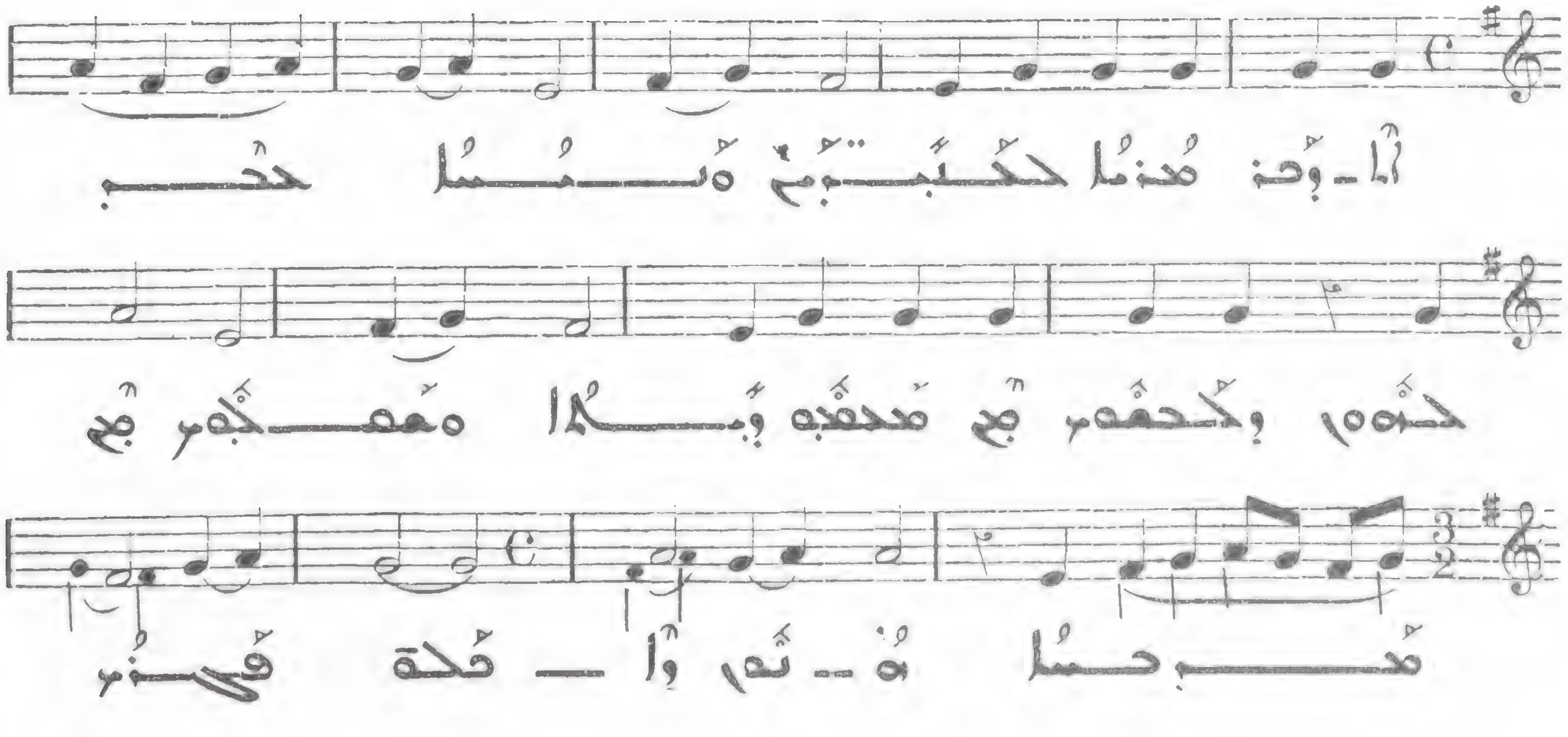
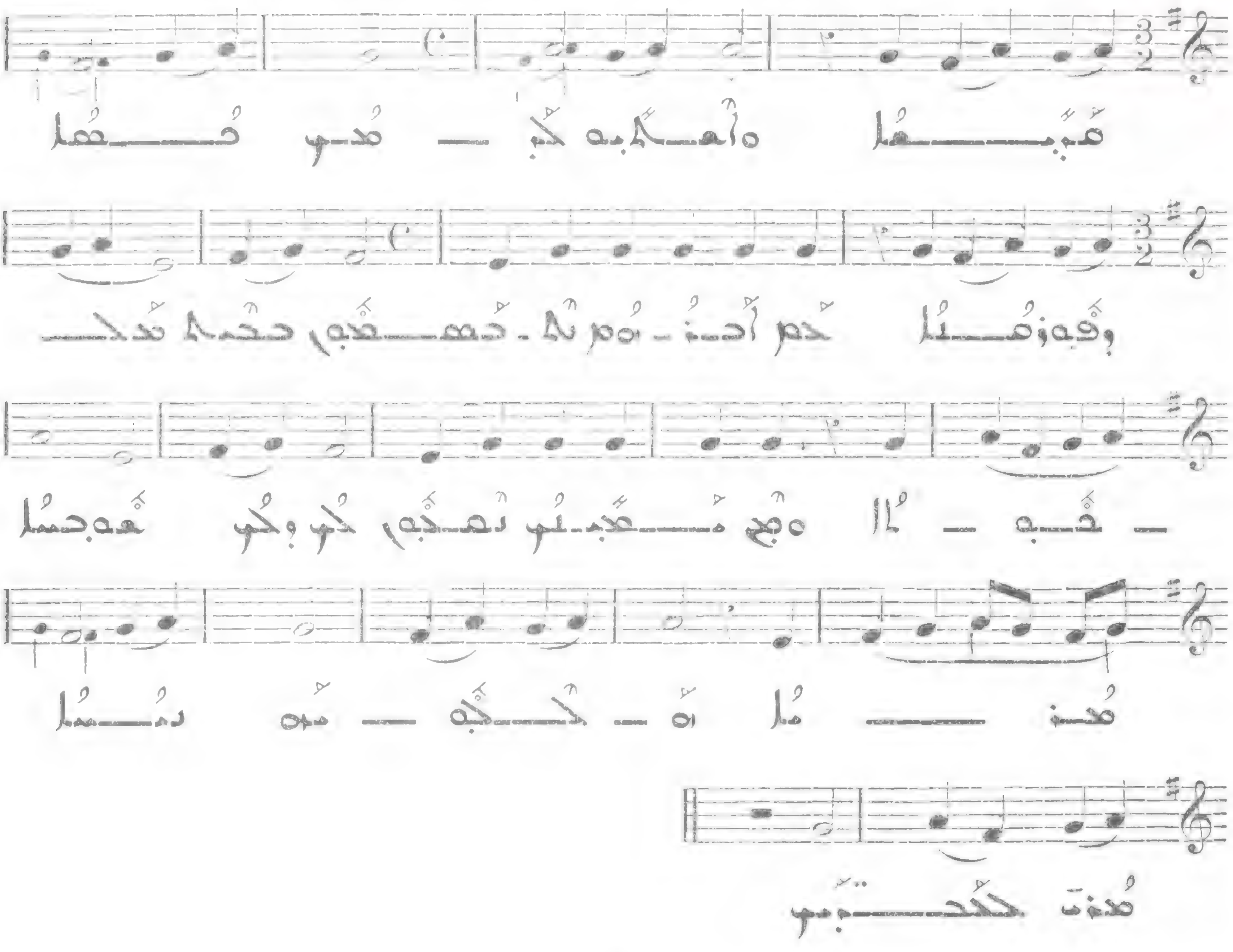
Allegro

VII





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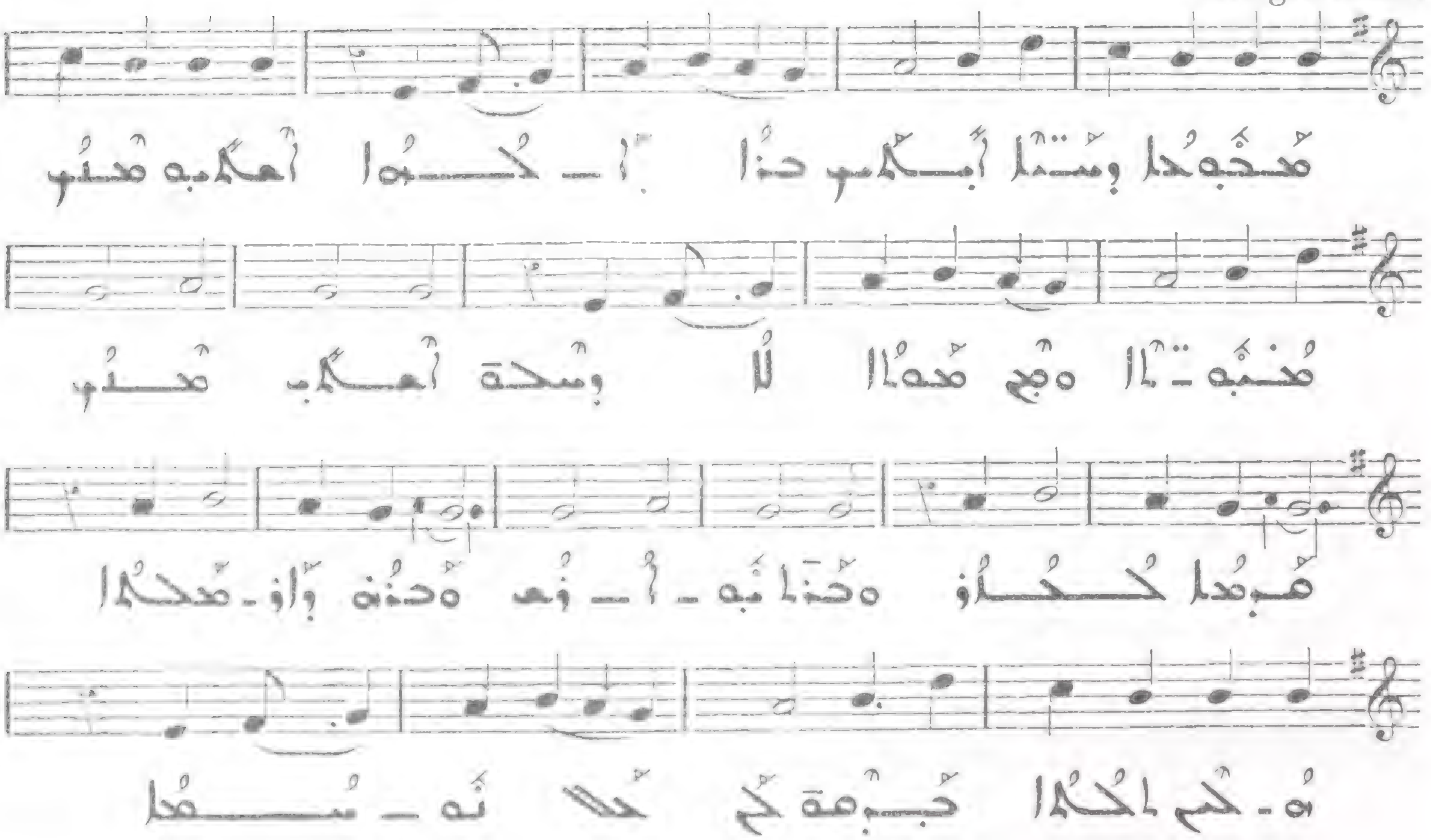
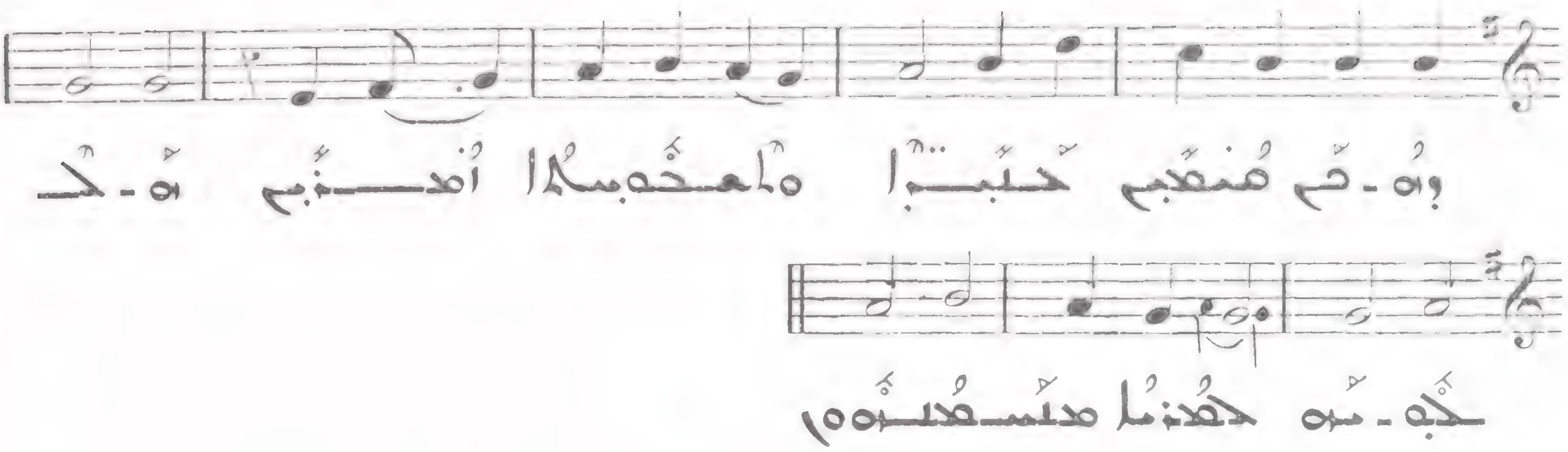
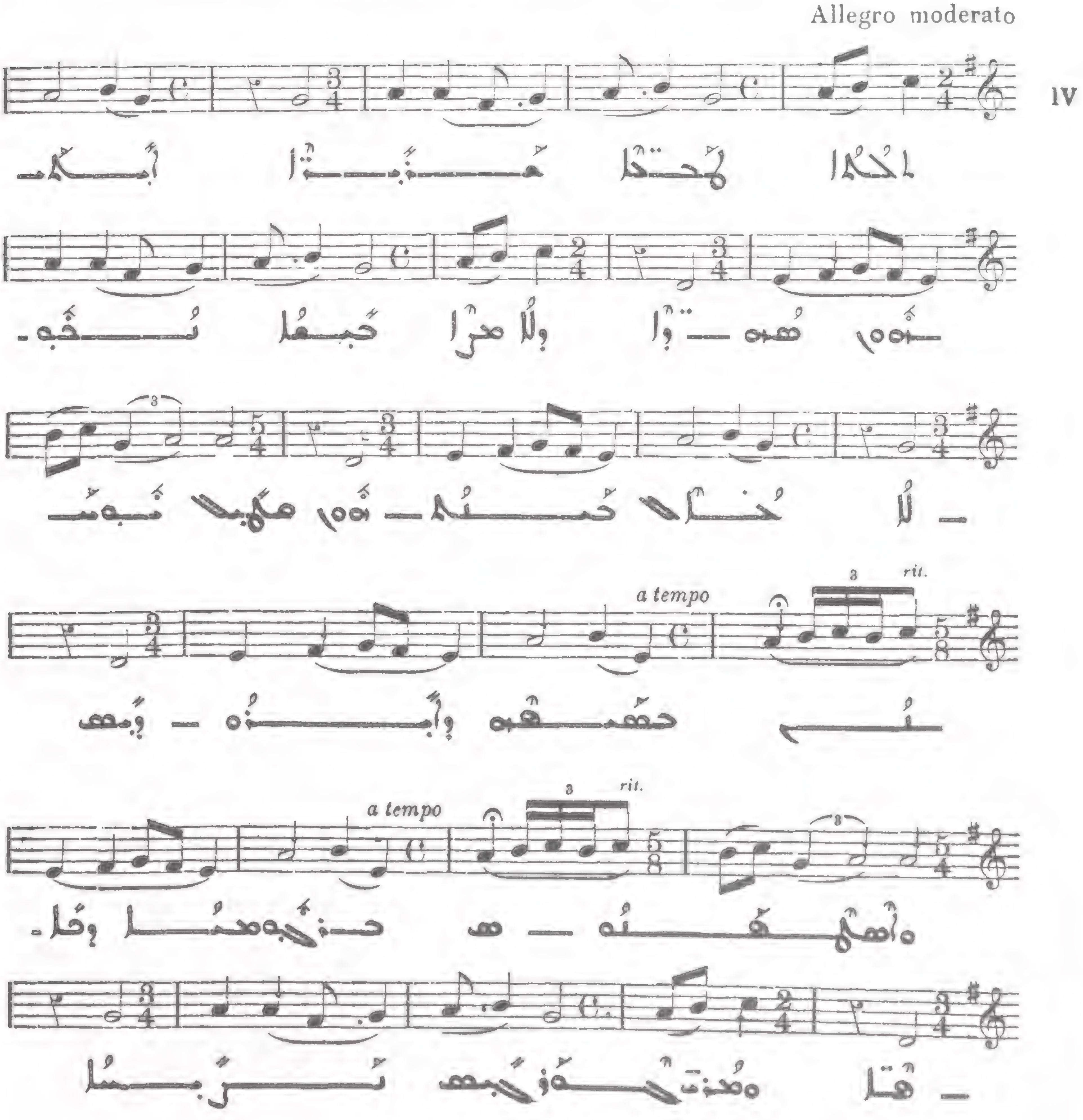
Allegro molto

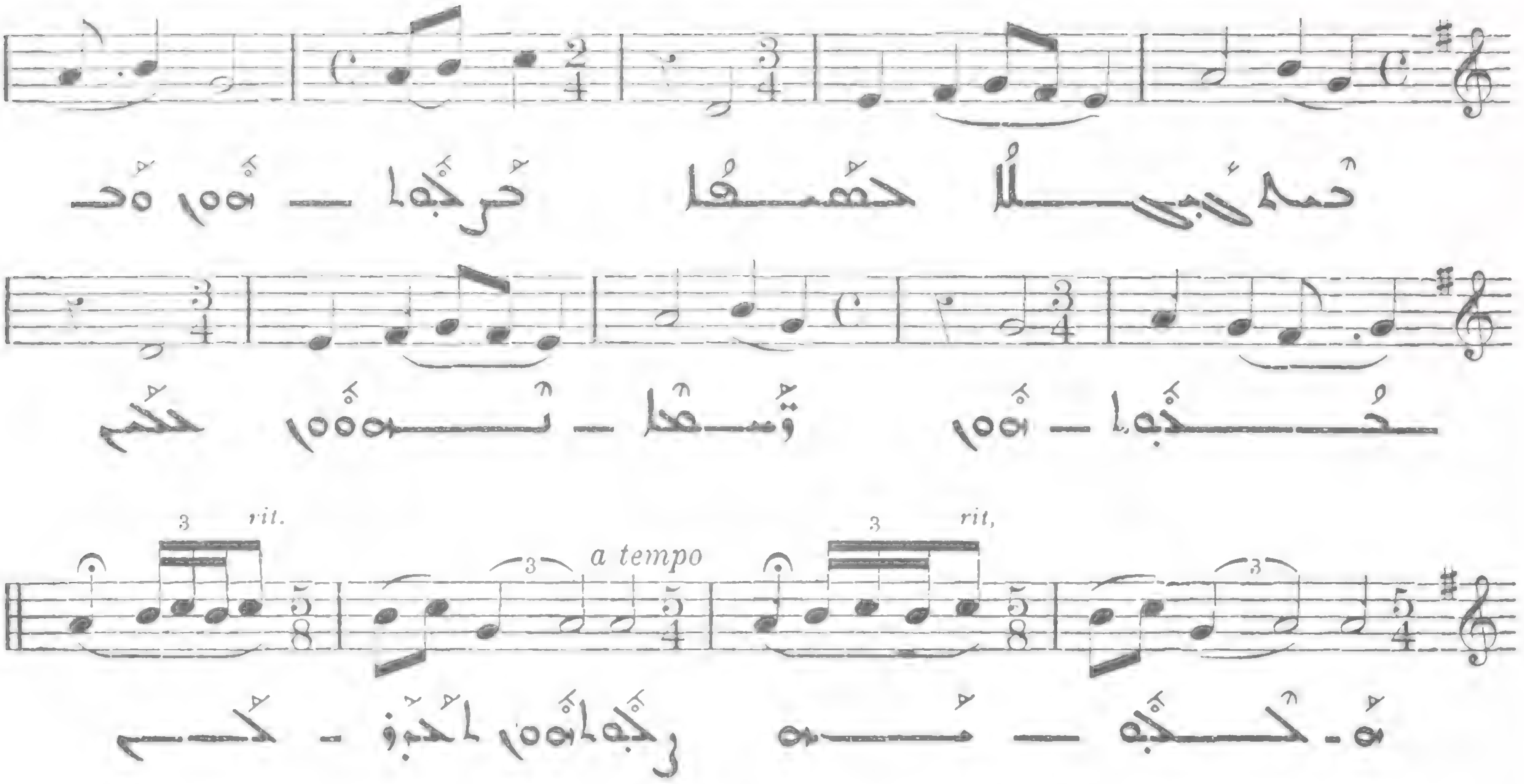
VII





180 ܡܫܝܚܐ ܕܥܕܬܐ ܕܡܪܗ ܕܩܘܕܫܐ





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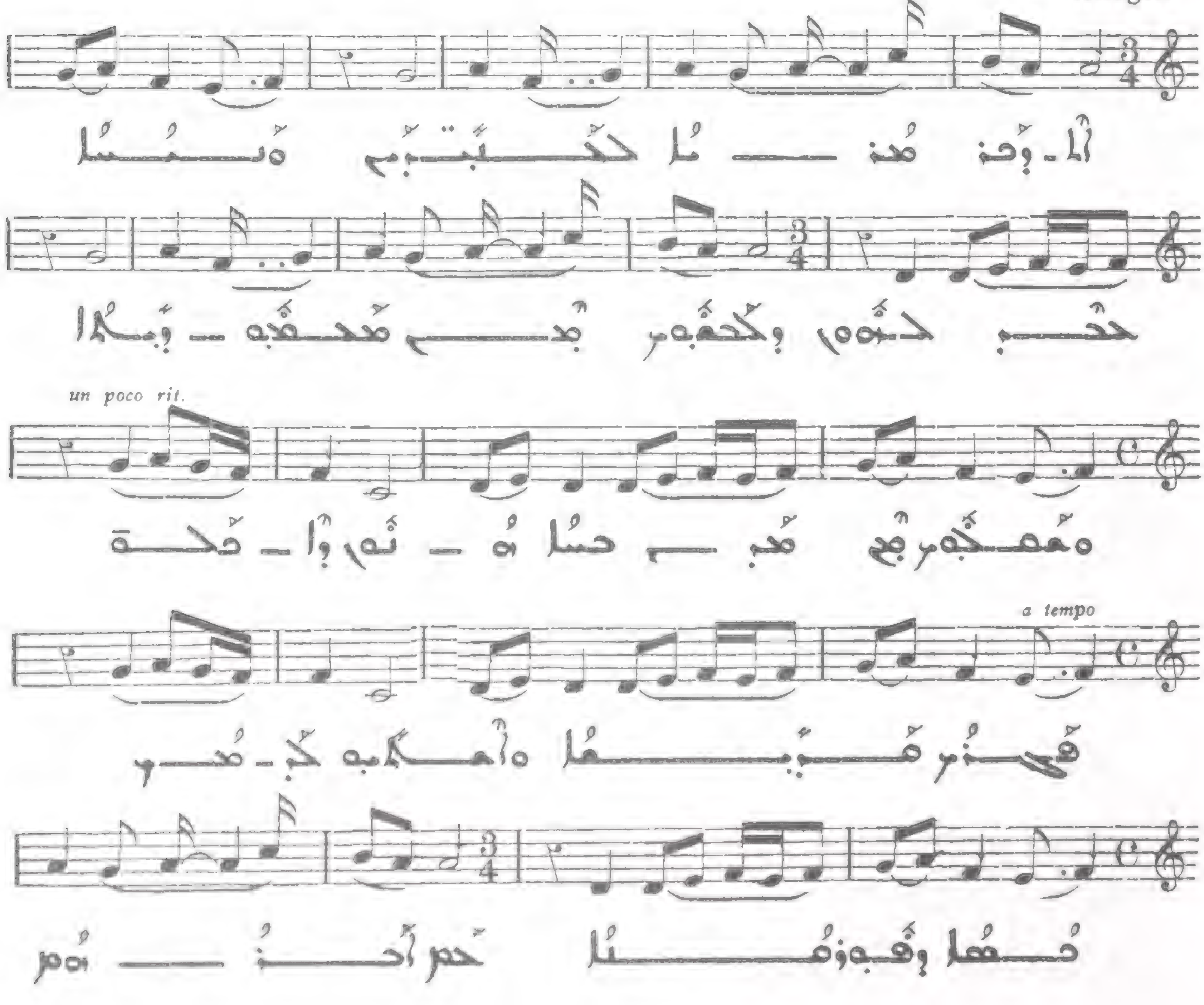

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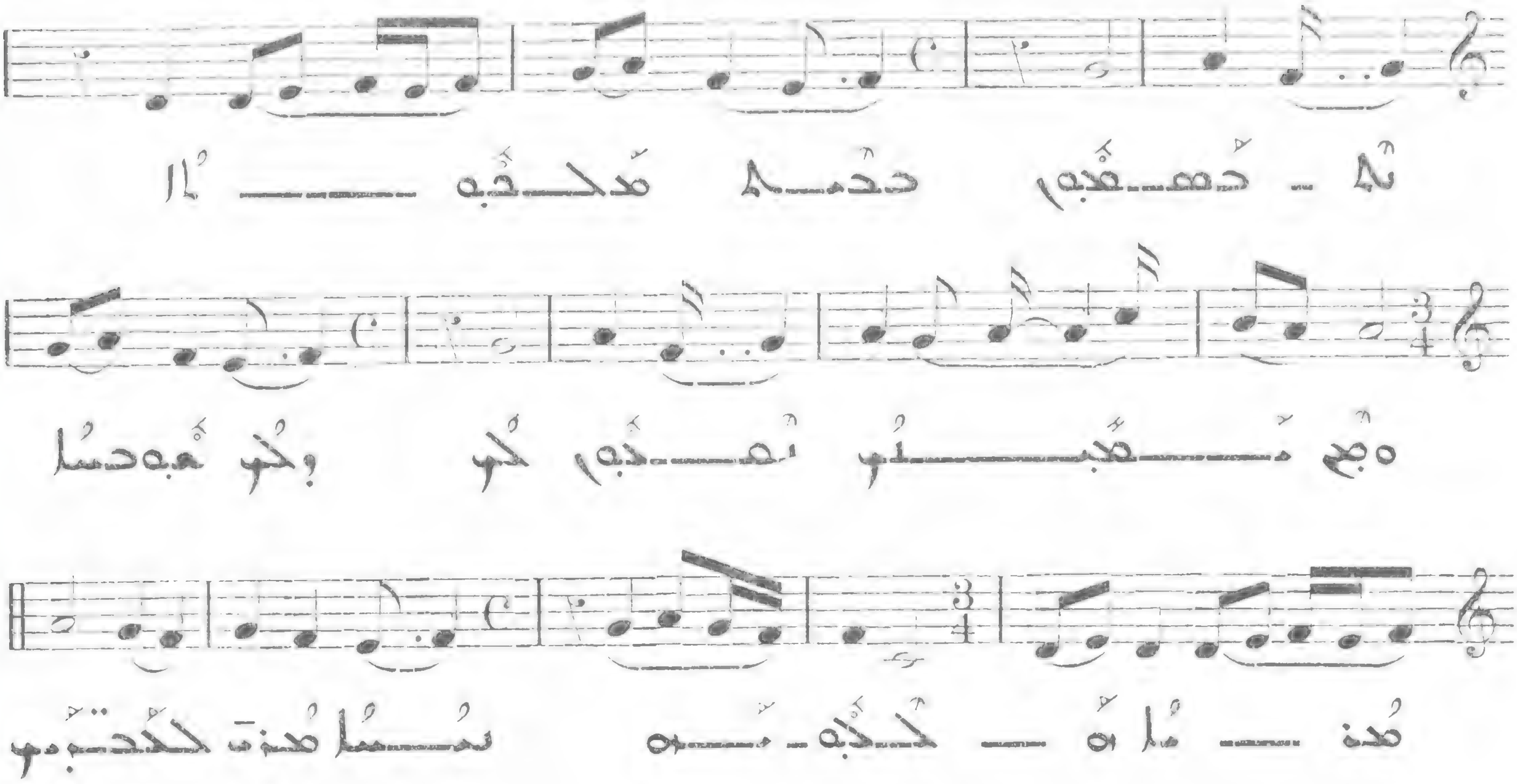
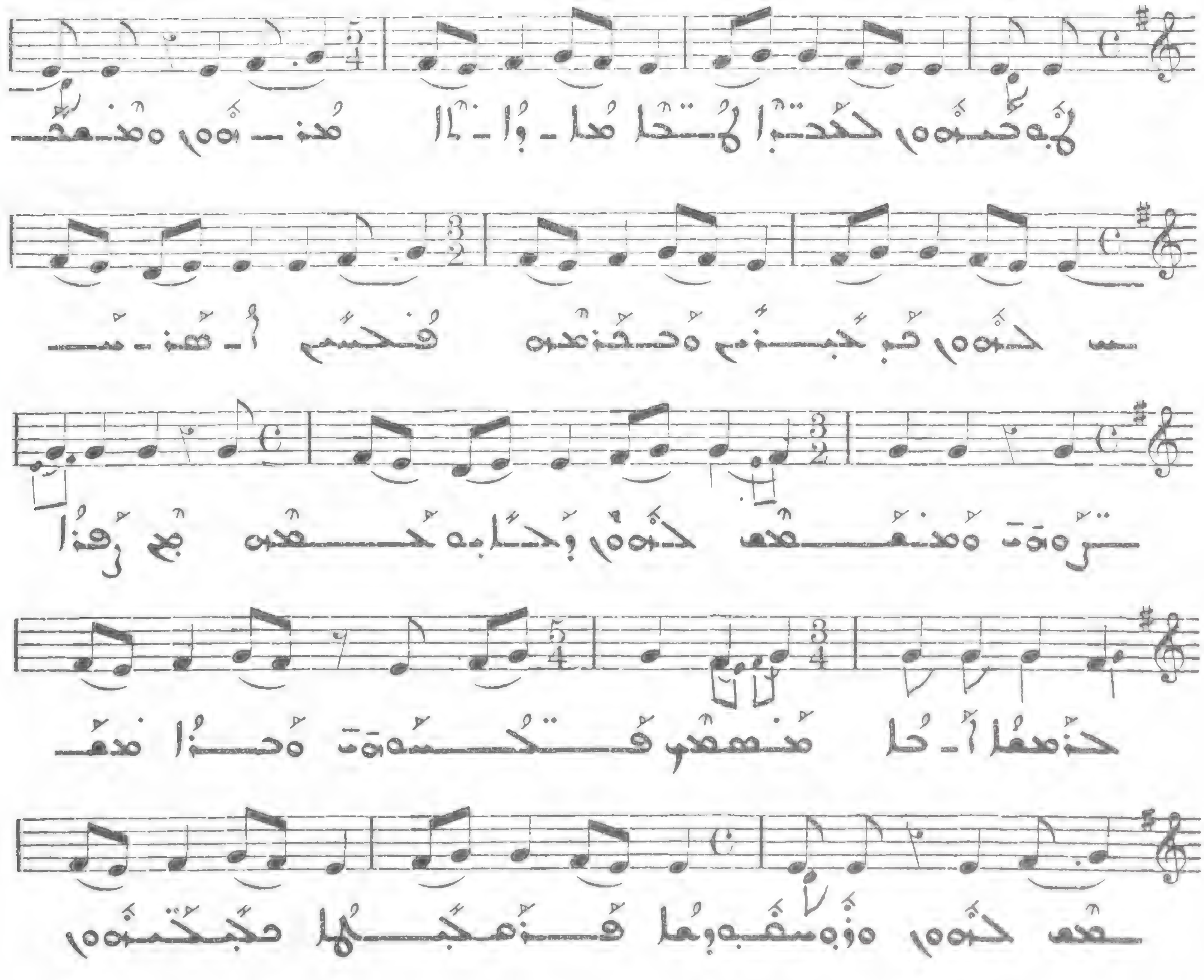
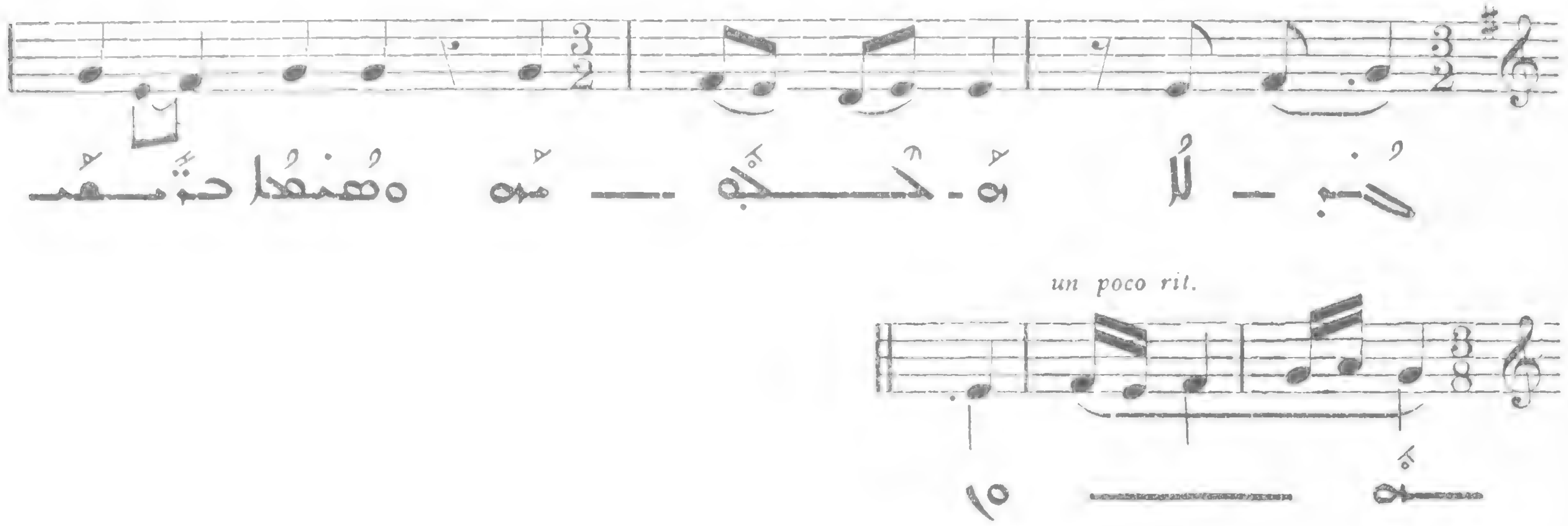


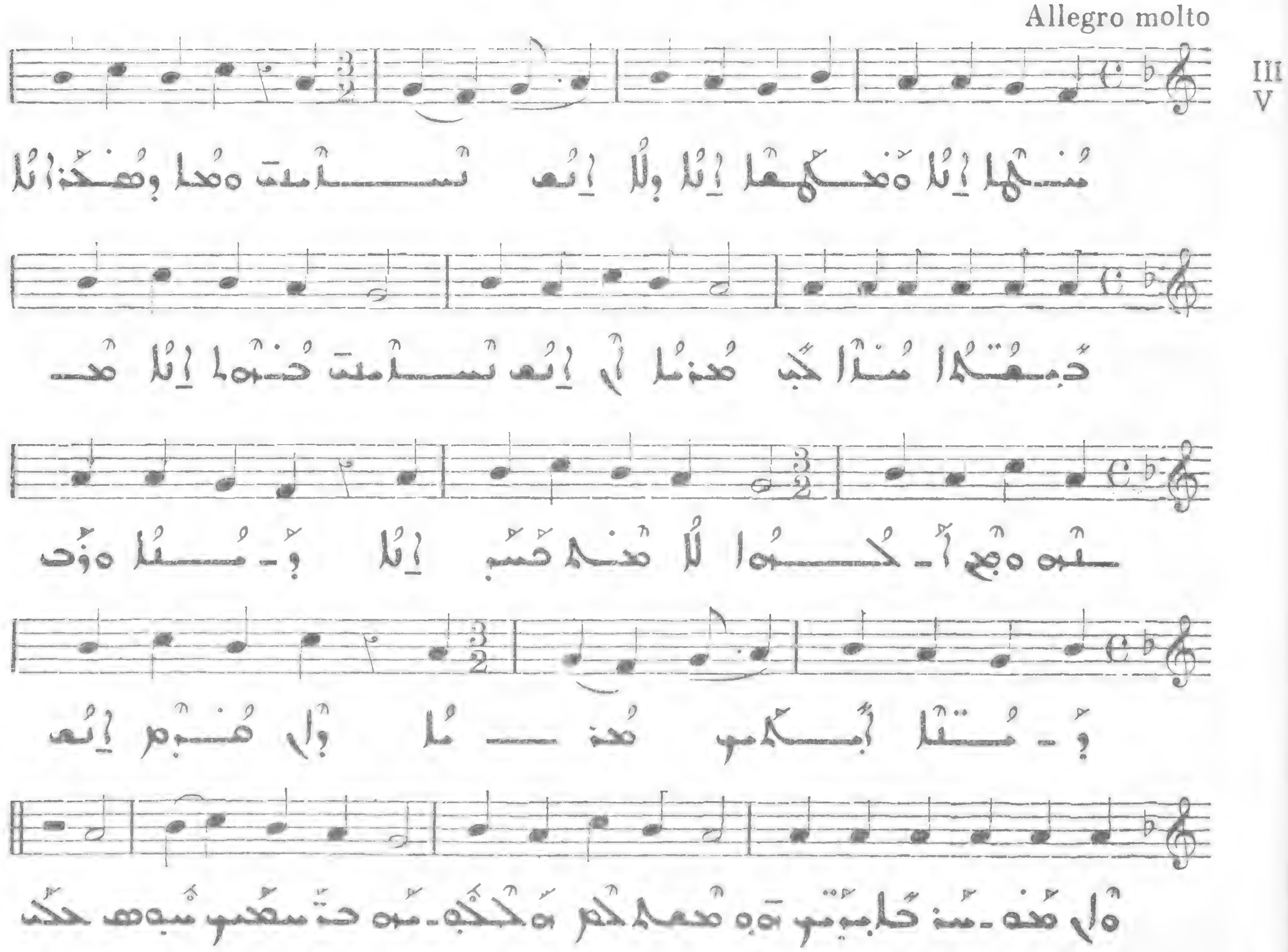
182 ܠܡܕܝܢܬܐ ܕܫܝܢܐ ܕܡܠܟܘ ܕܫܘܫܝܐ

Andantino

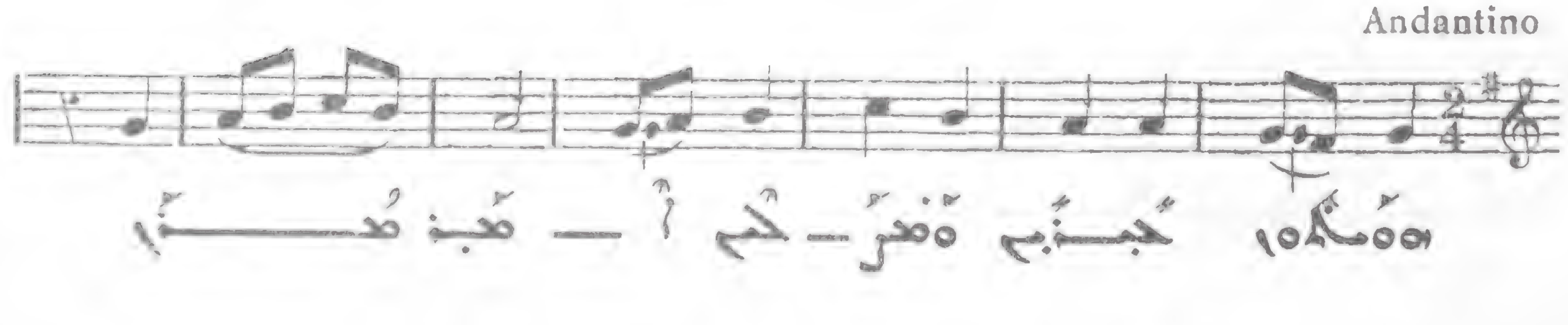


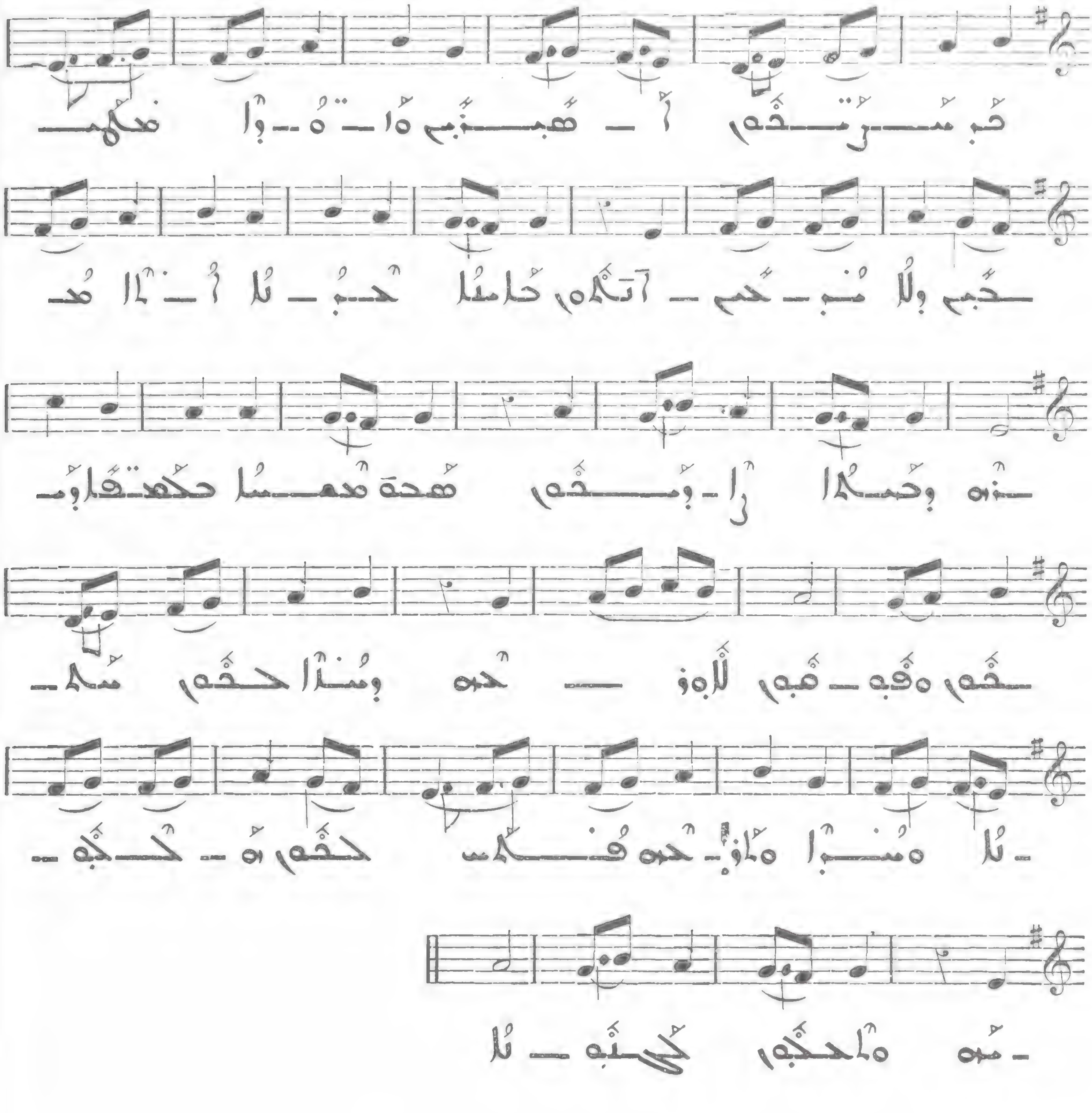


183



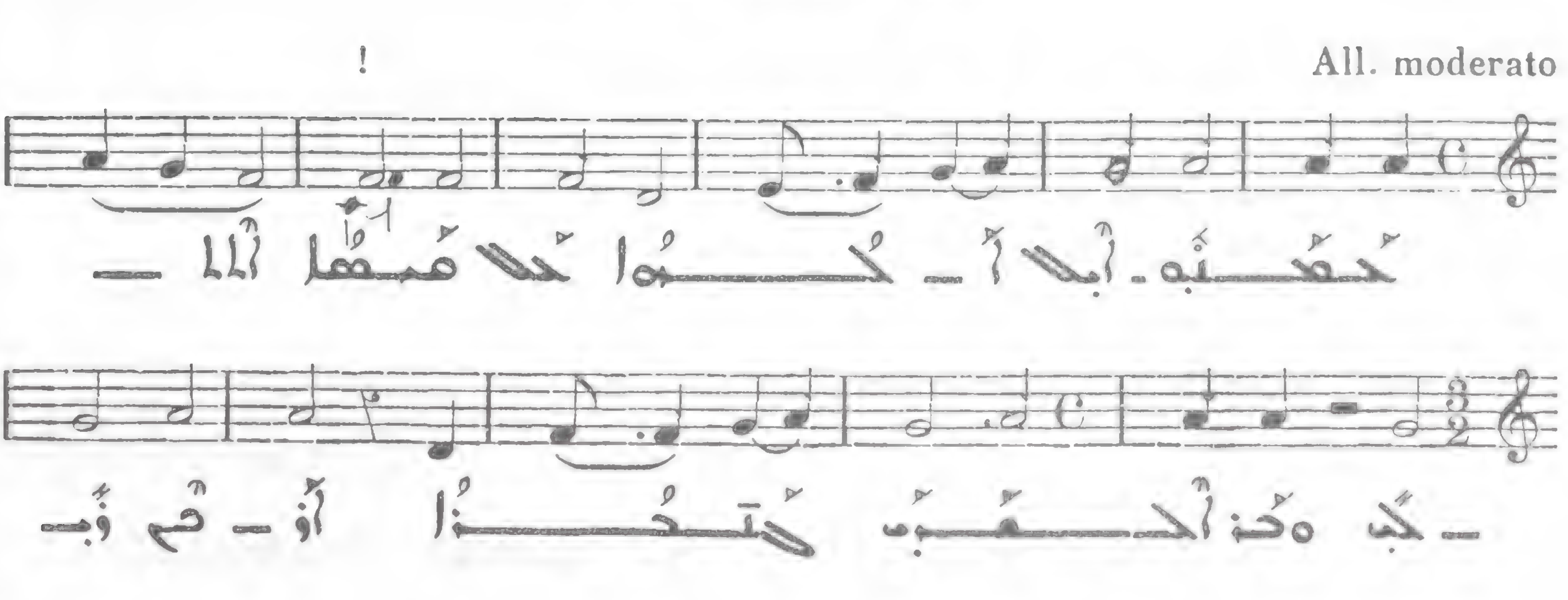
184

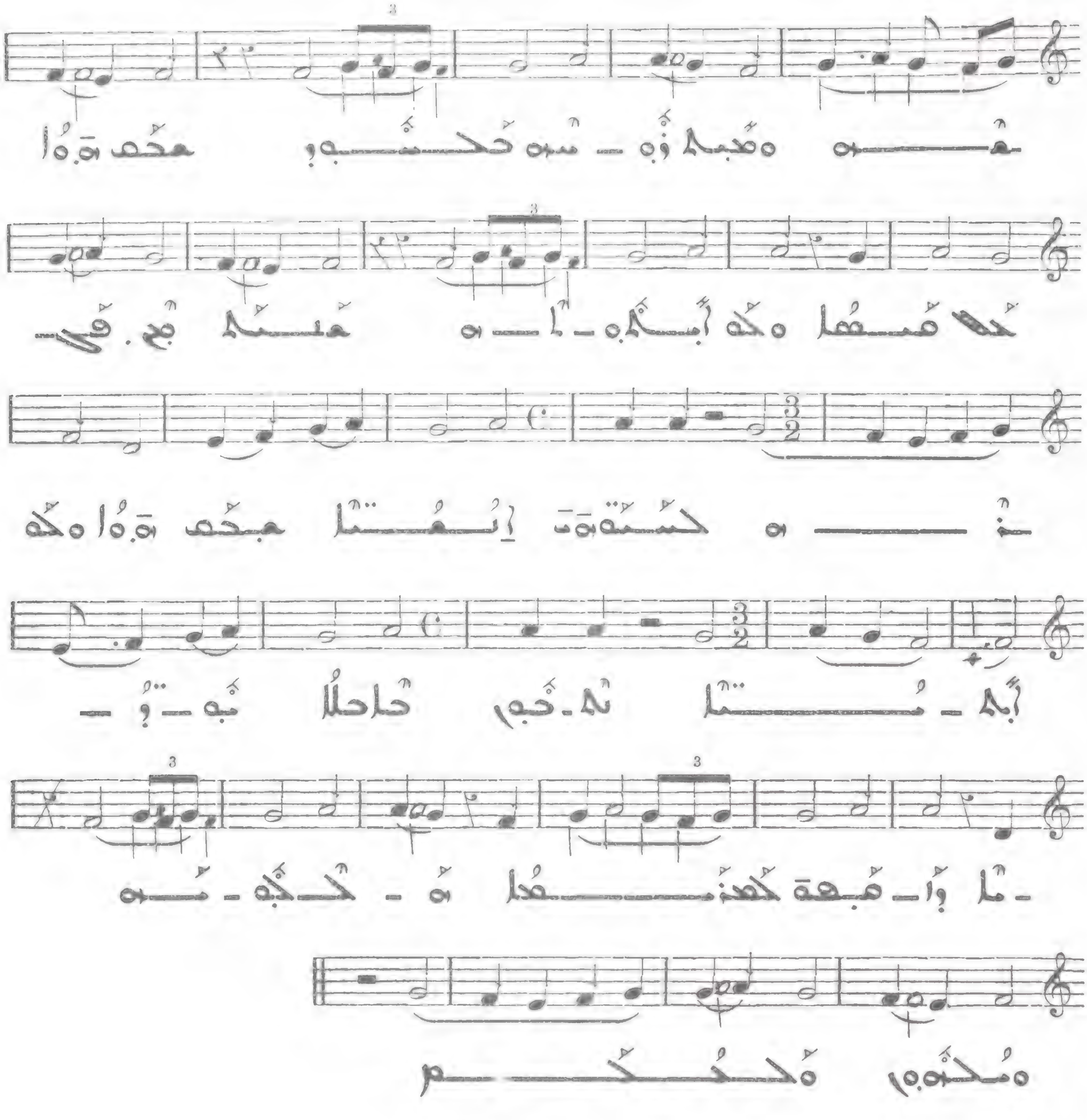




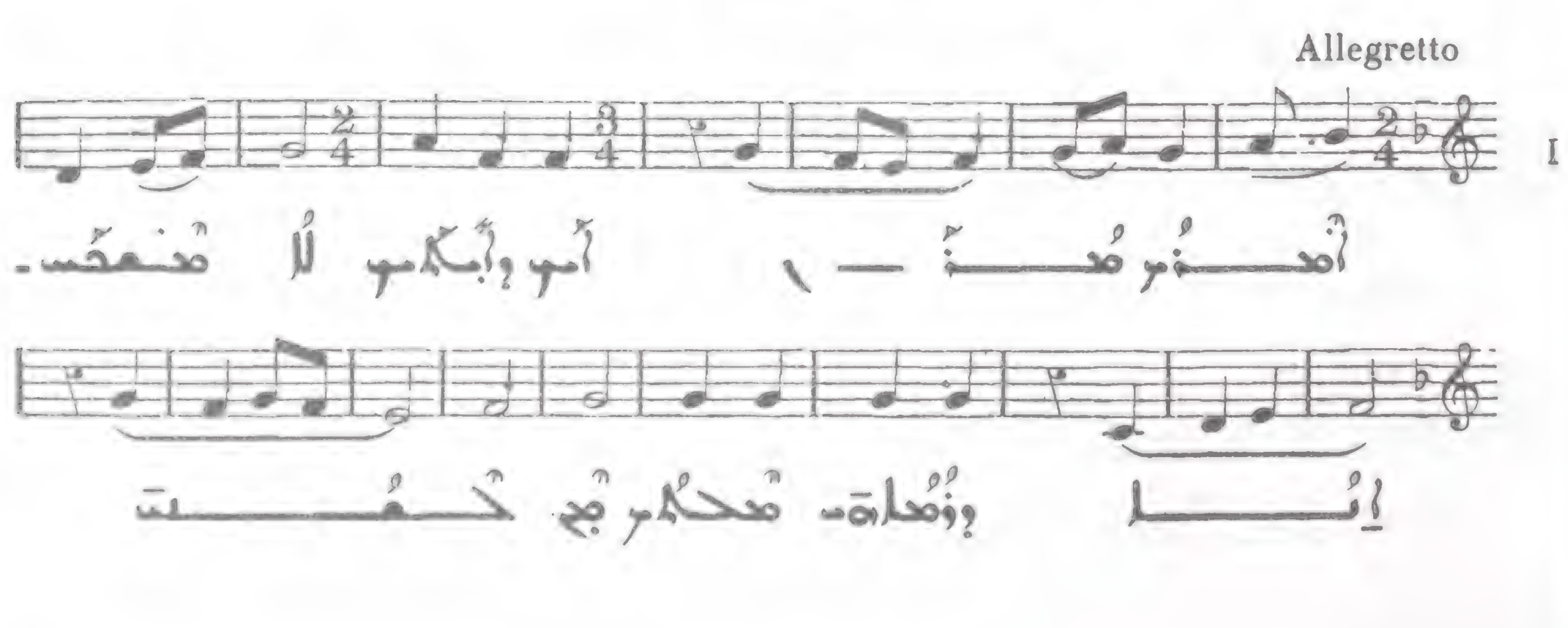
185

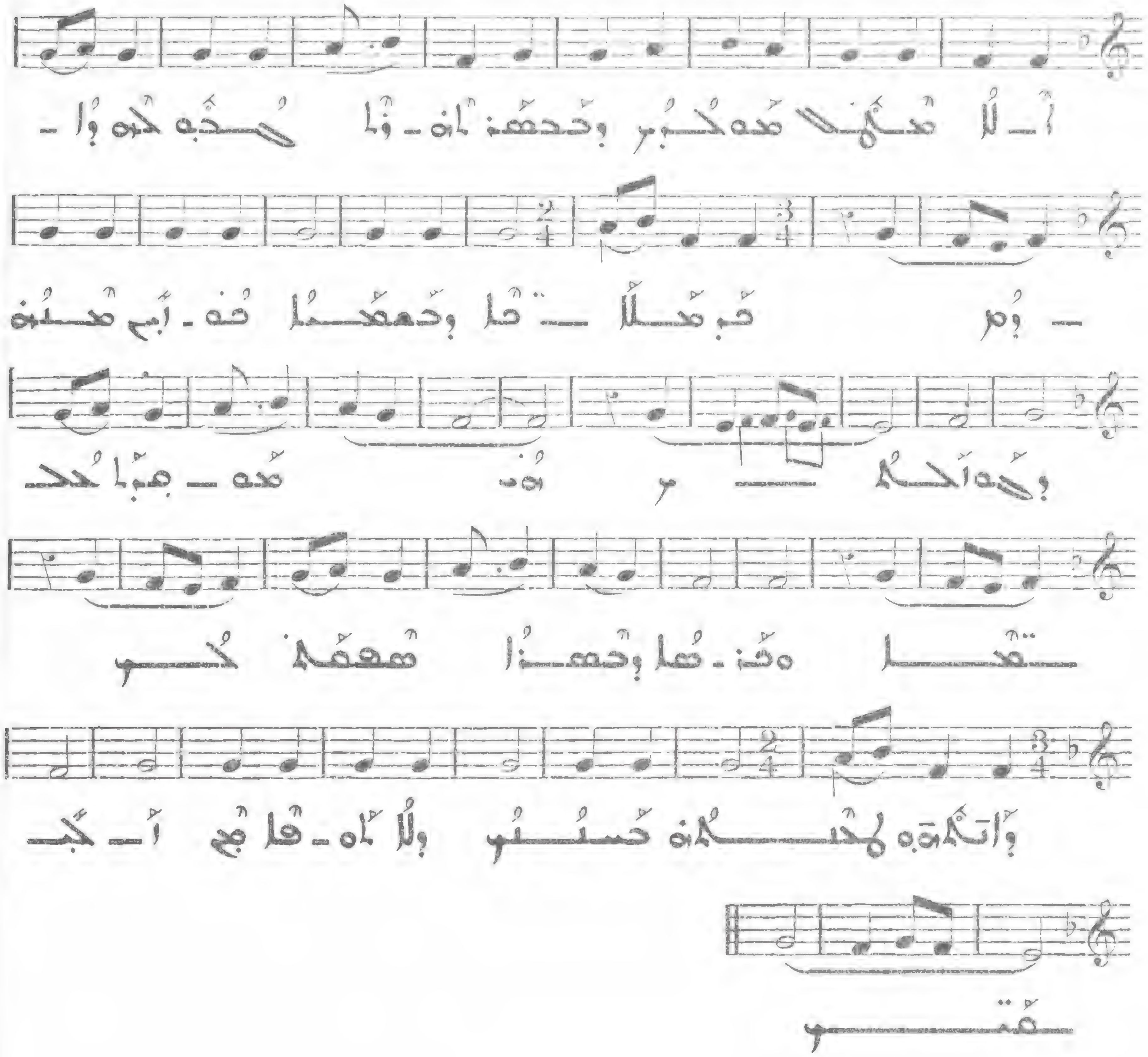
All. moderato





186 ܩܠܐ ܕܠܗܘ ܕܒܪܐܫܐ : ܐ





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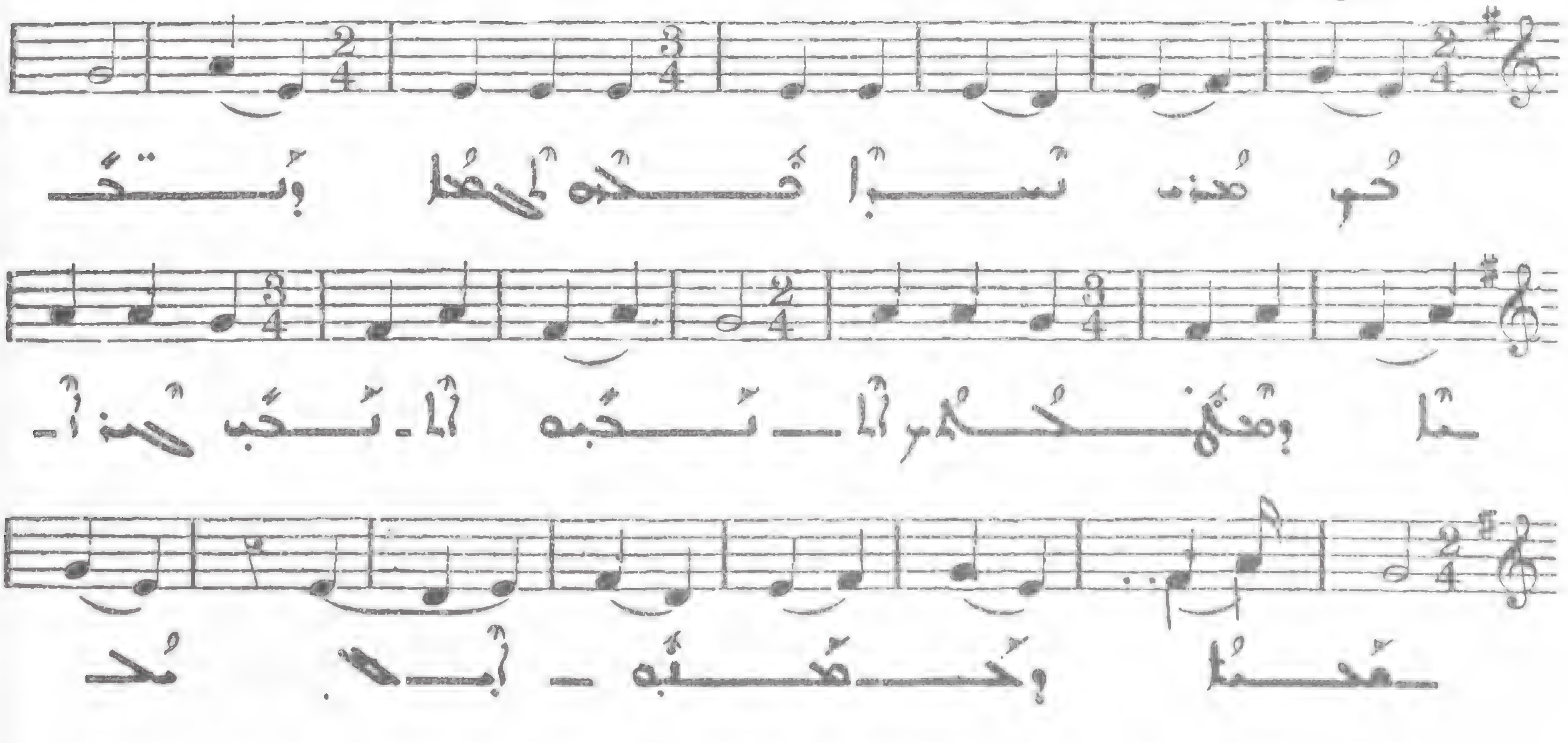
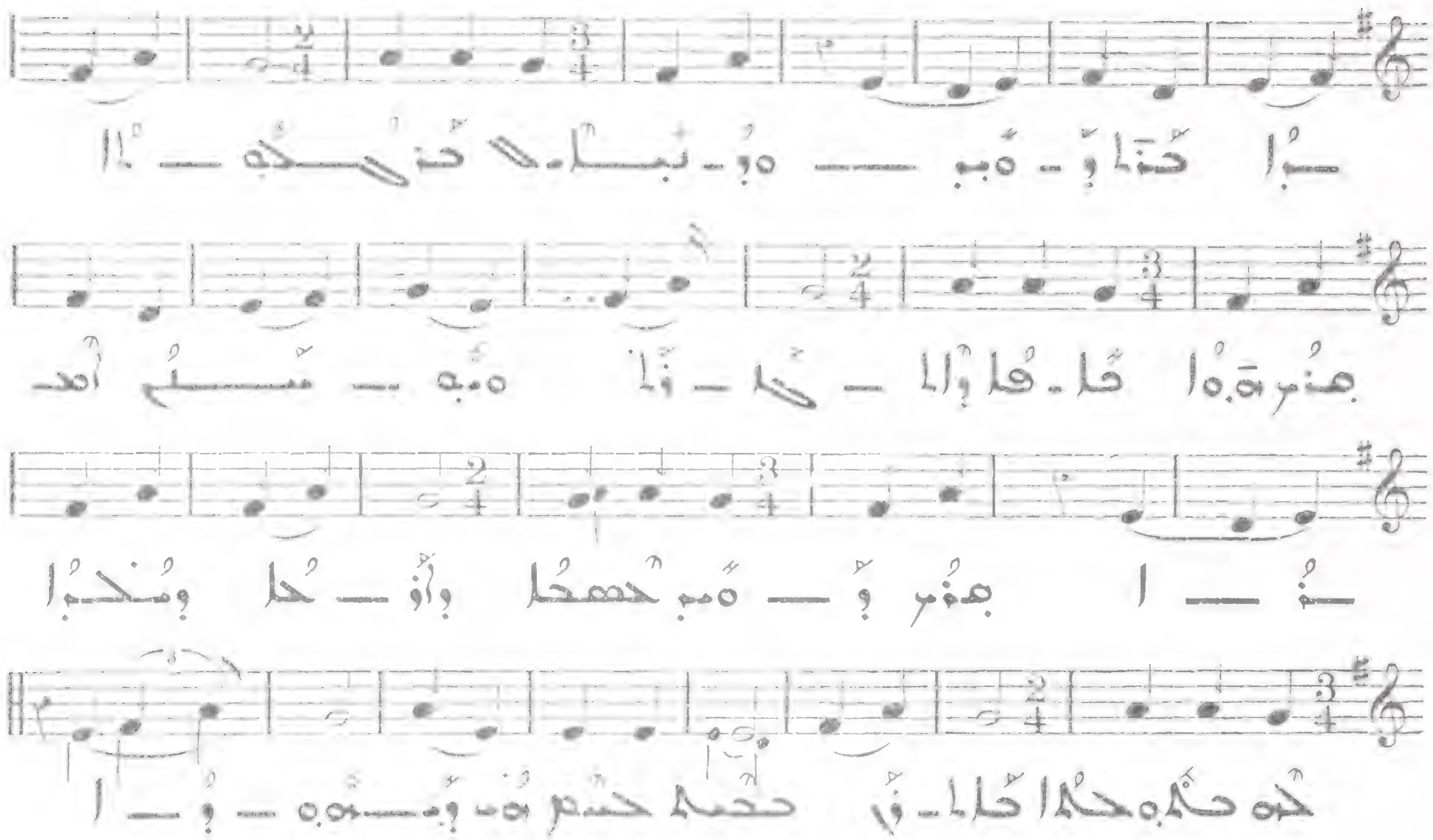
187

Allegro moderato

II

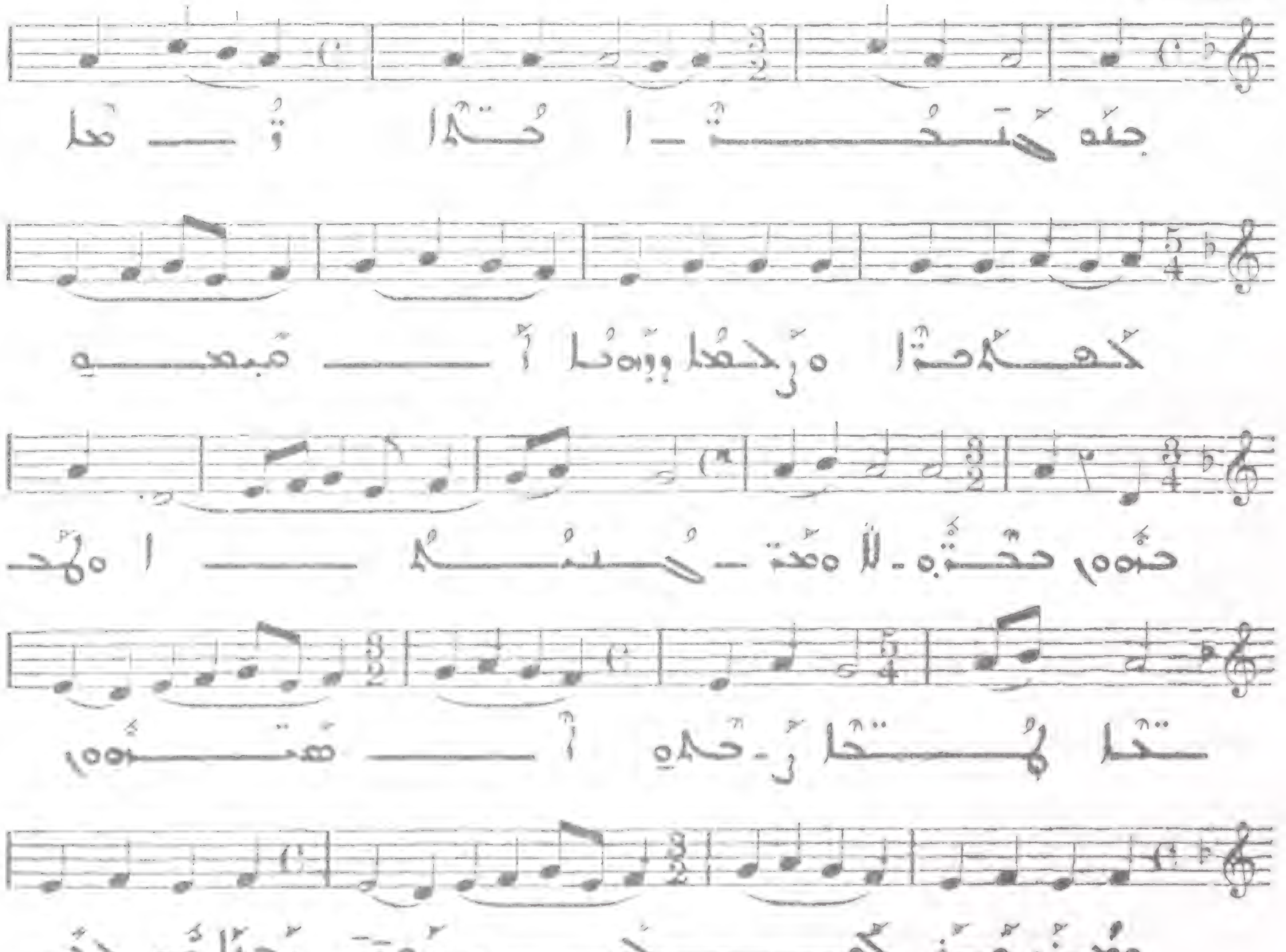


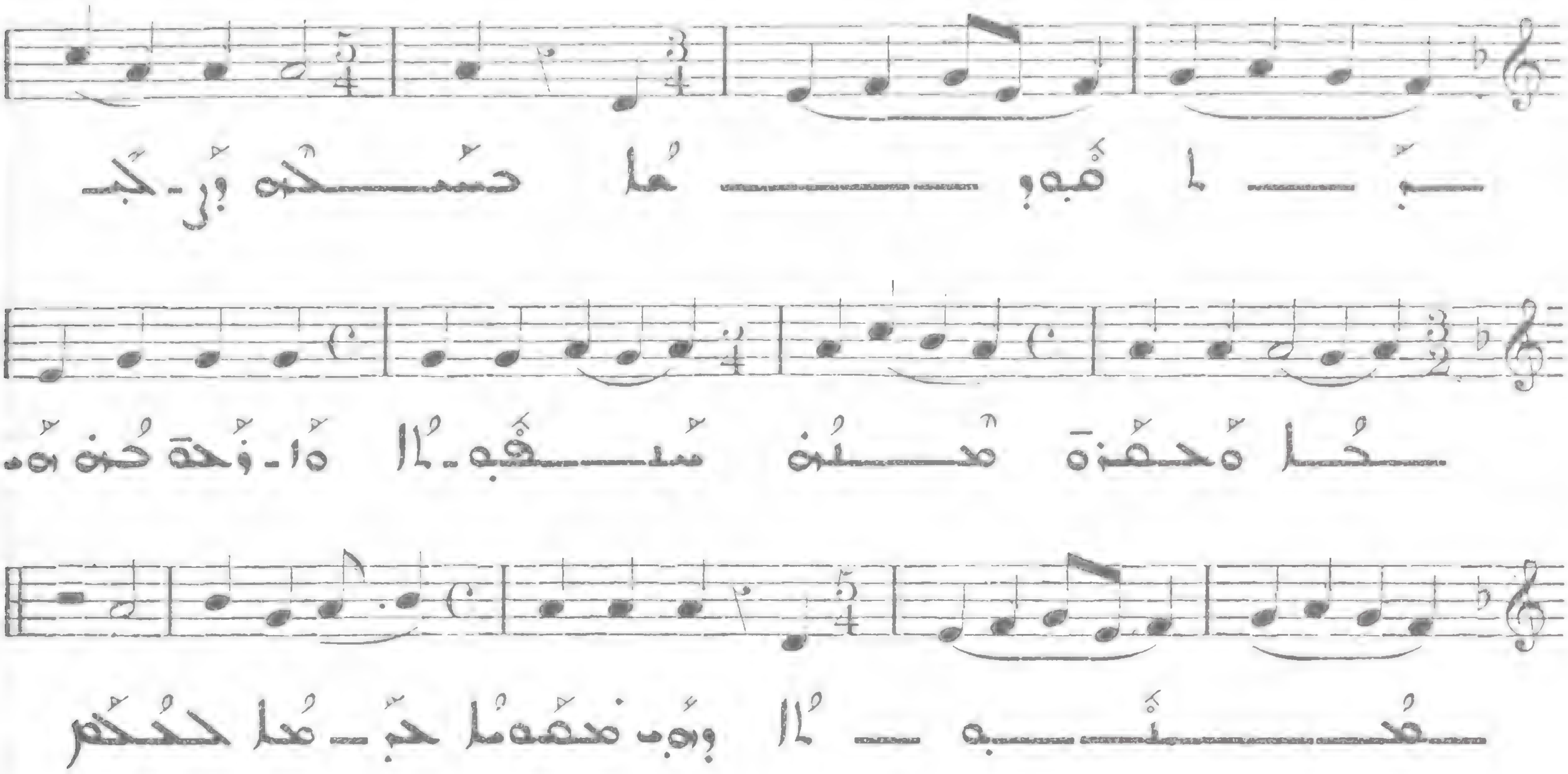


188

All. molto

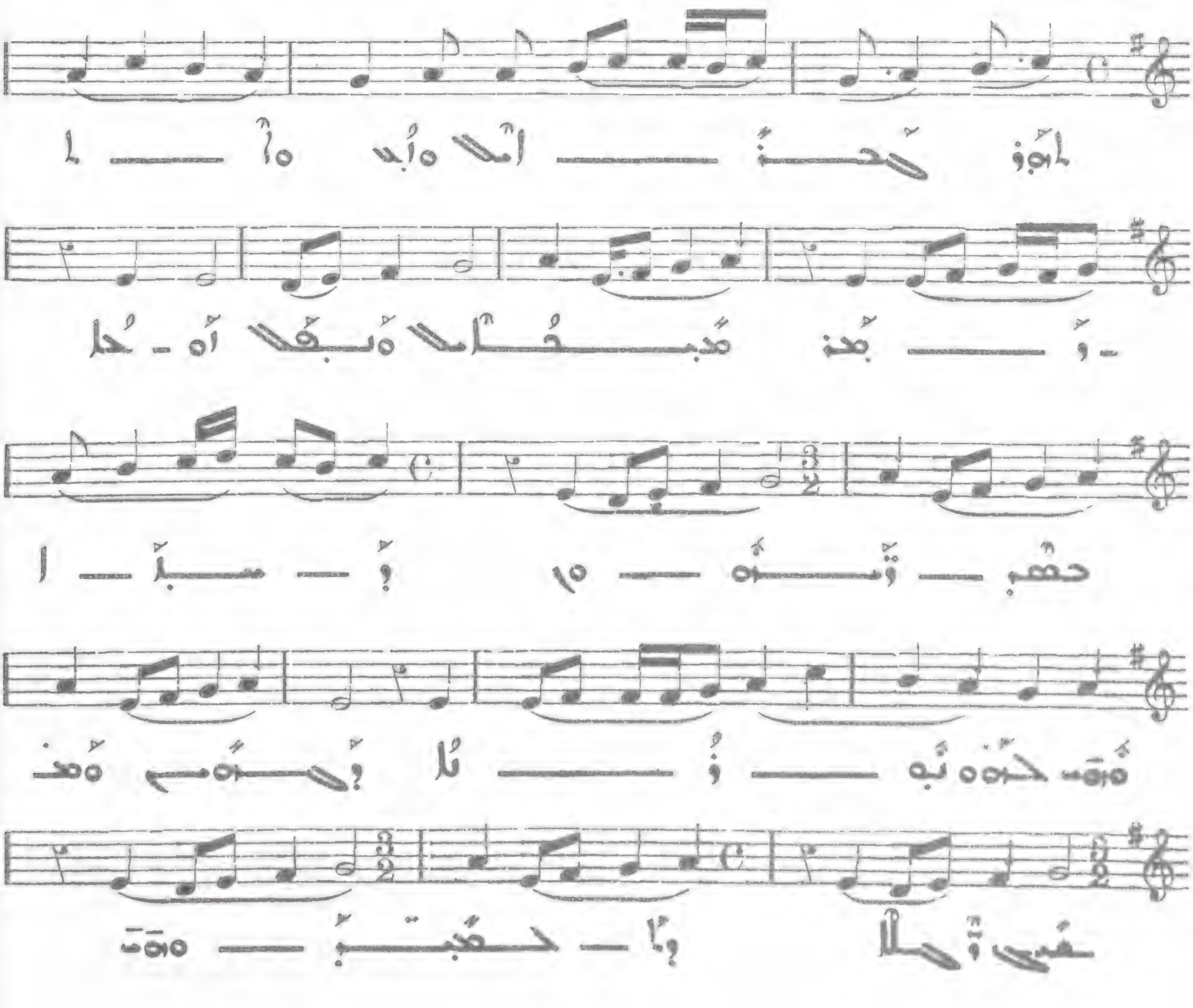
III

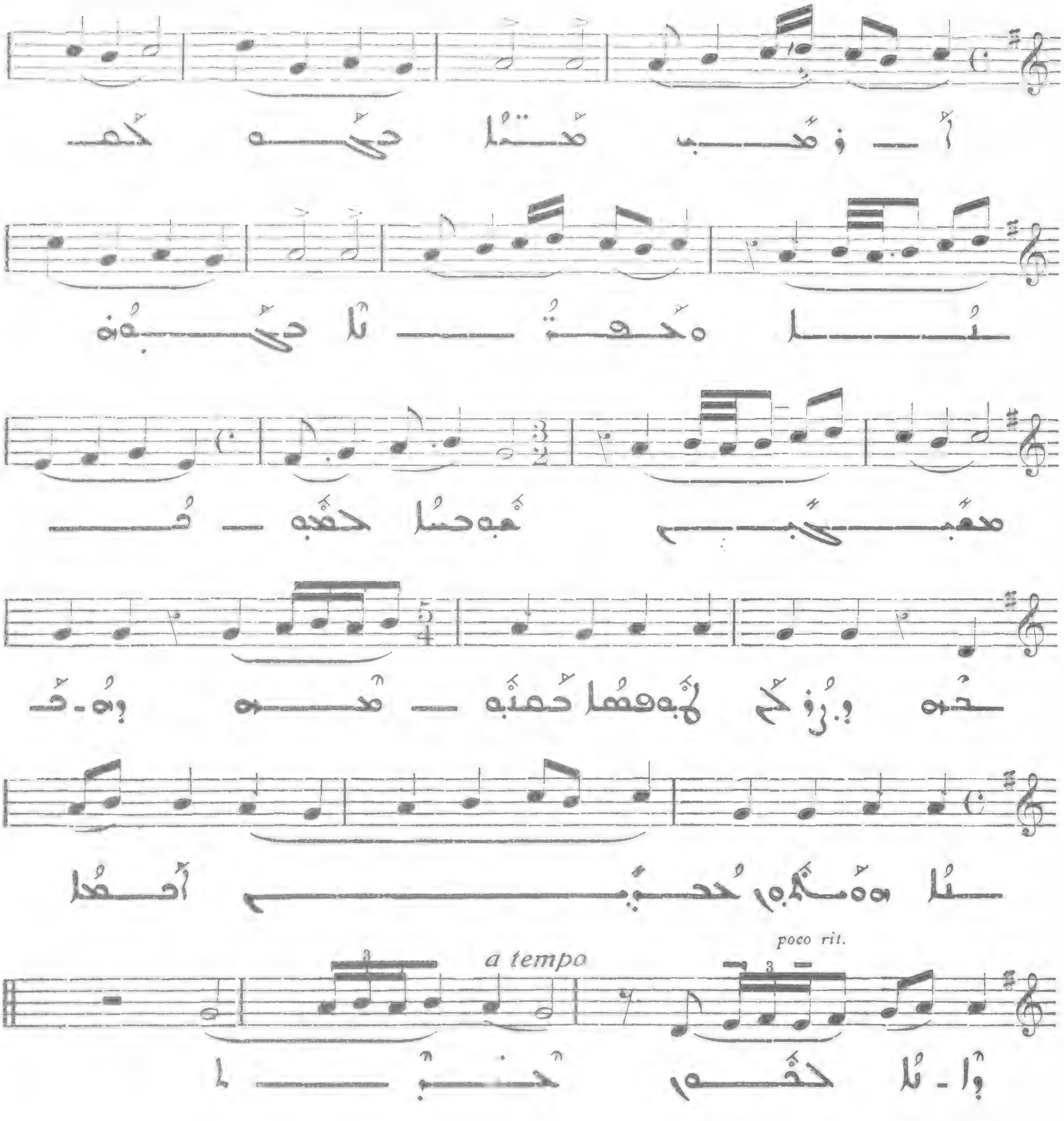




189

Allegretto





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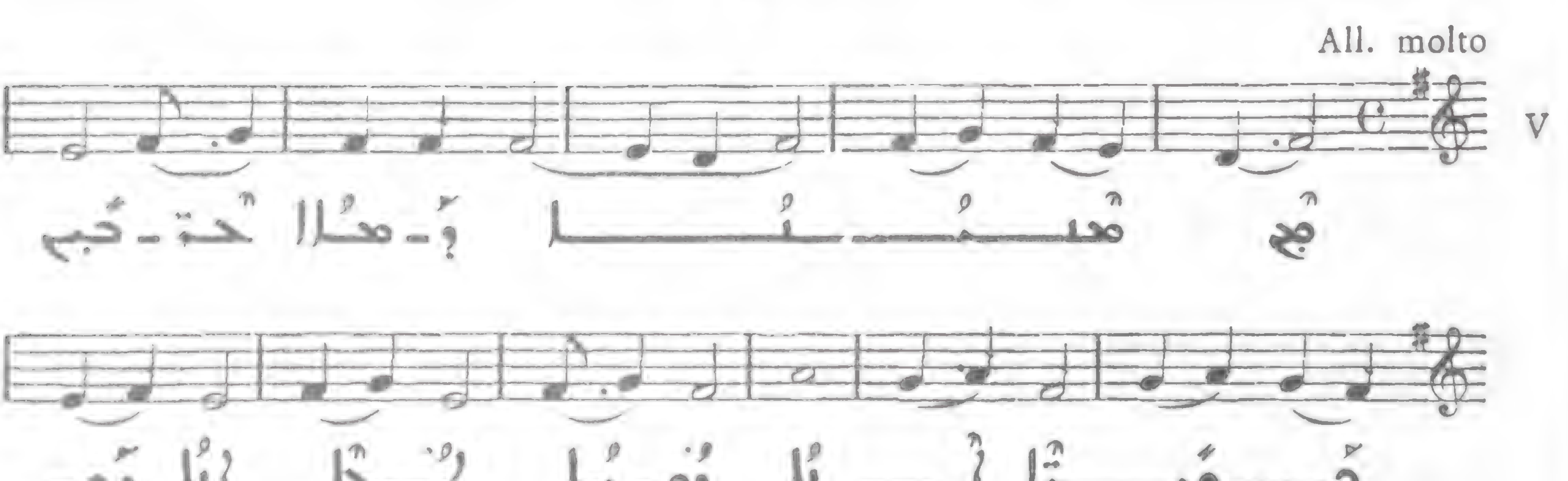

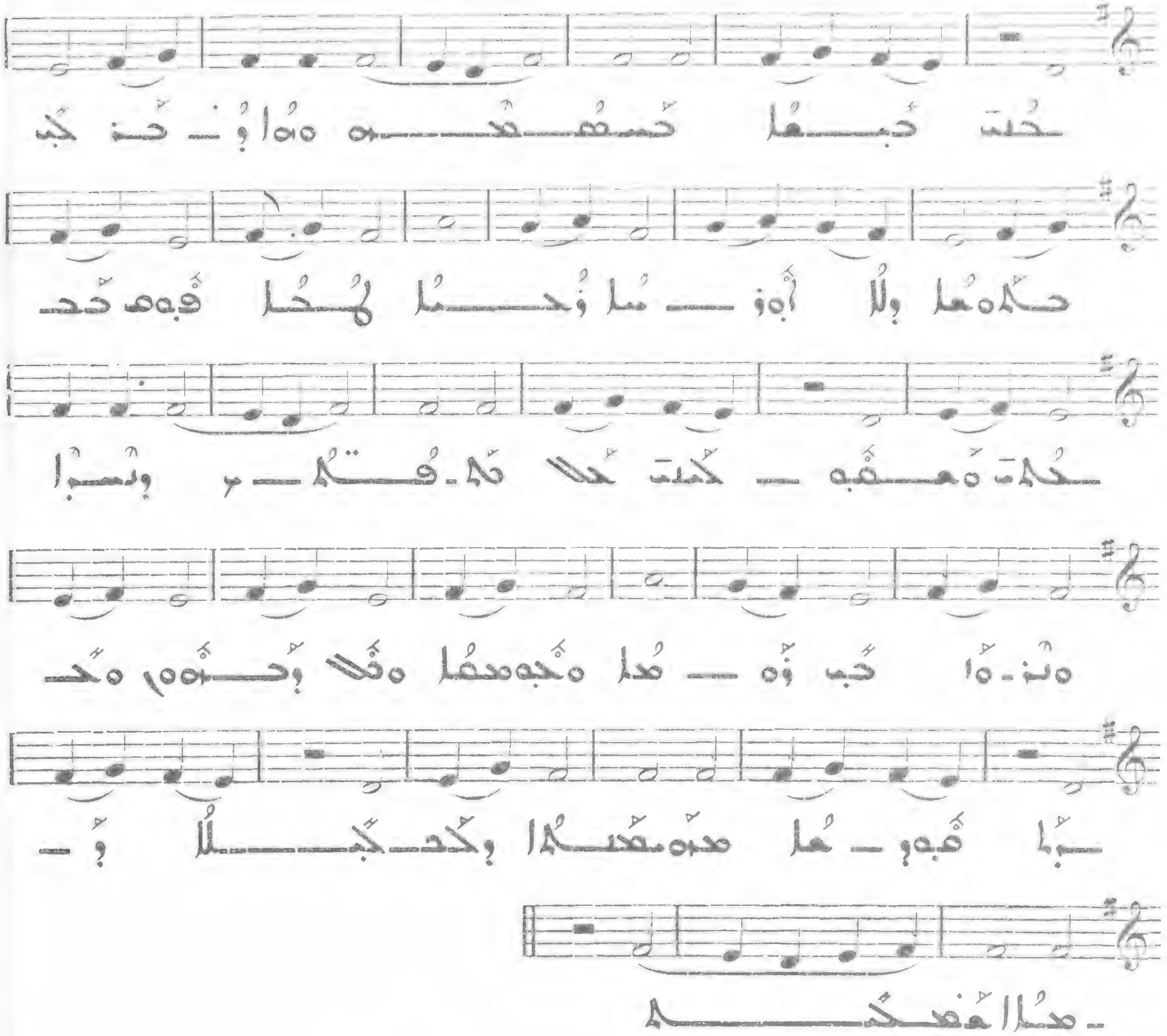

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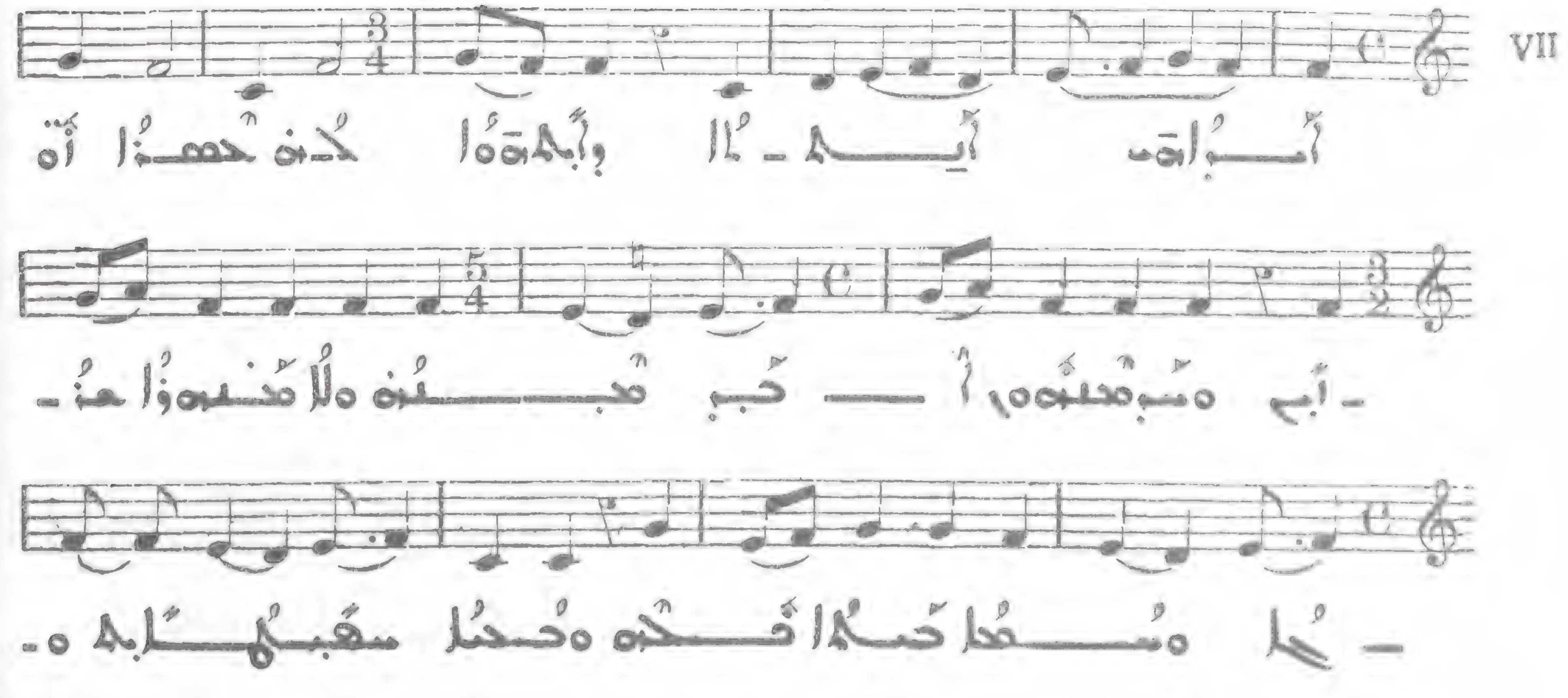

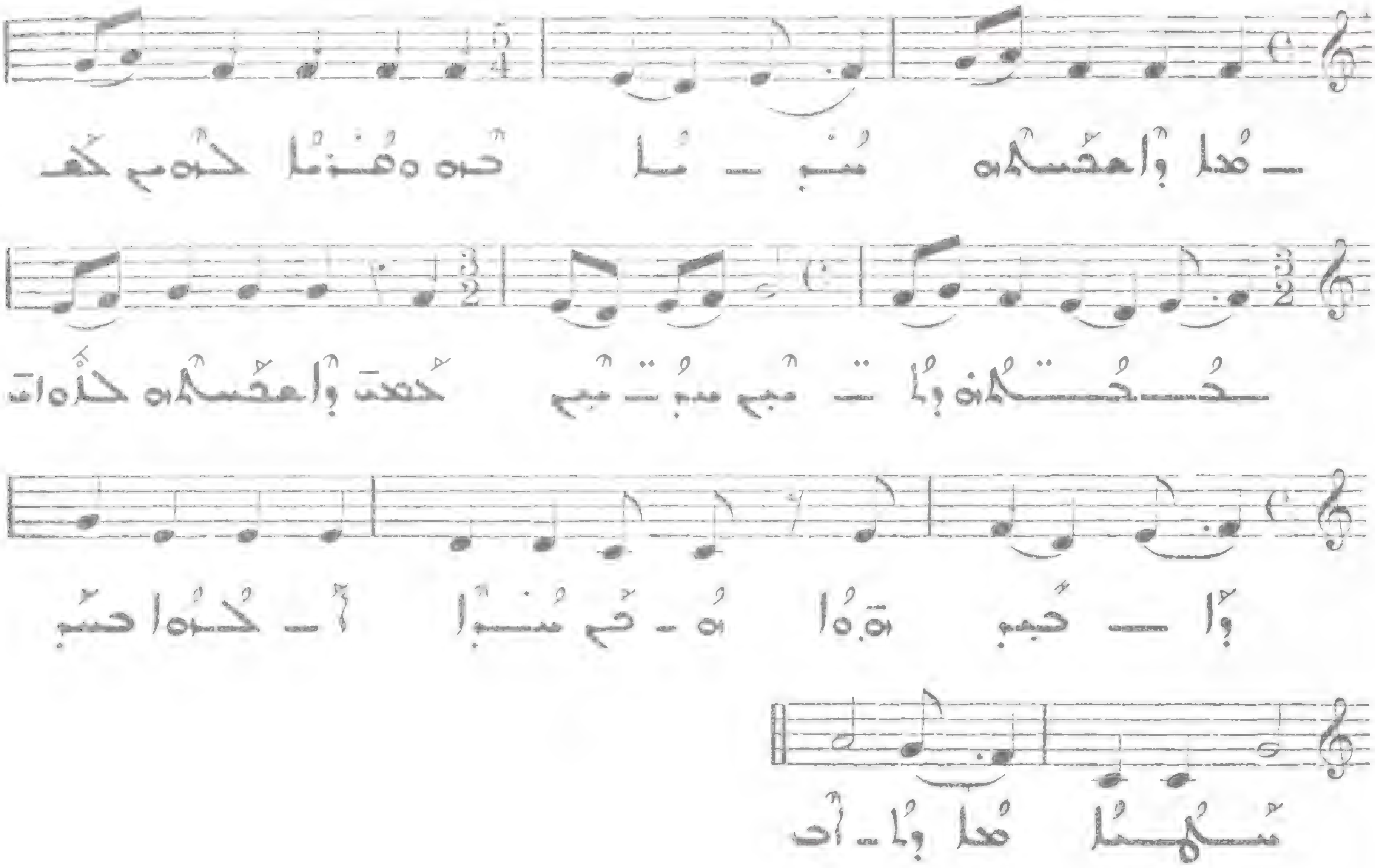

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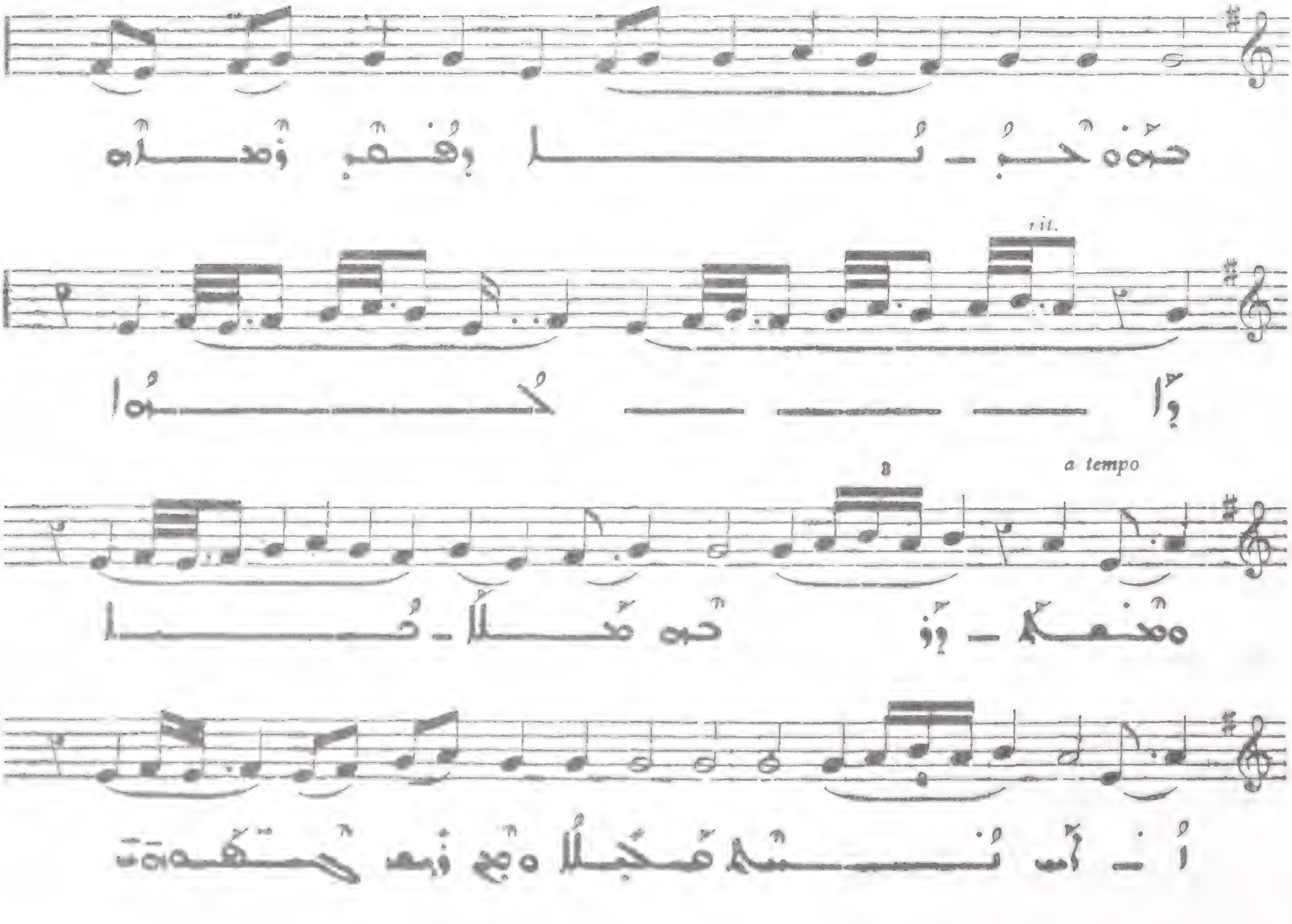
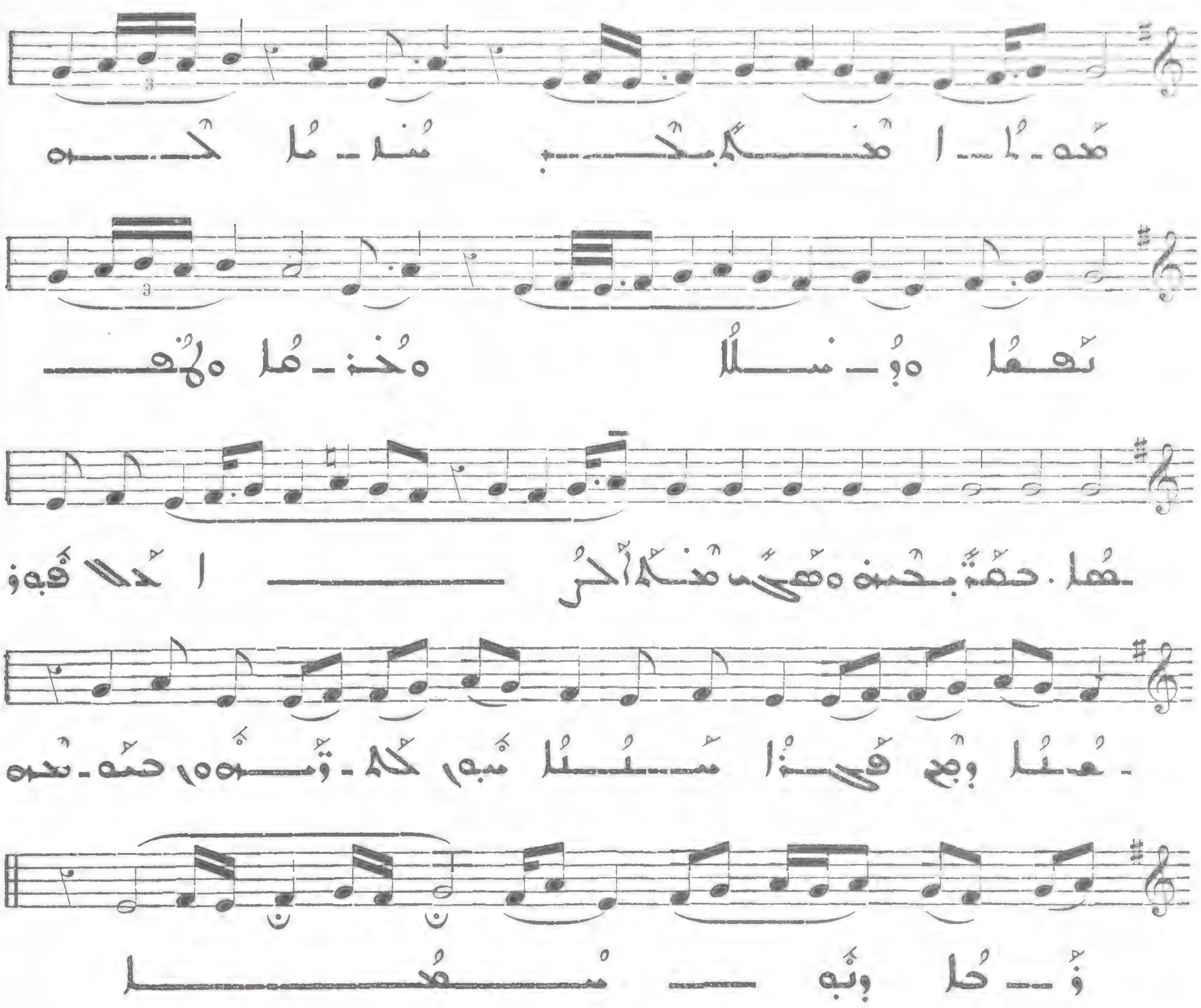
192 VII





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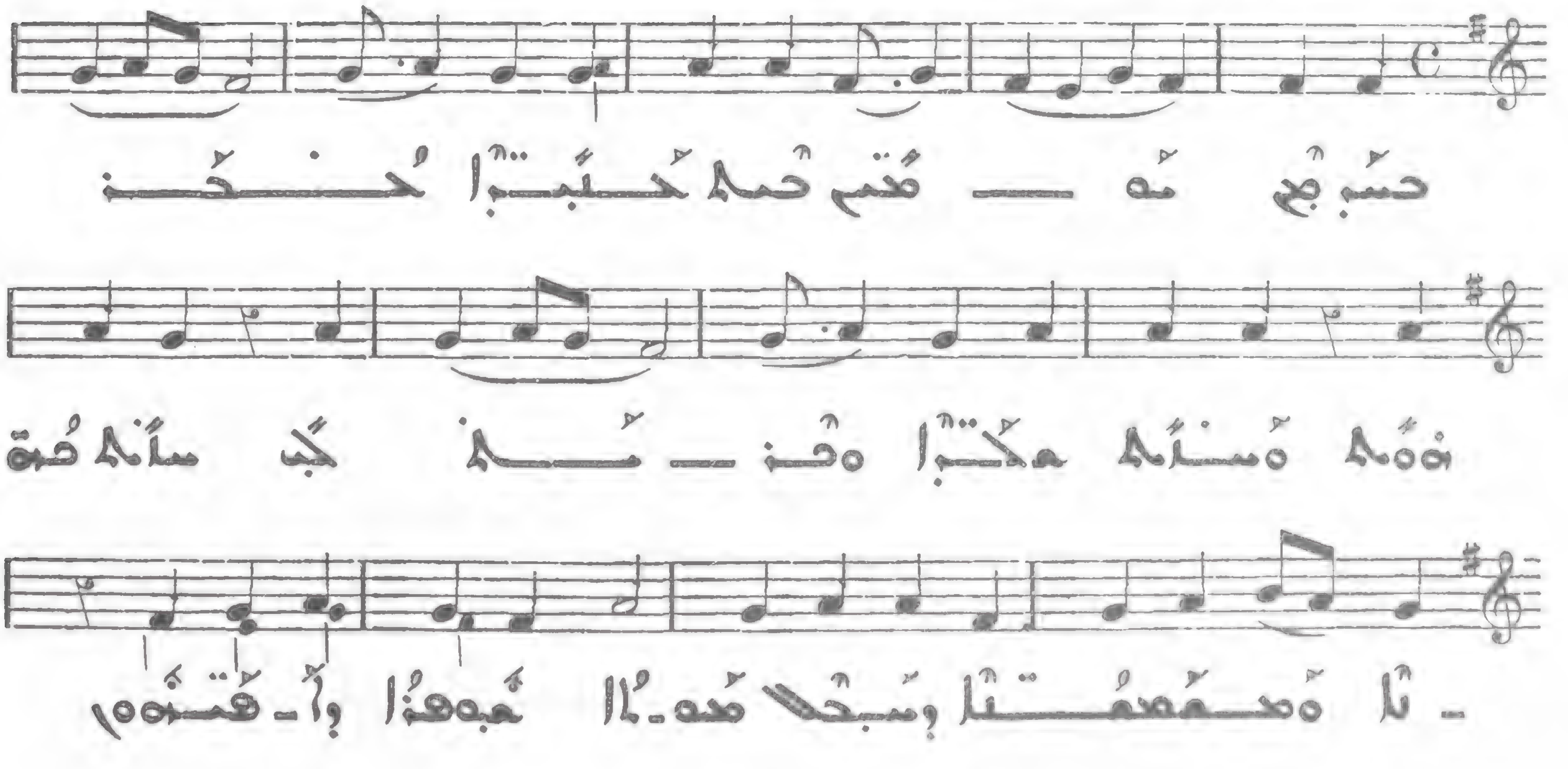
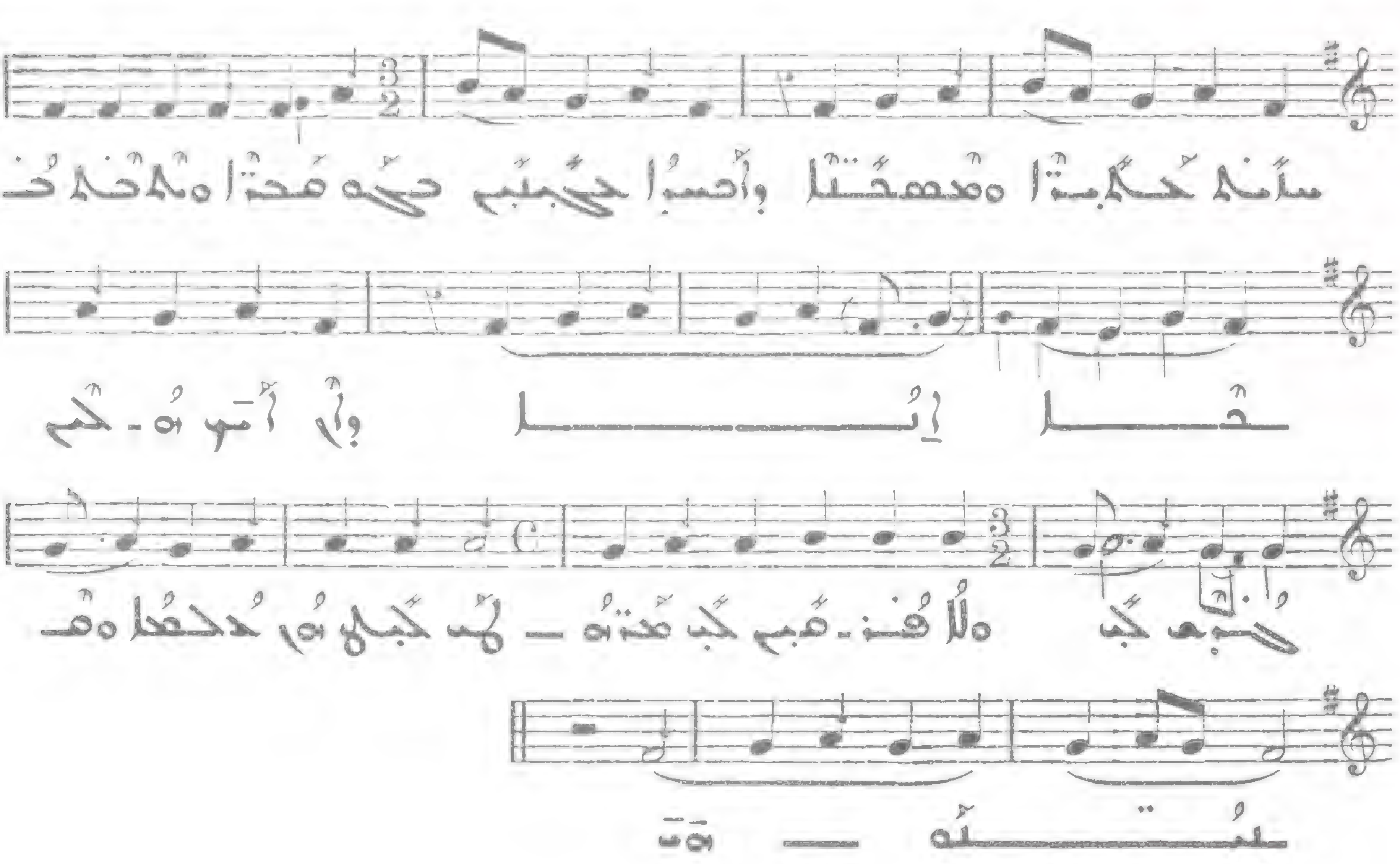
Allegro moderato

VIII





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194

Presto

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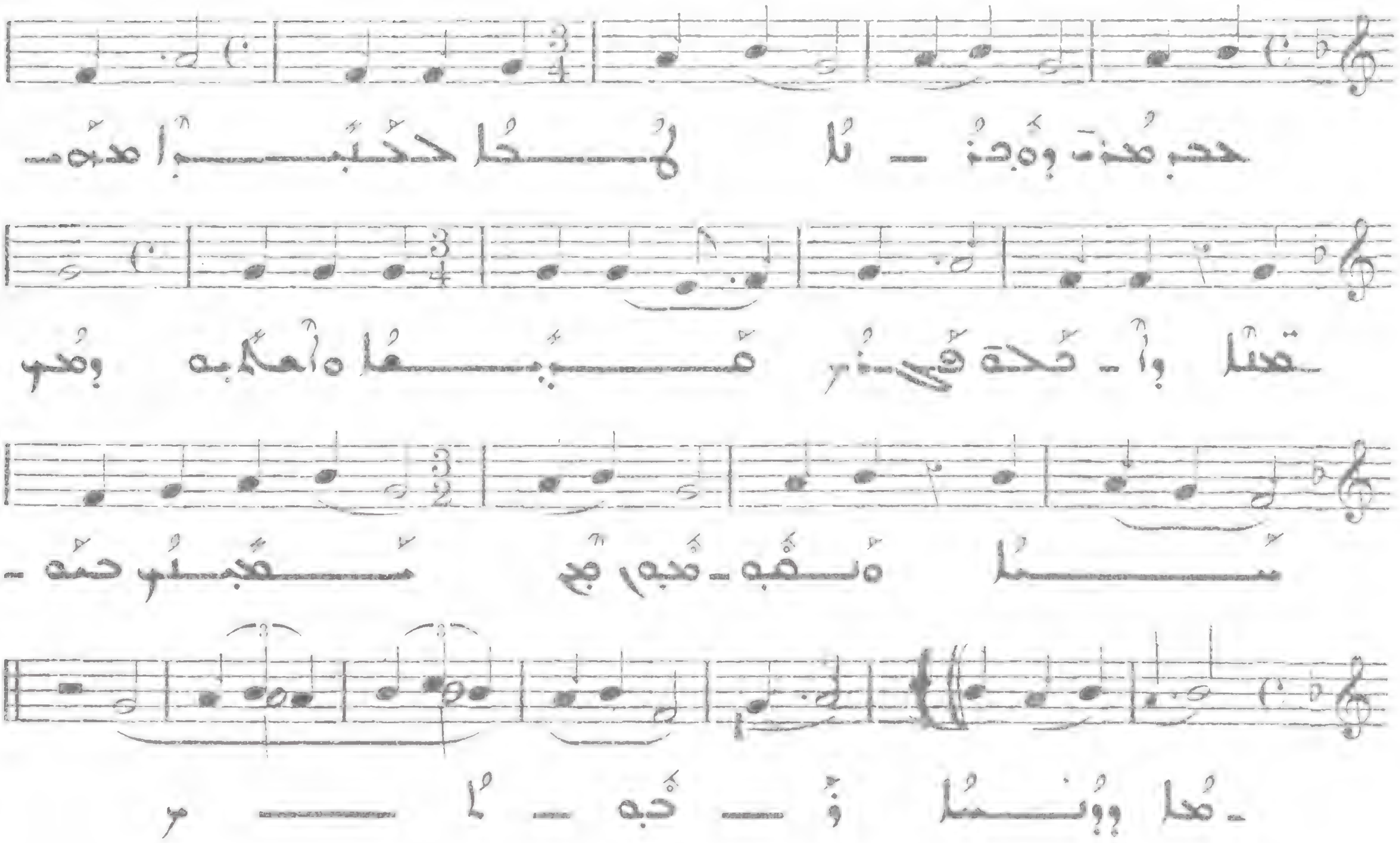

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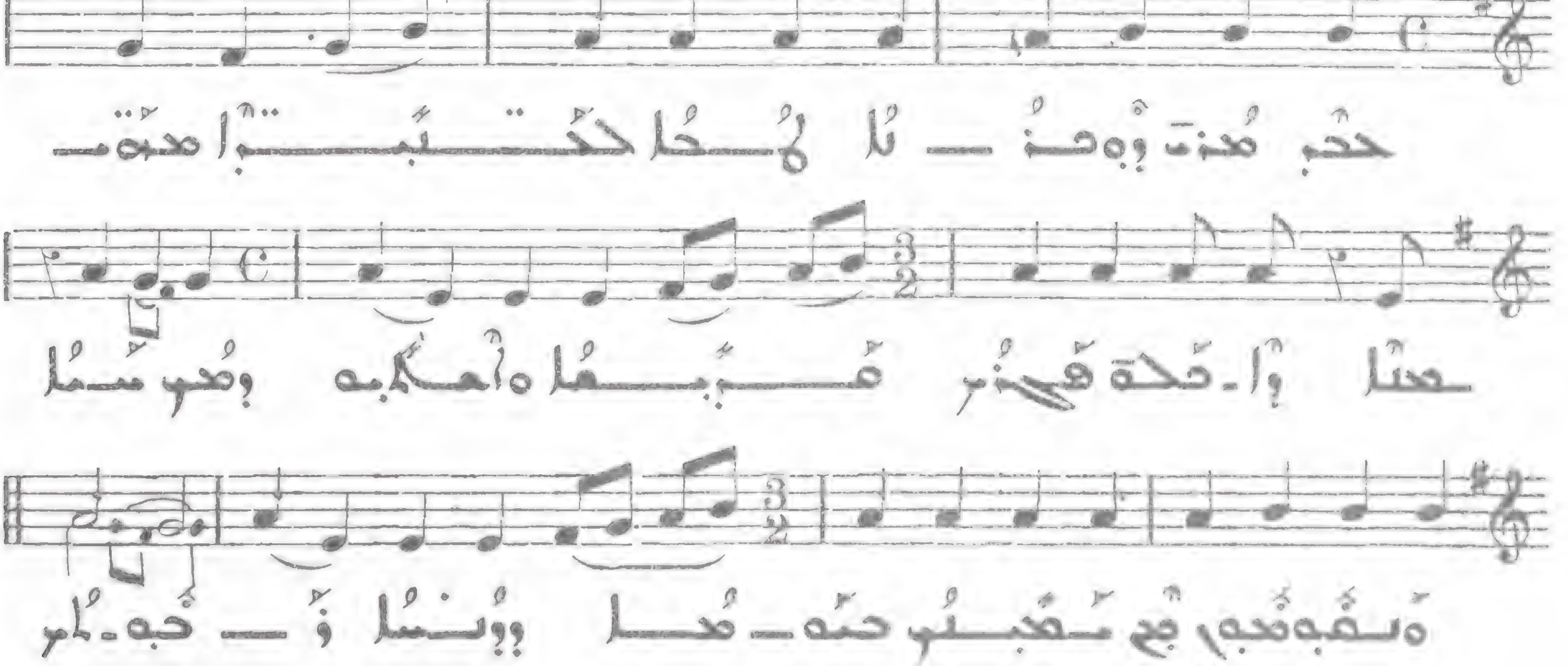
Allegro molto

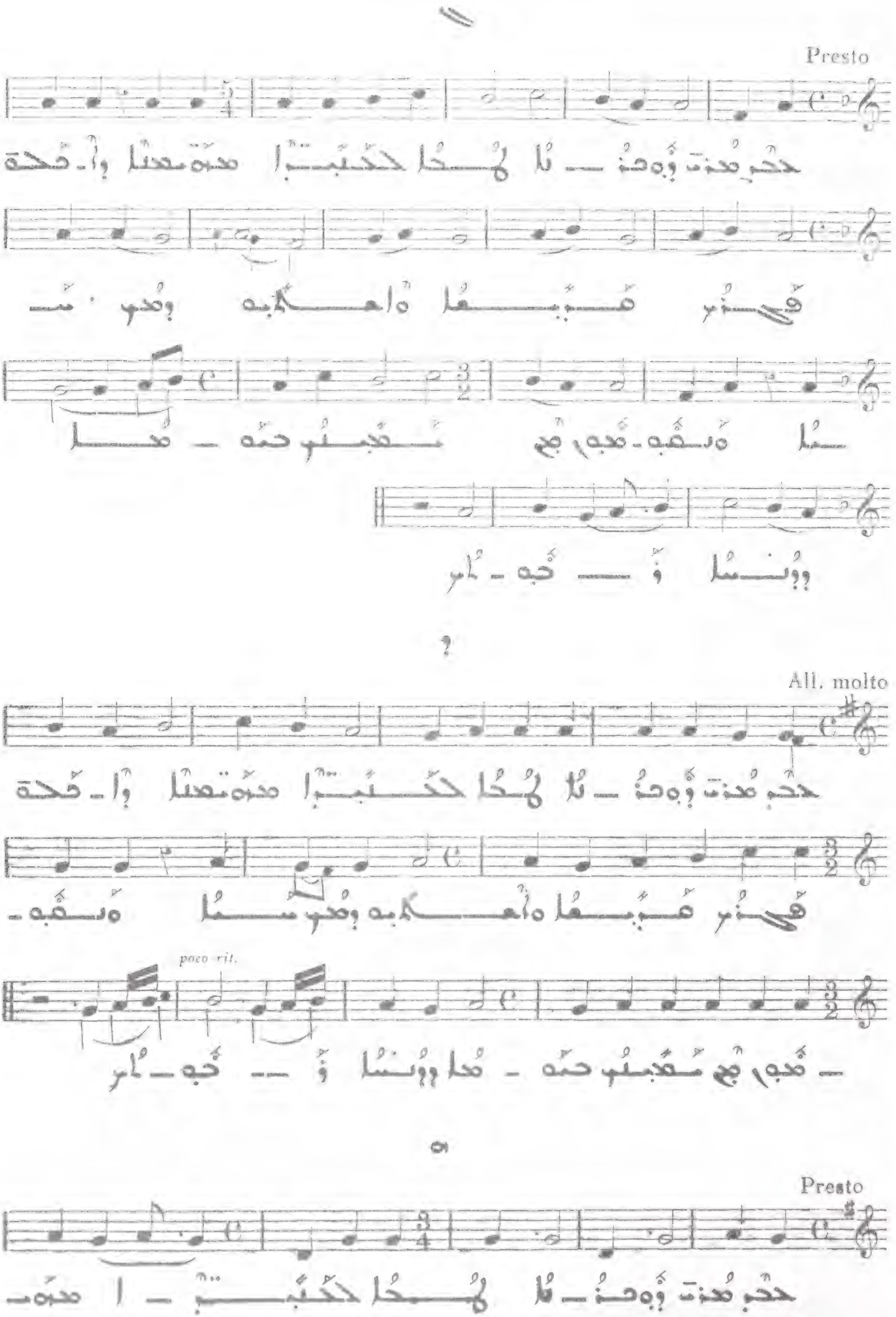
II

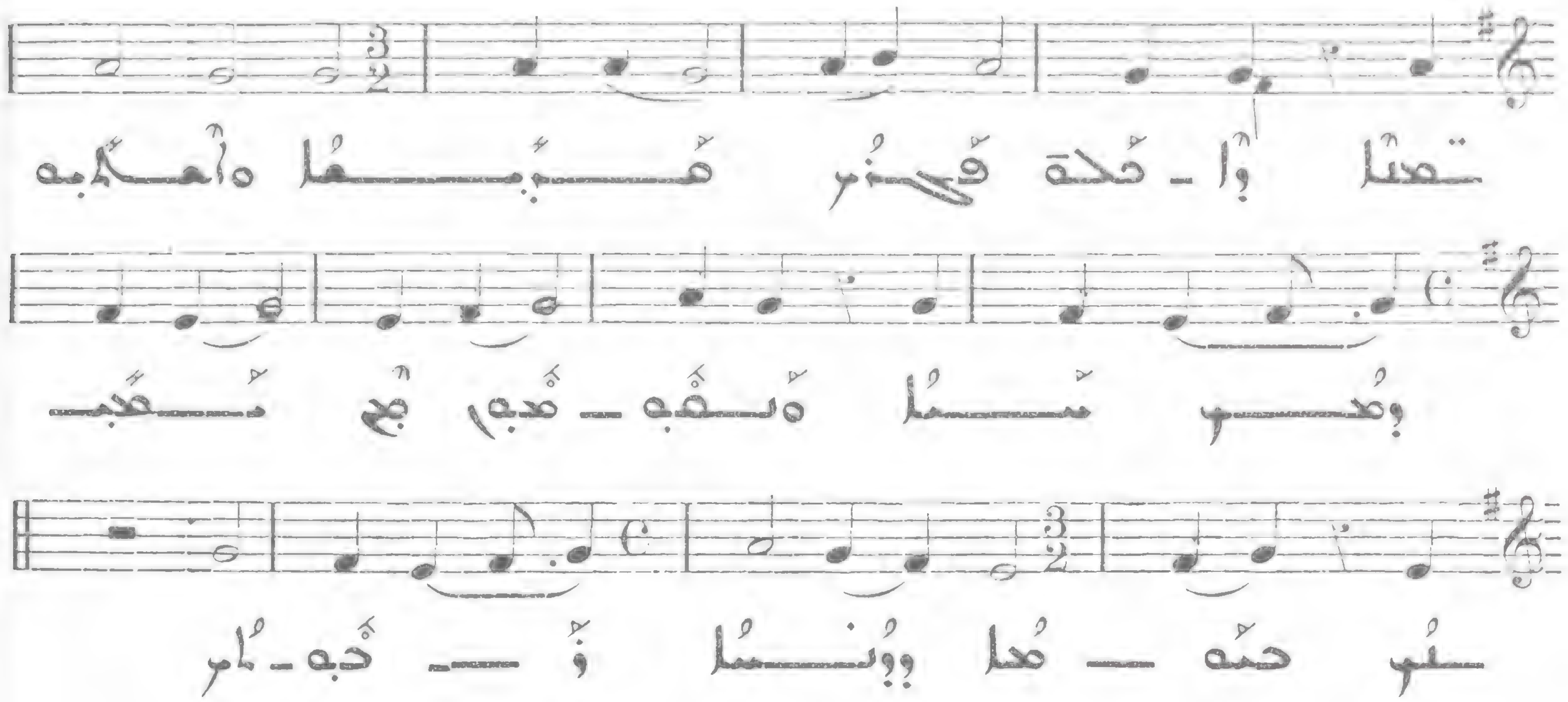


196 III

197 IV

198 V





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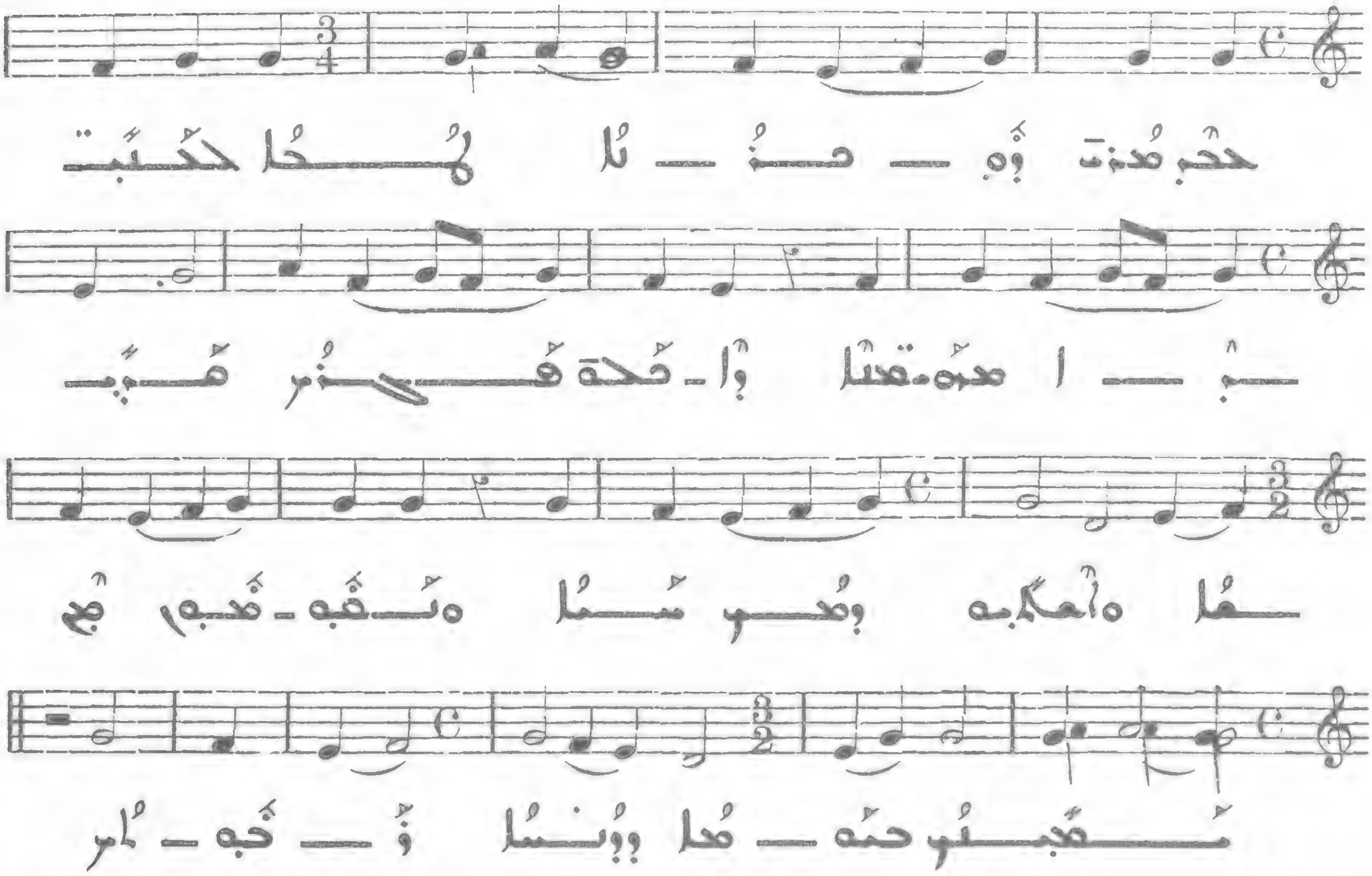
Presto

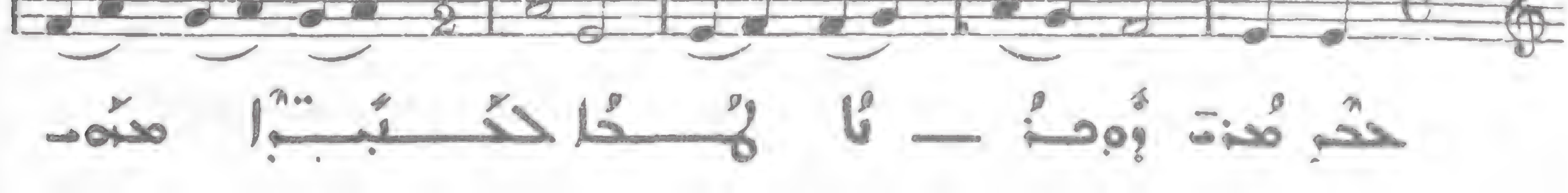
VI

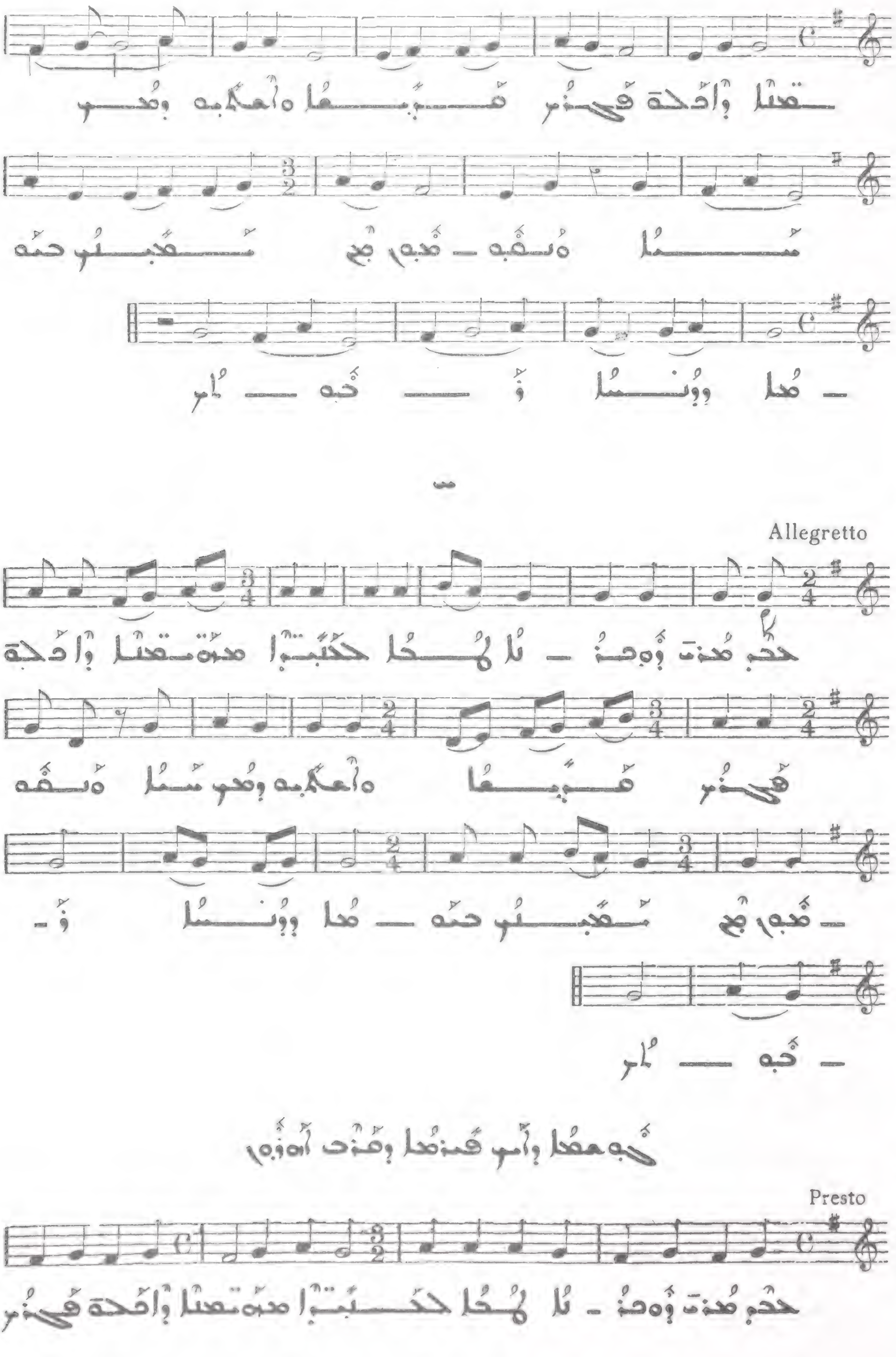


ܘ 200

Presto

VII




Allegretto
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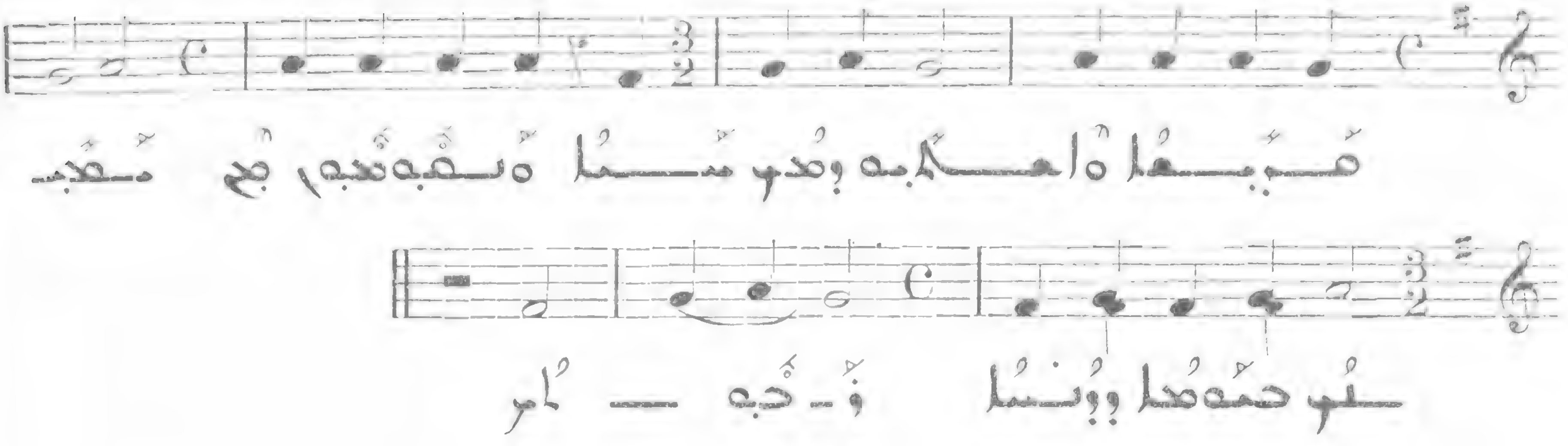

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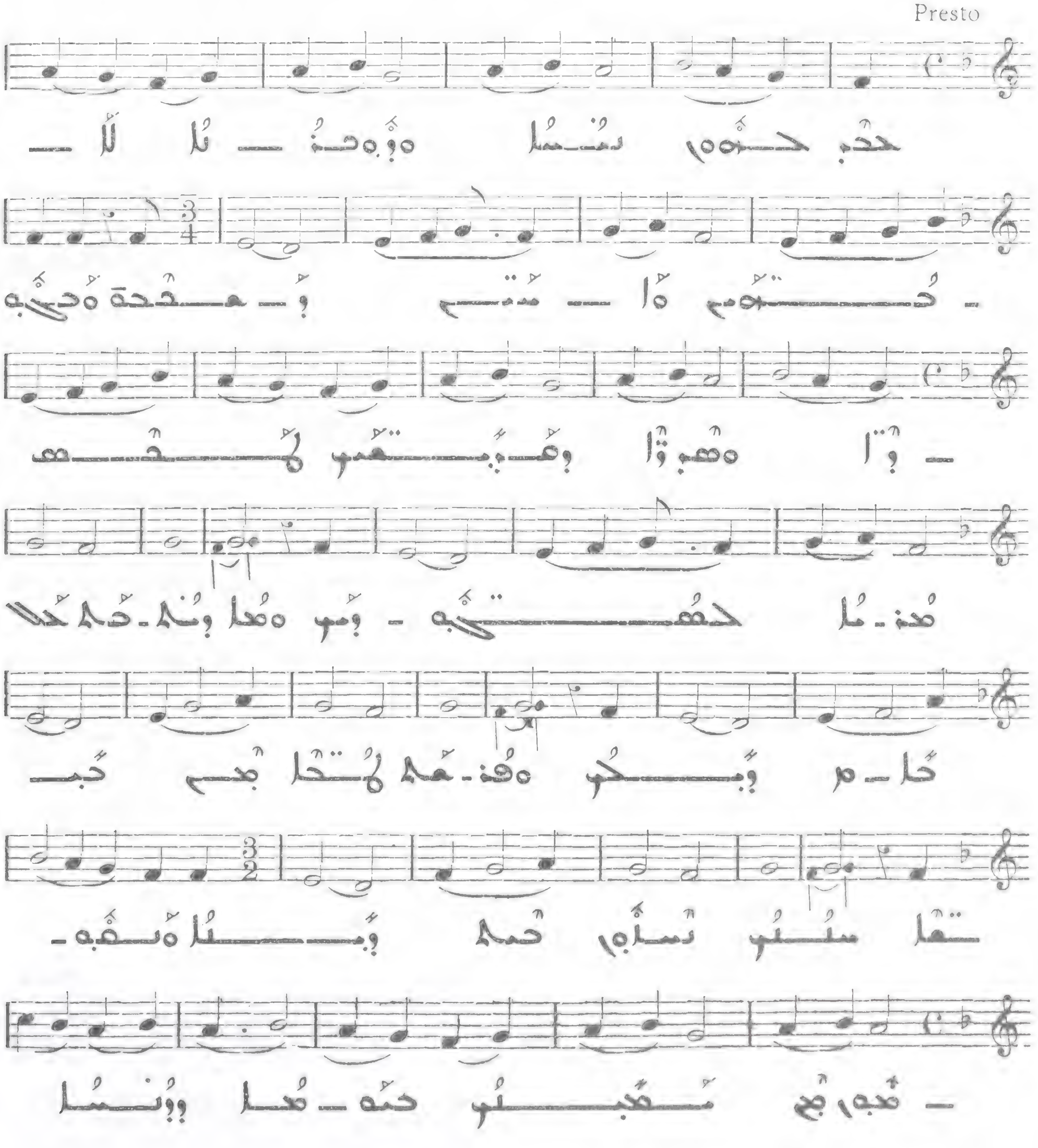
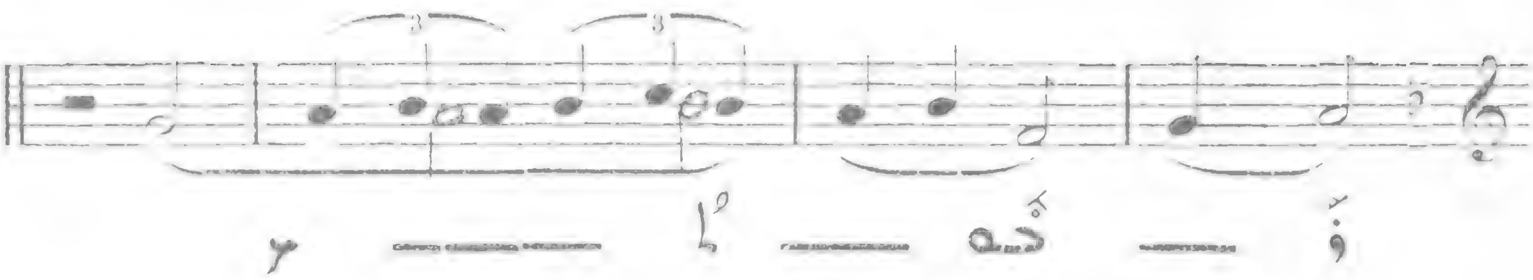
203





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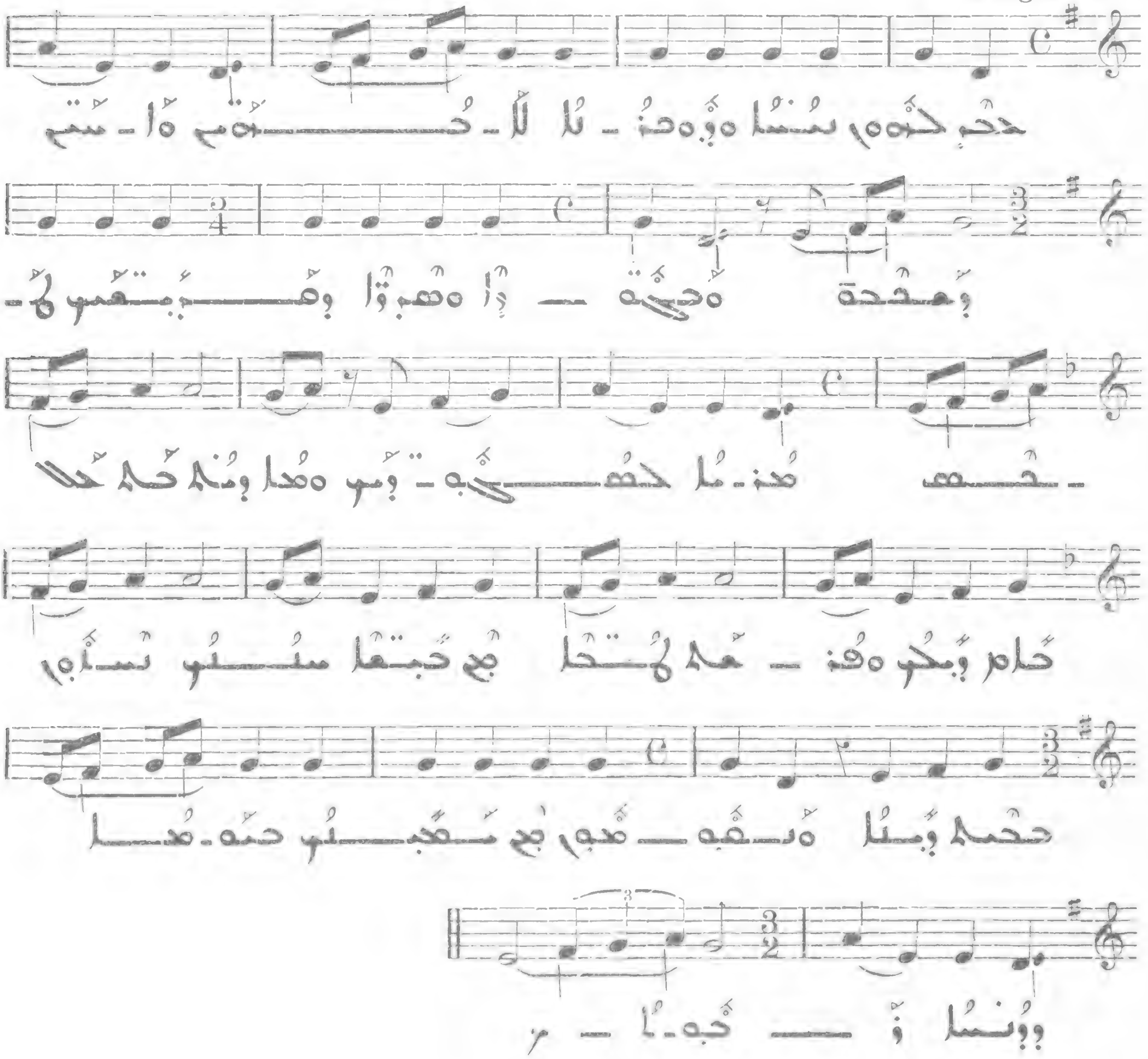
204

Allegro molto

II



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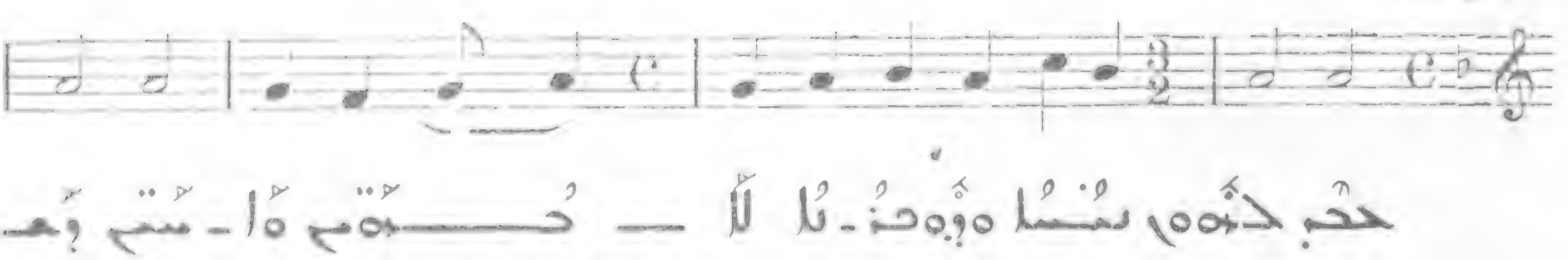
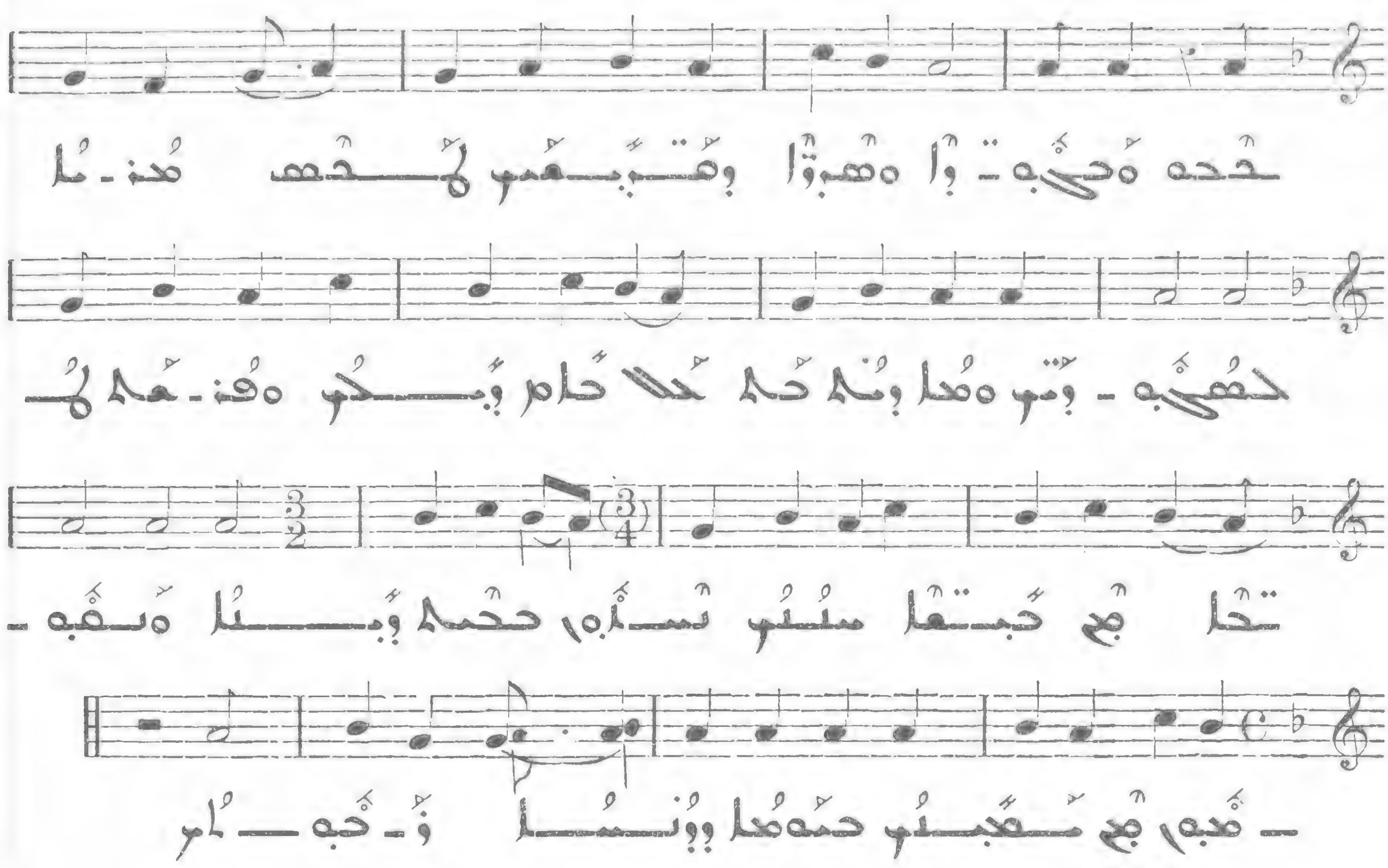
205

Allegro

III

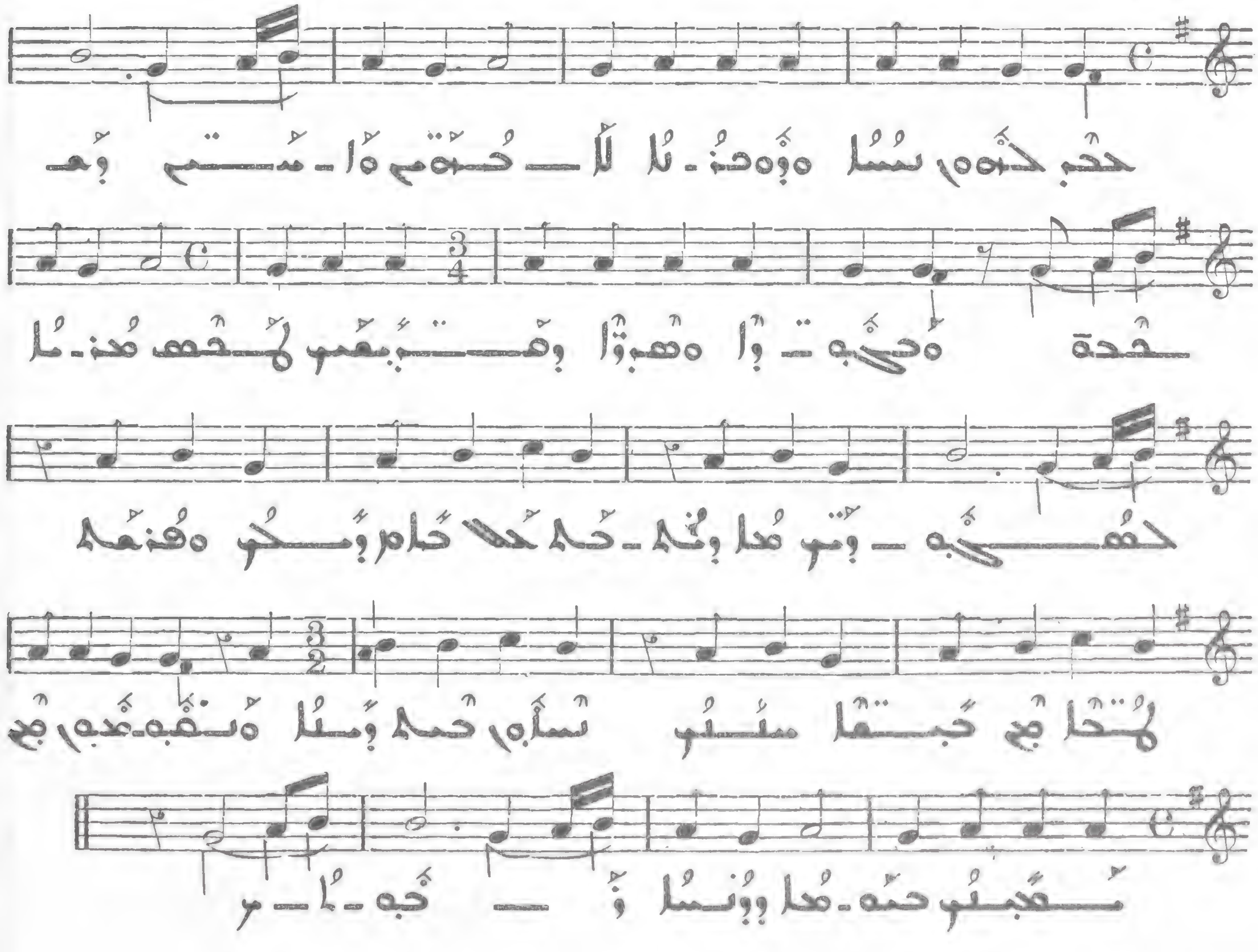




ܘ 206

Allegretto

IV



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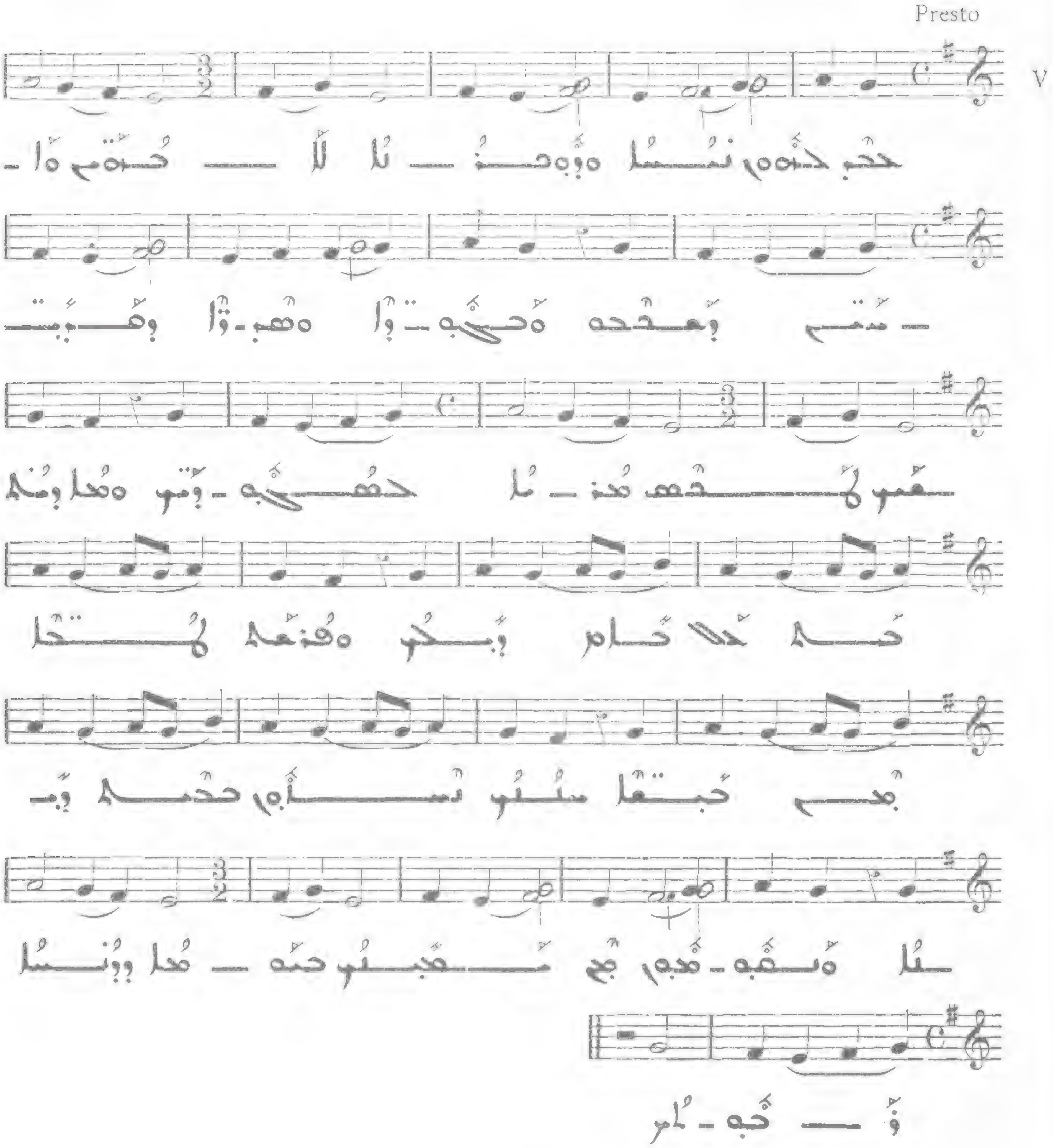

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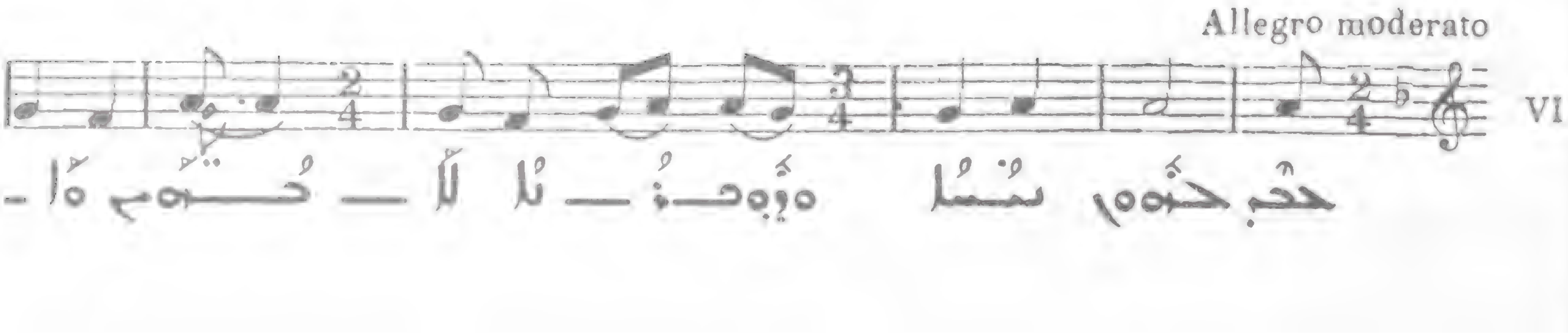
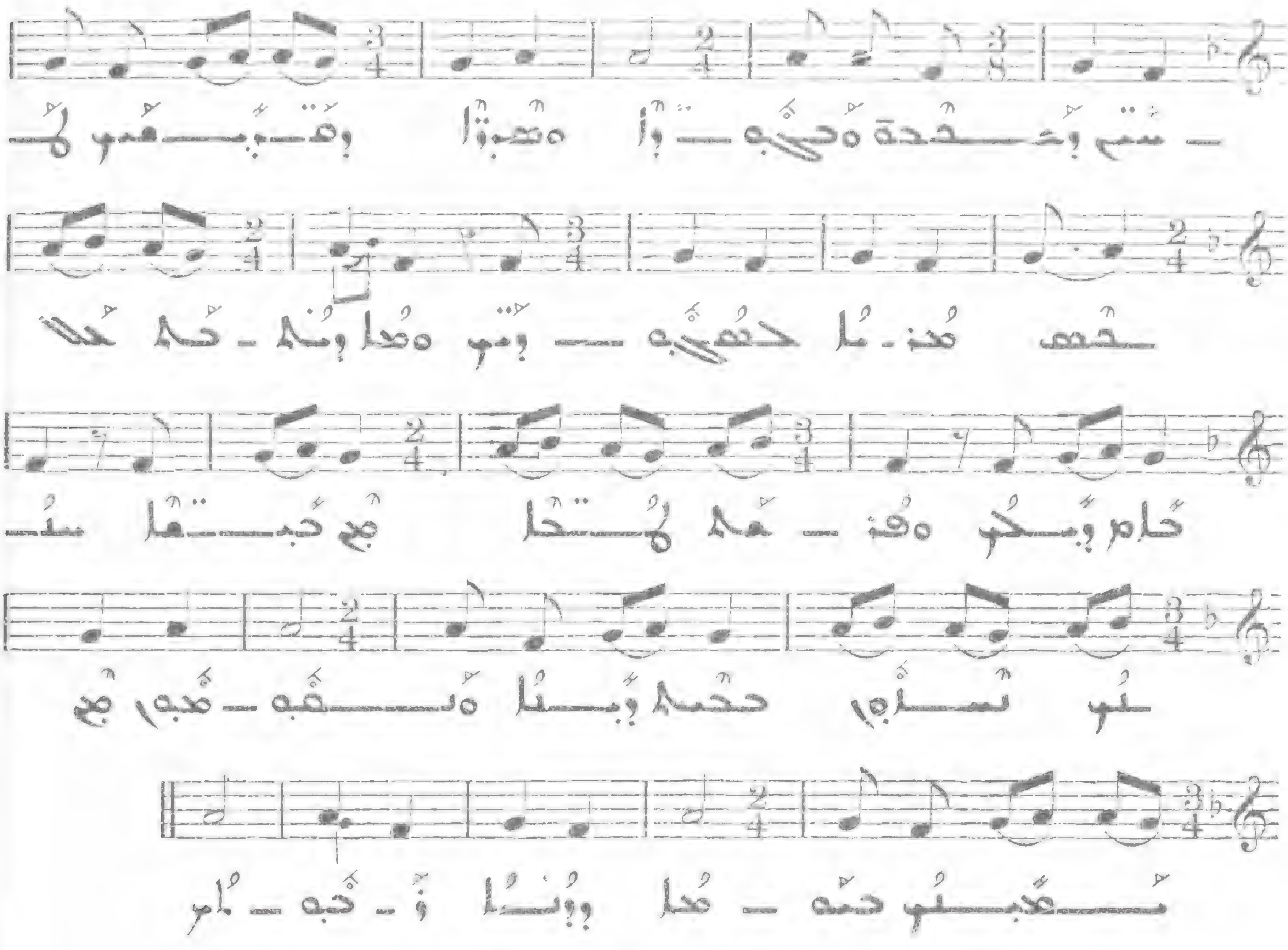
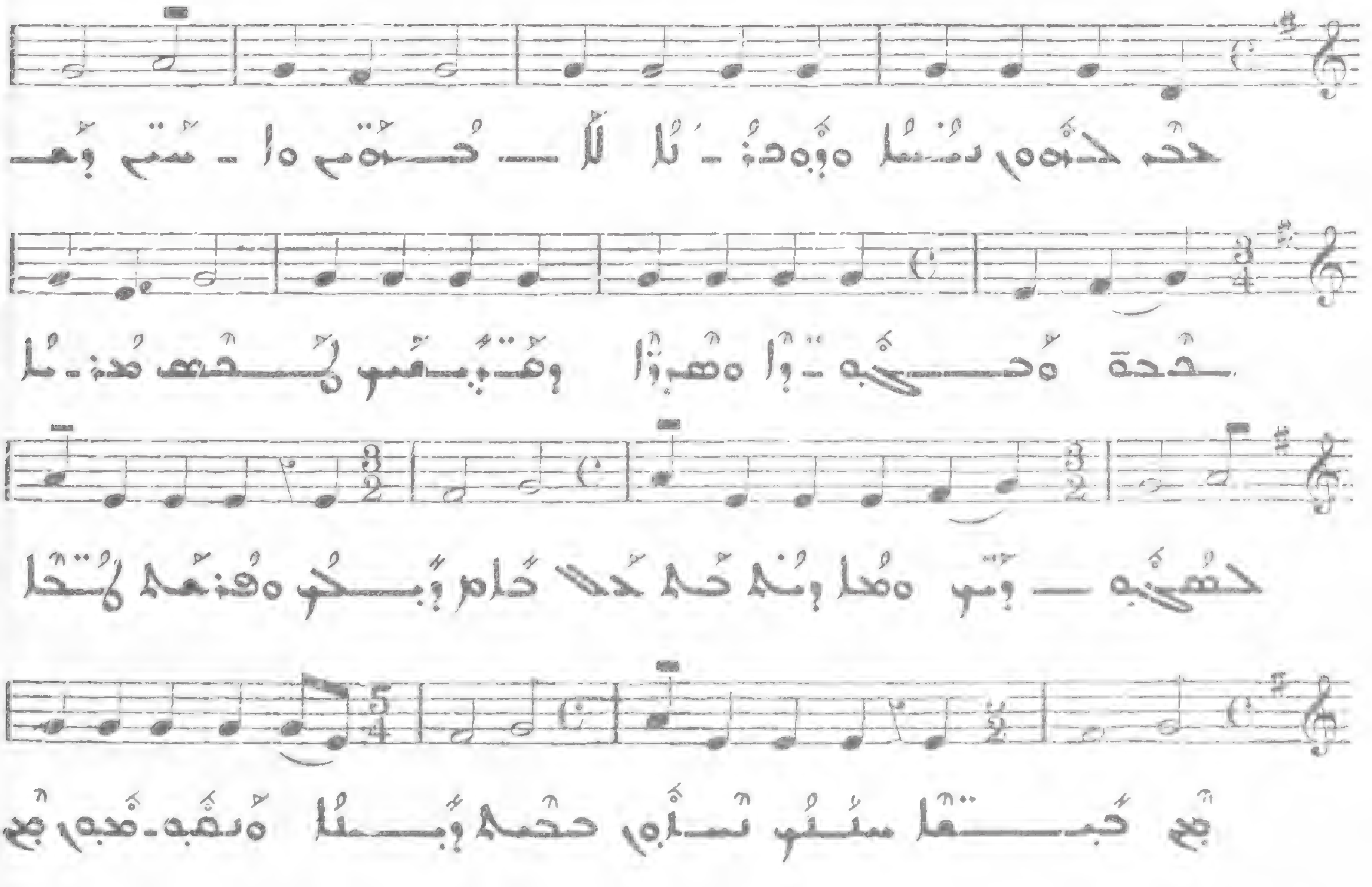




209

Allegro

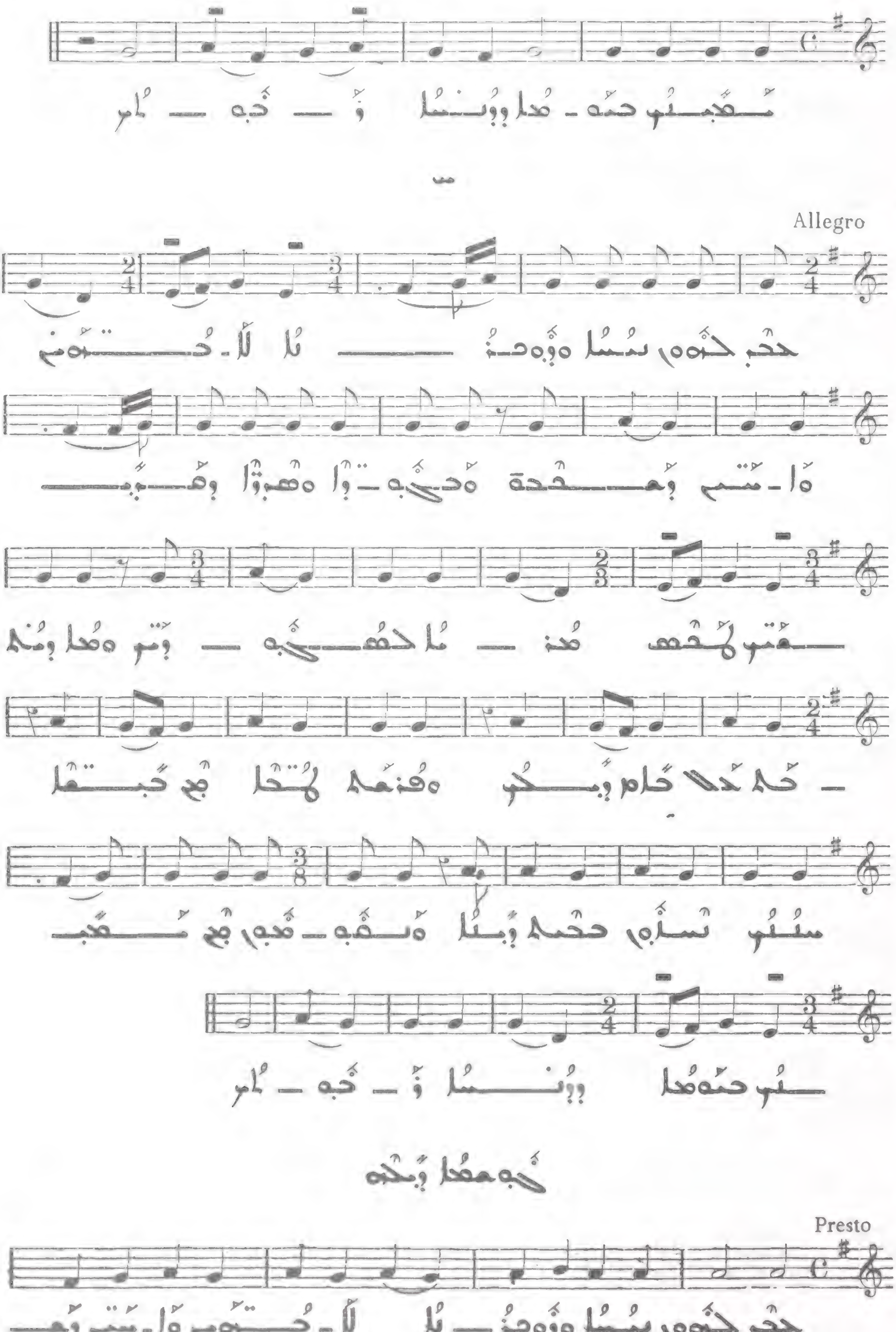
VII

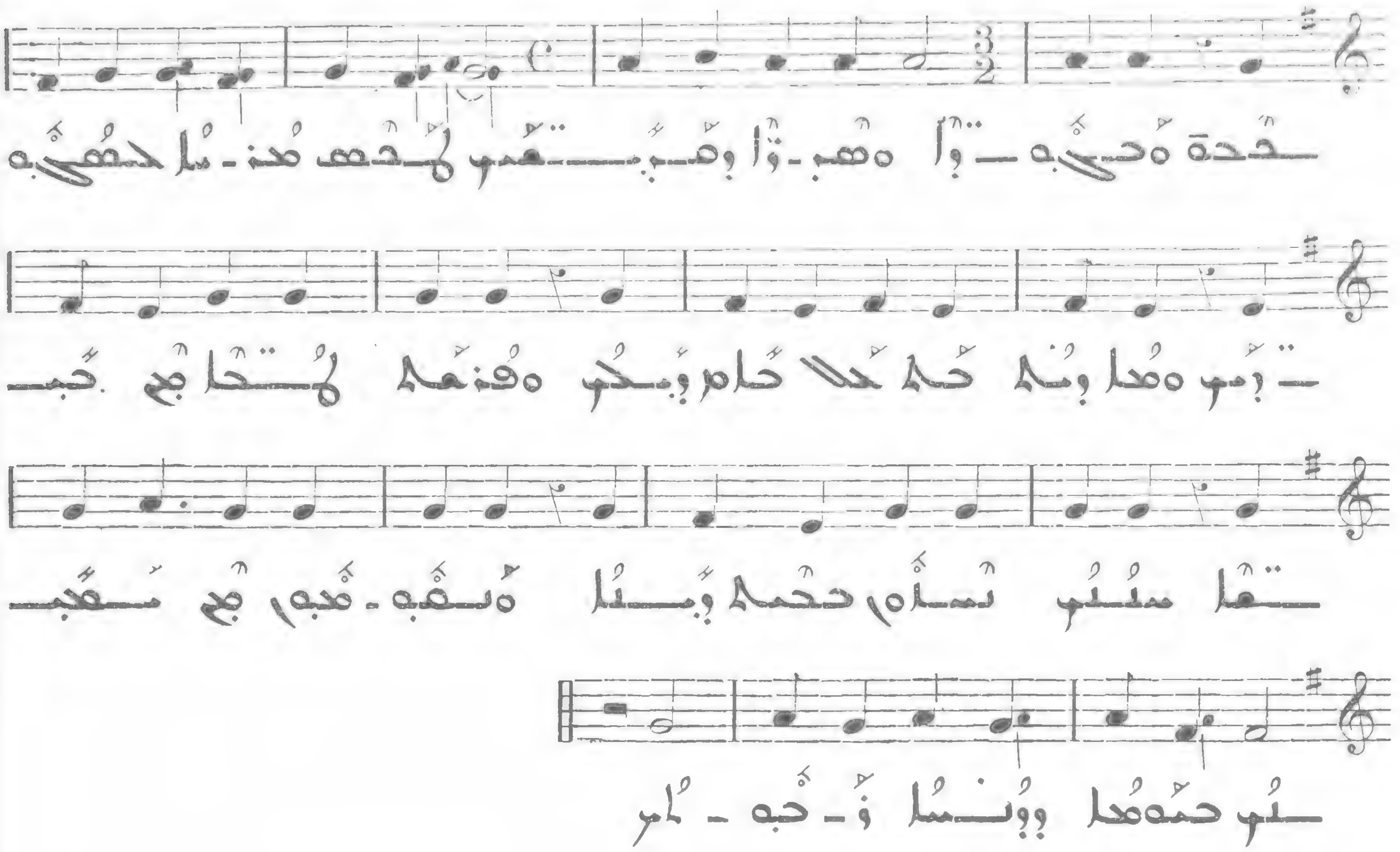


210

VIII

211

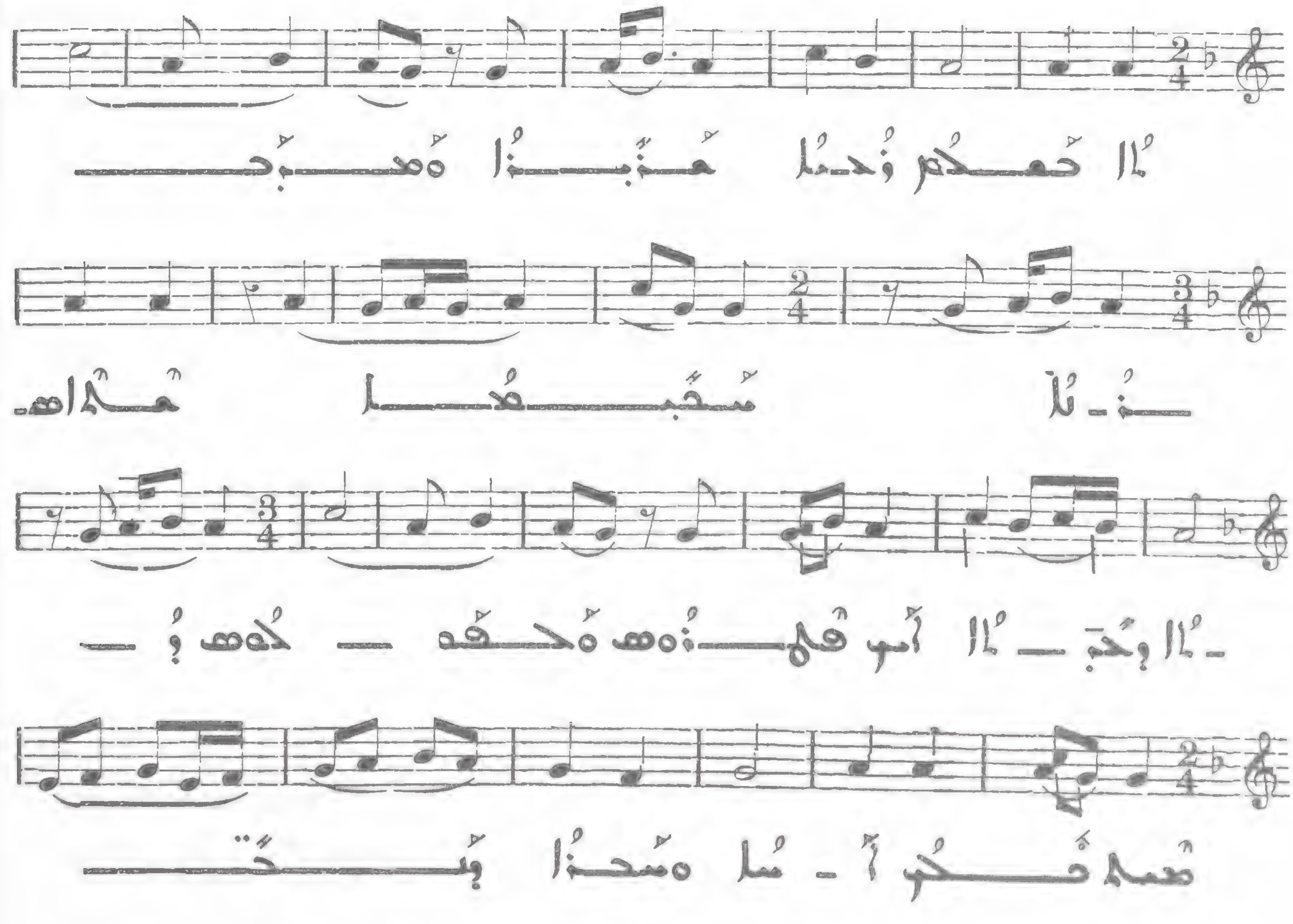


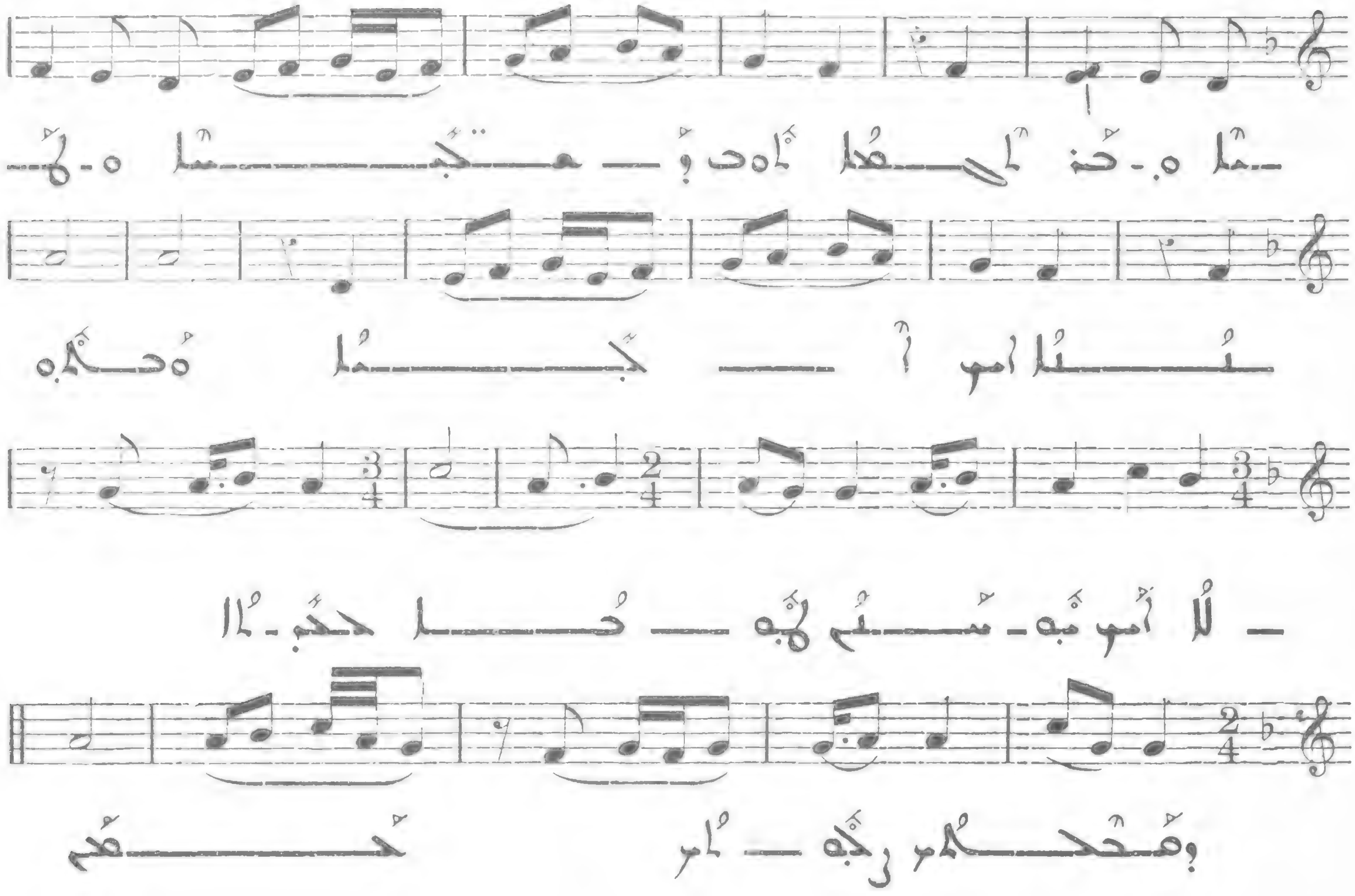


212 ܕܒܪ ܩܢܘܡܐ ܕܐܒܘܗܝ

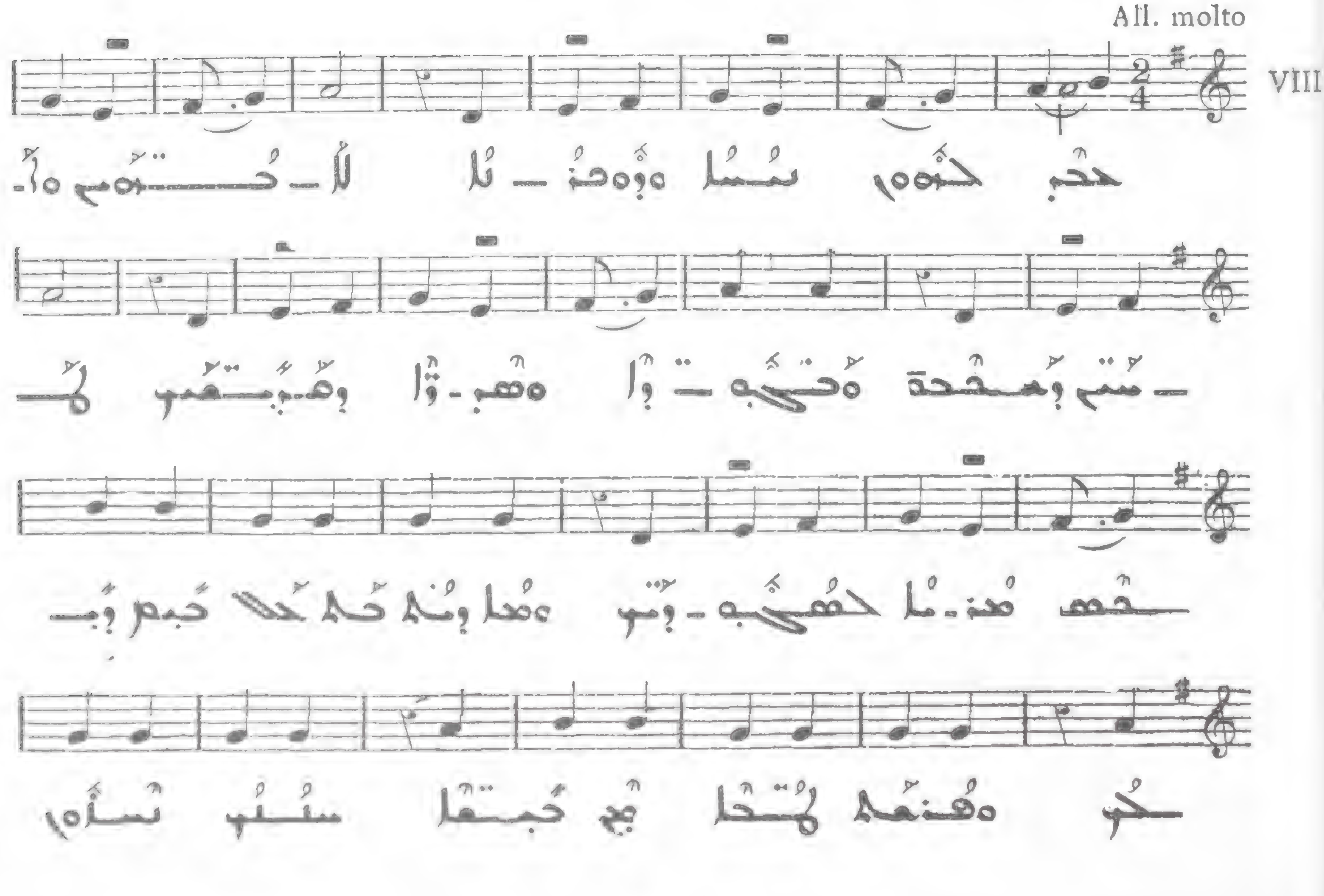
Andantino

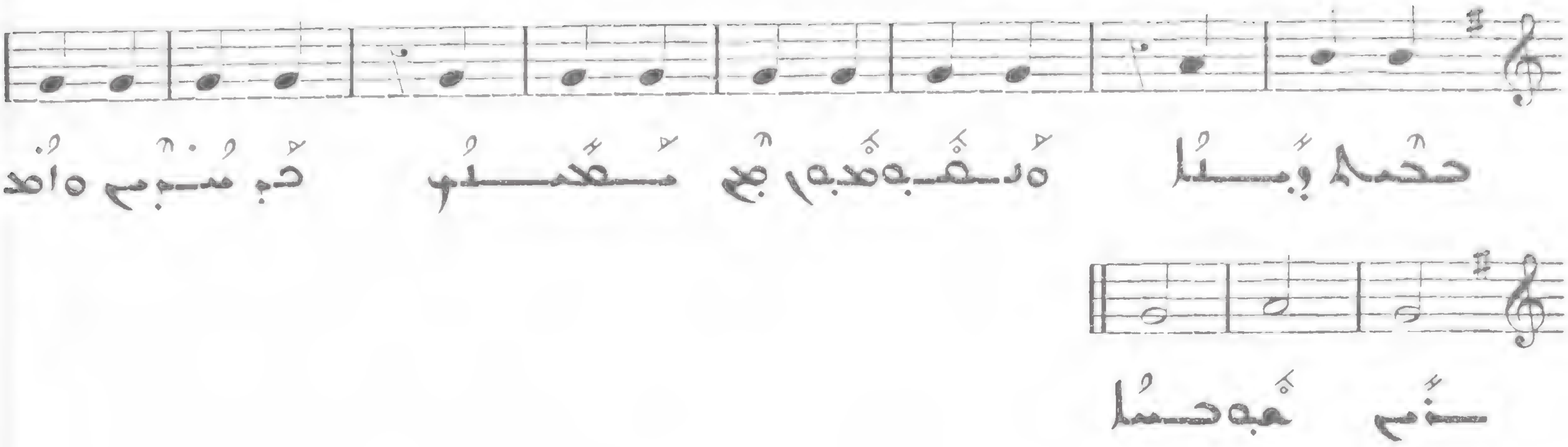
III





ܕܫܡܐ ܕܒܬܪܗ 213





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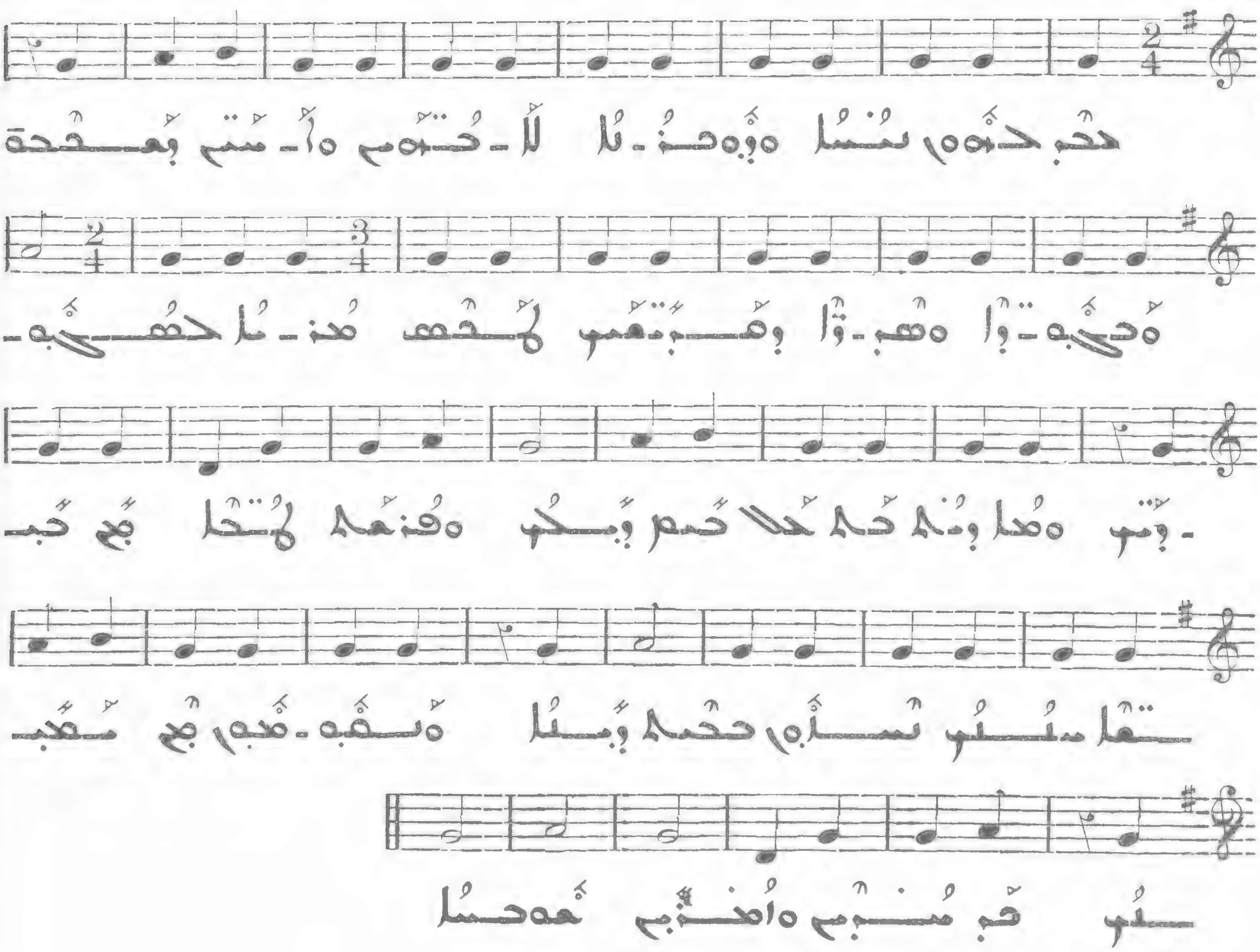
214

All. molto

VIII



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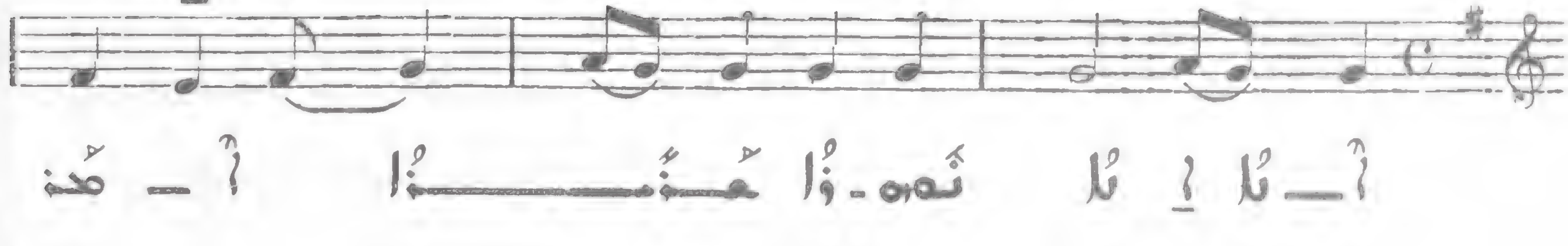
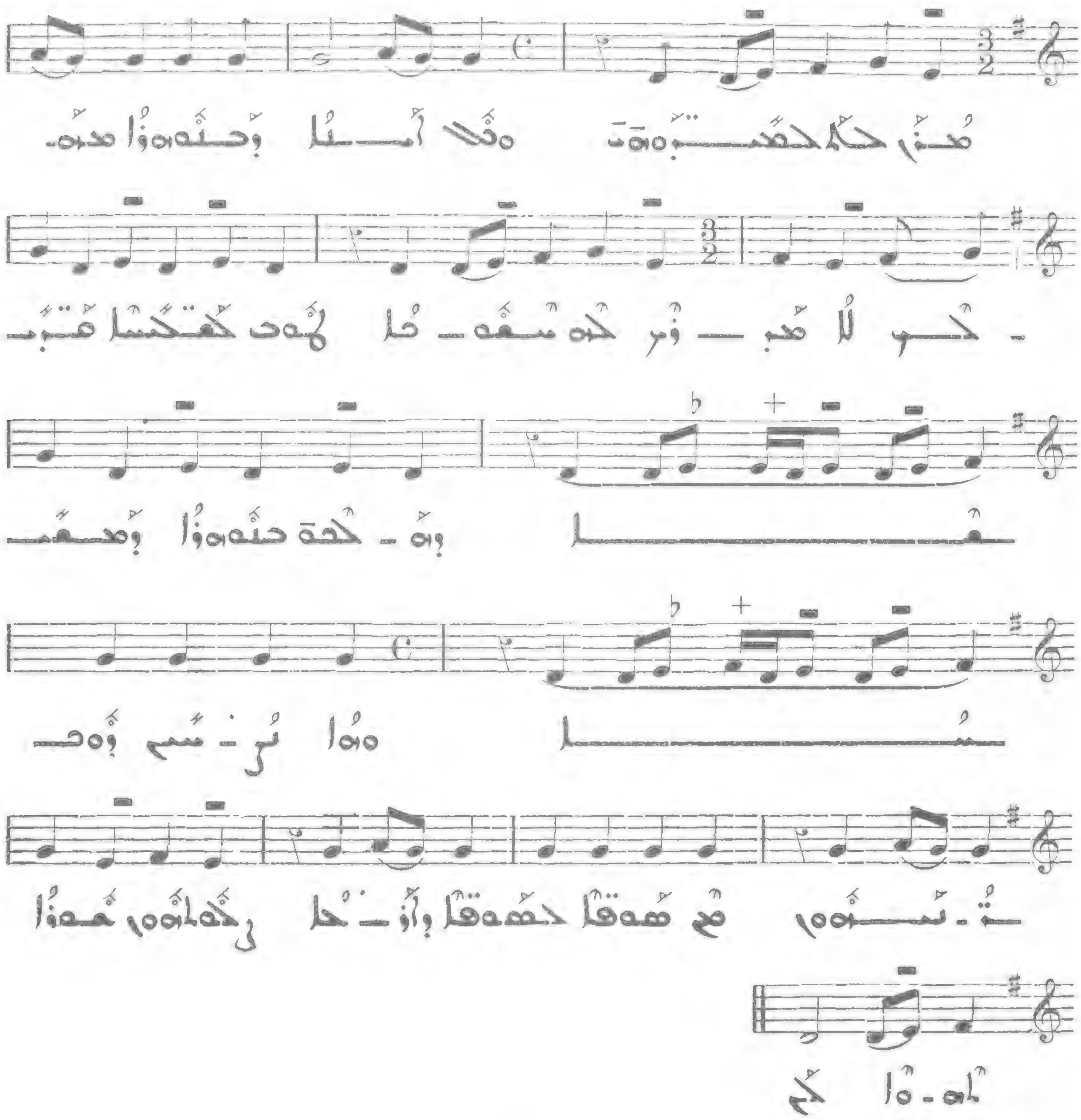
Allegro moderato

VIII
V





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Presto

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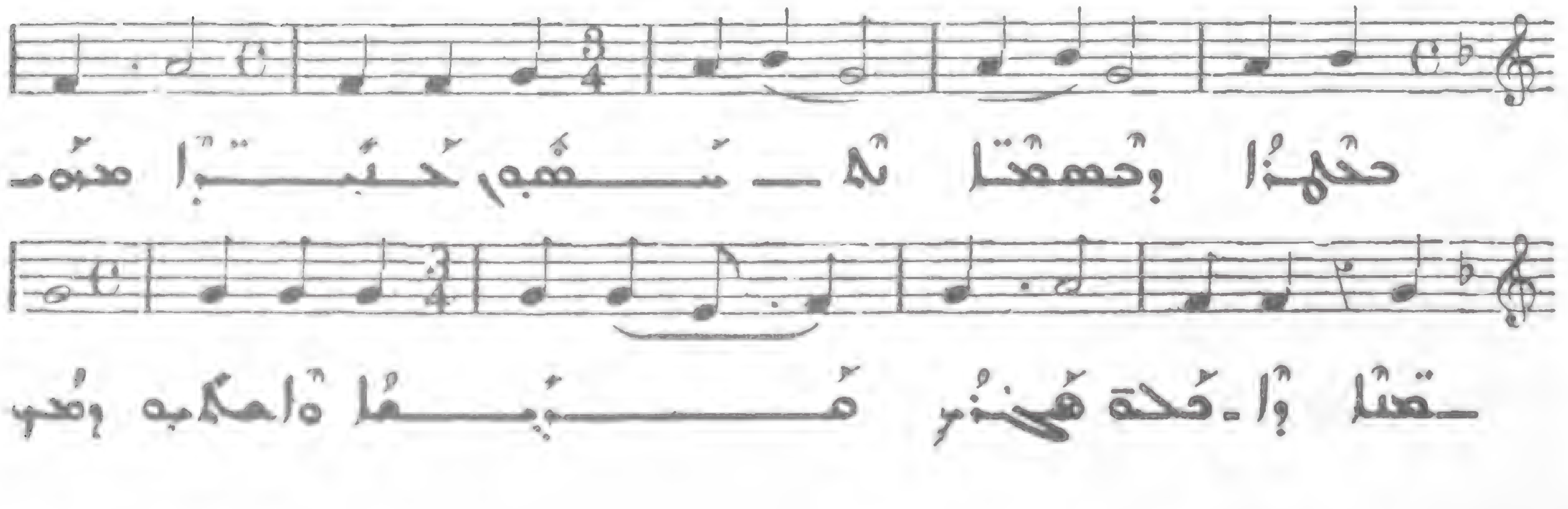

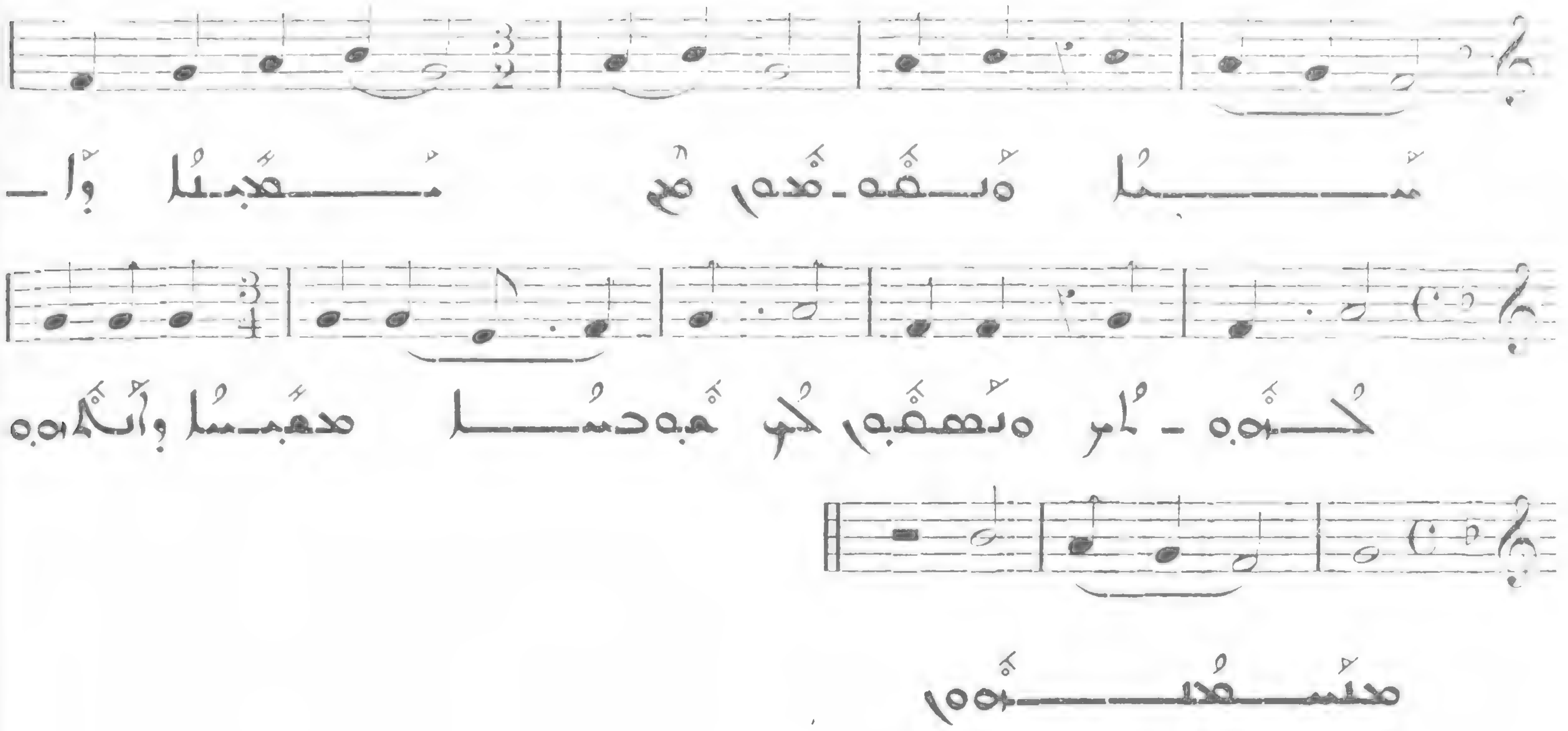

217

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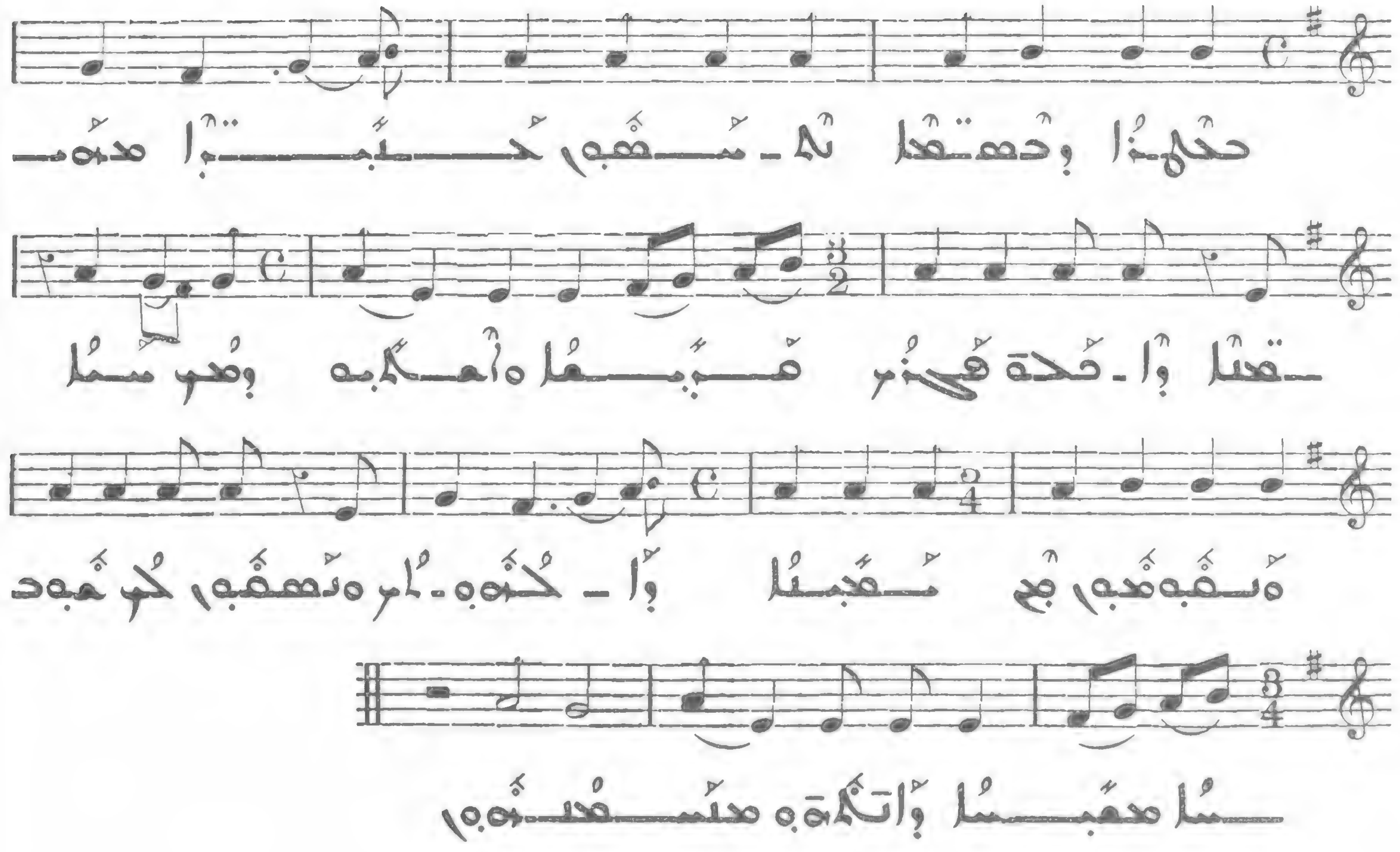
Allegro



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218

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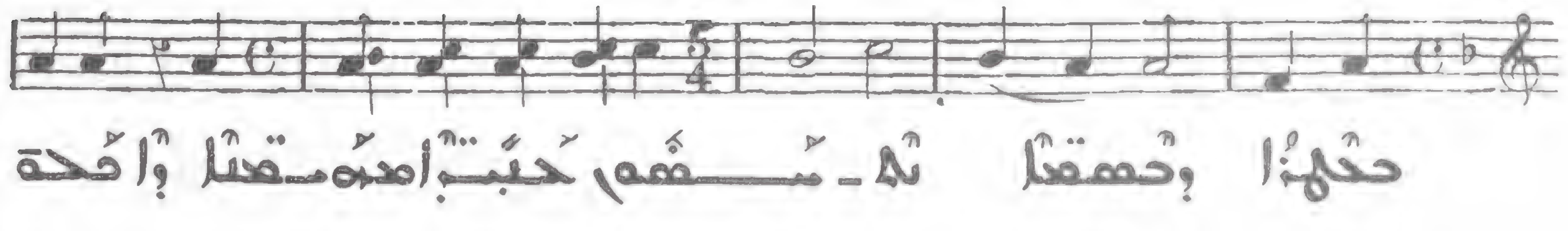
Presto



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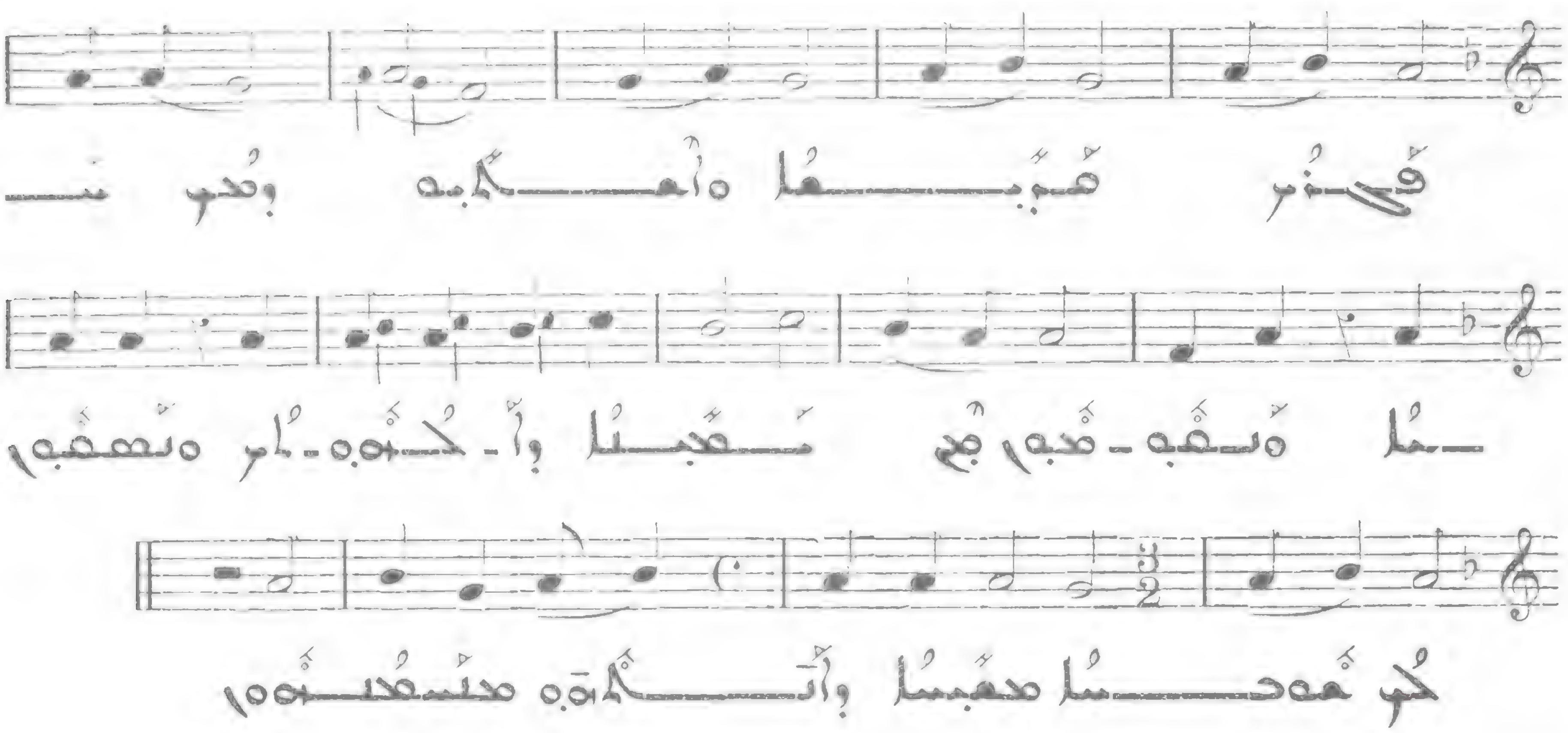
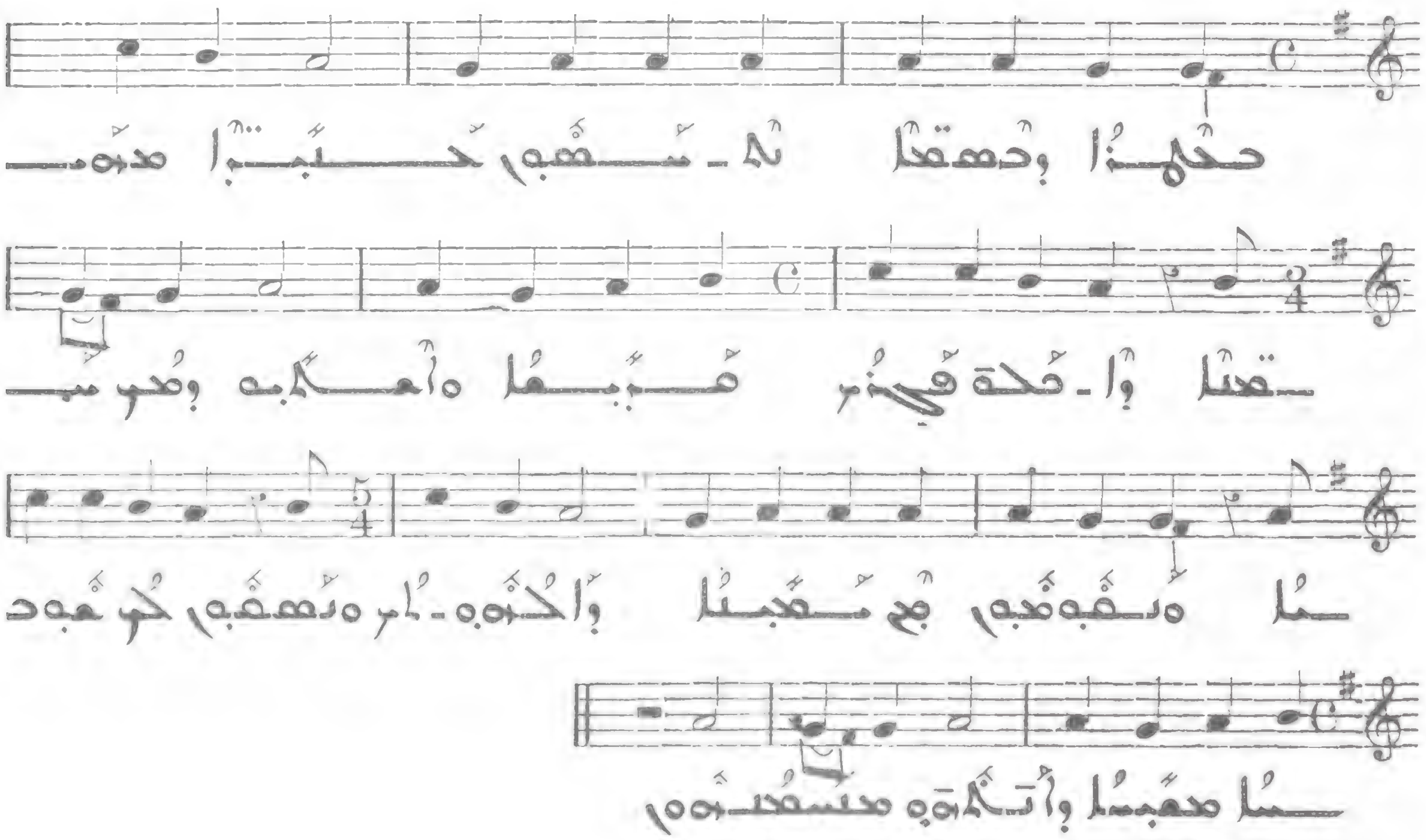


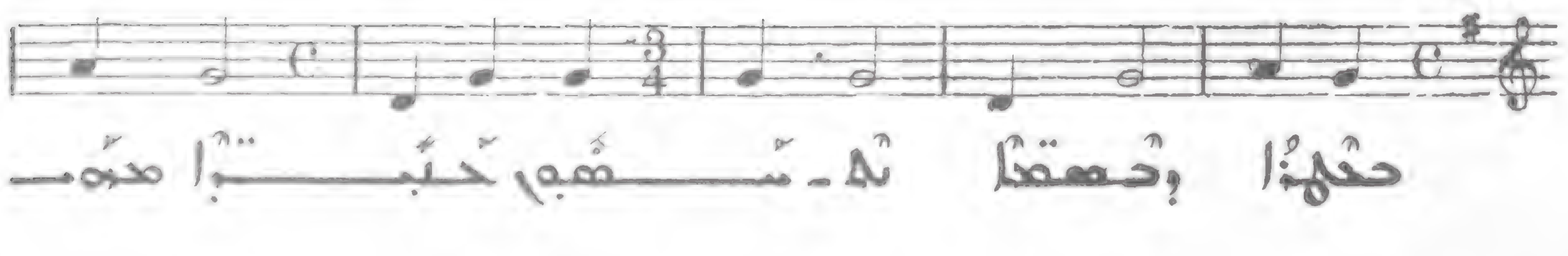
219

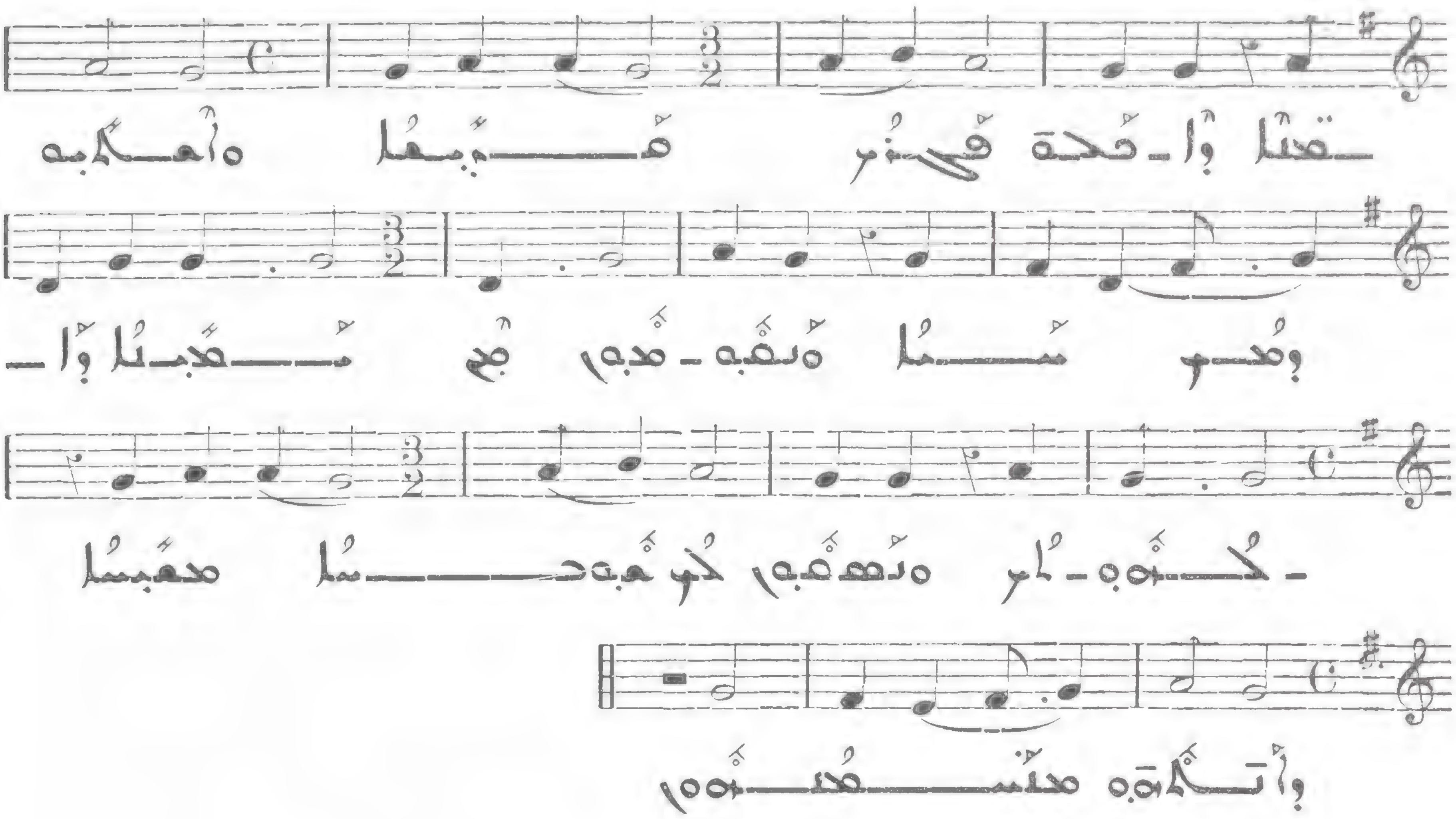
Allegro



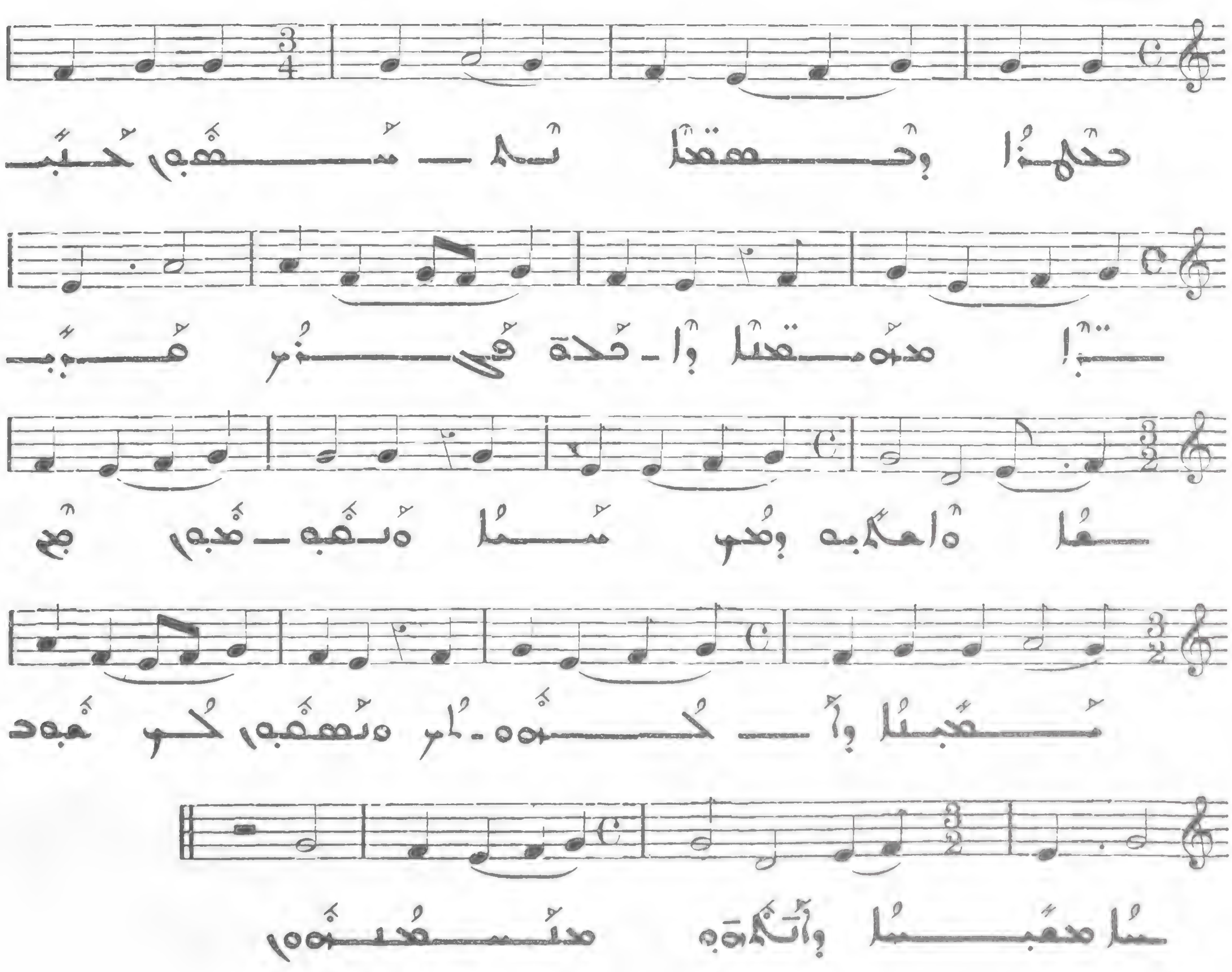
220

Presto





221



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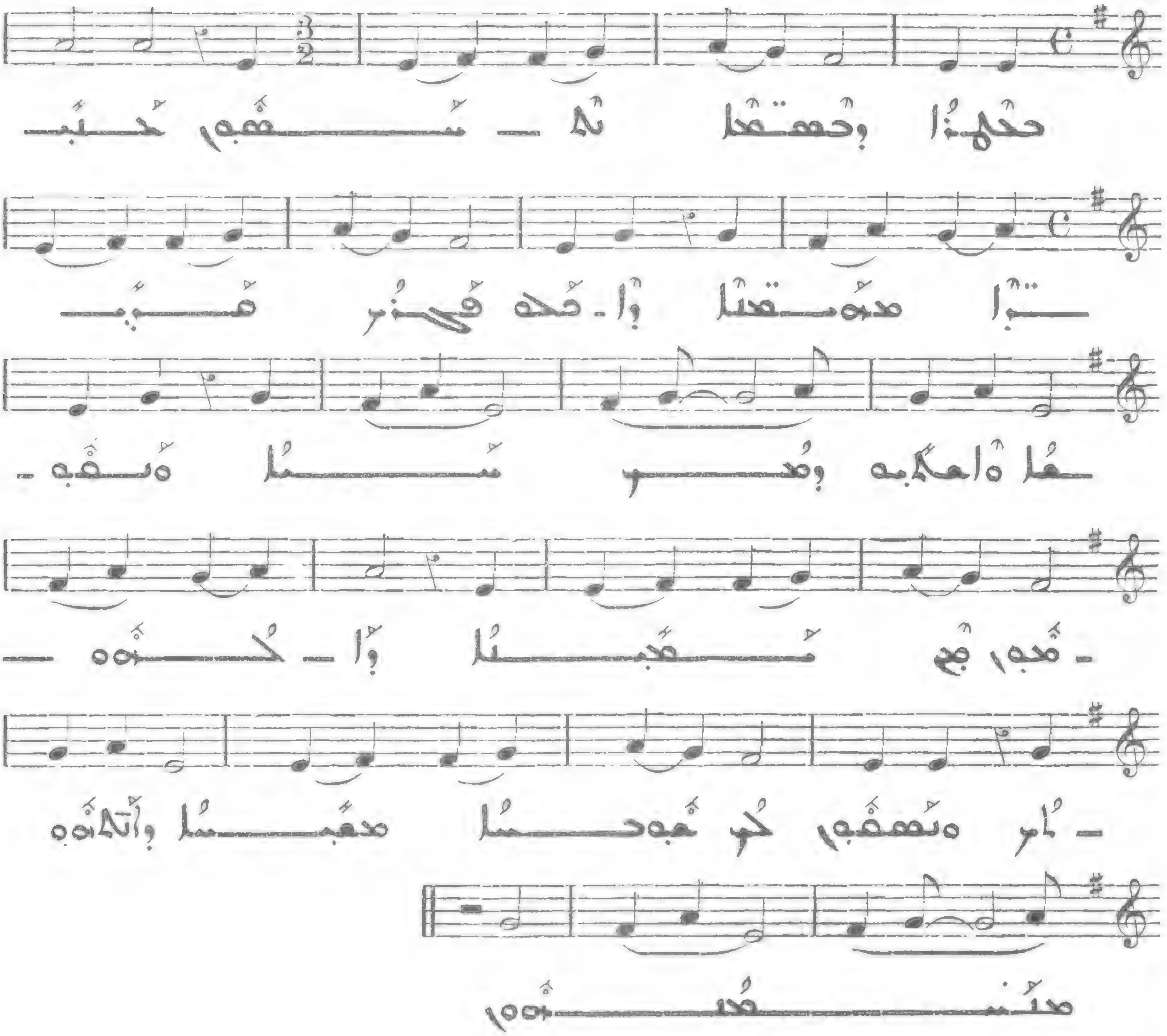
ܐ 222

Presto

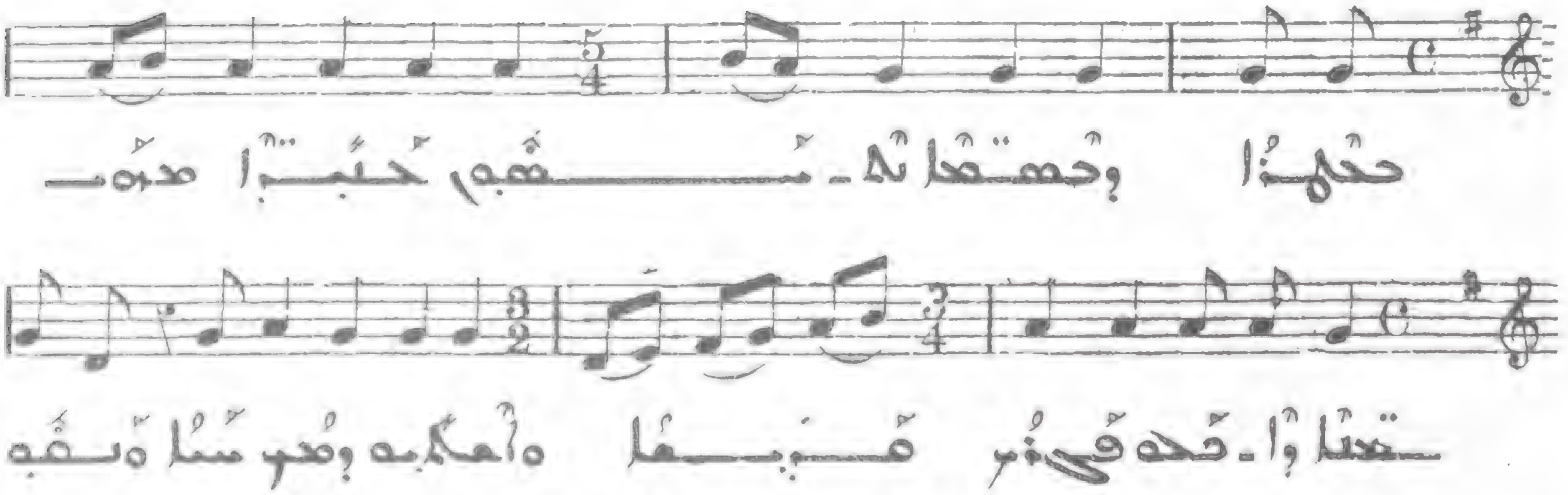
VII

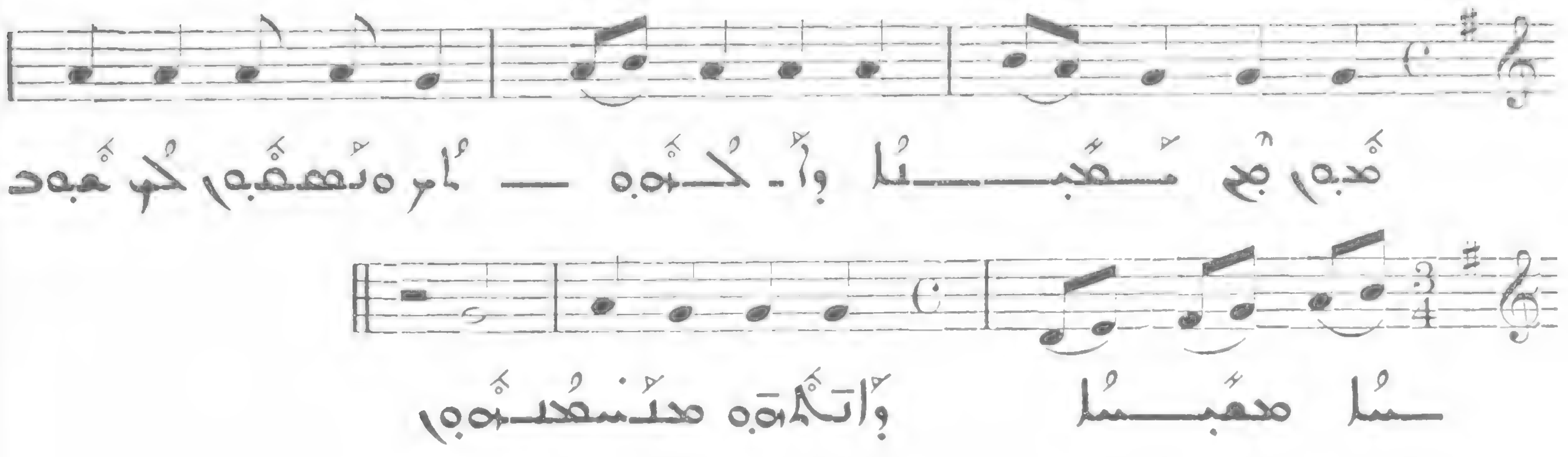


ܒ 223

Allegro

VII





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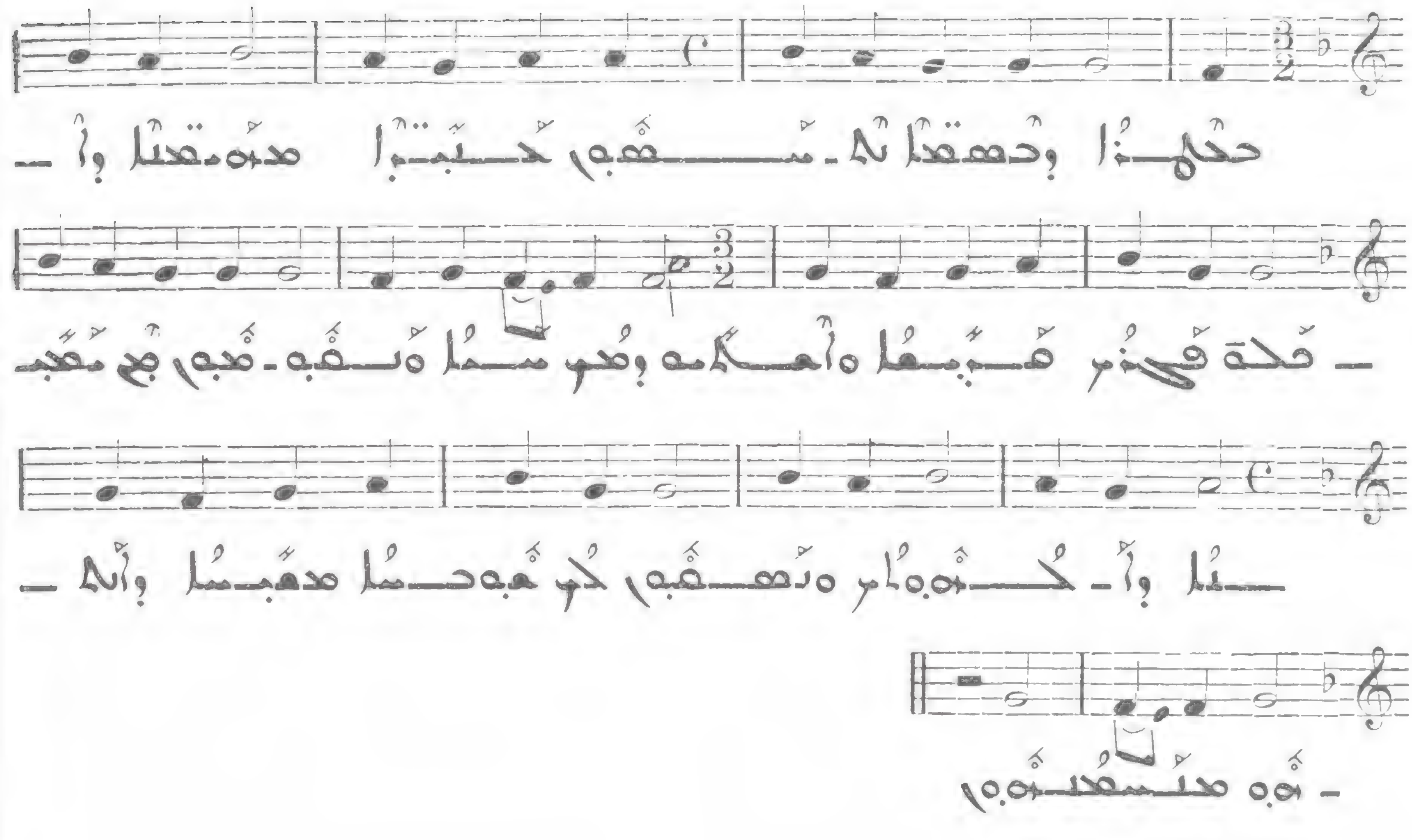
Presto

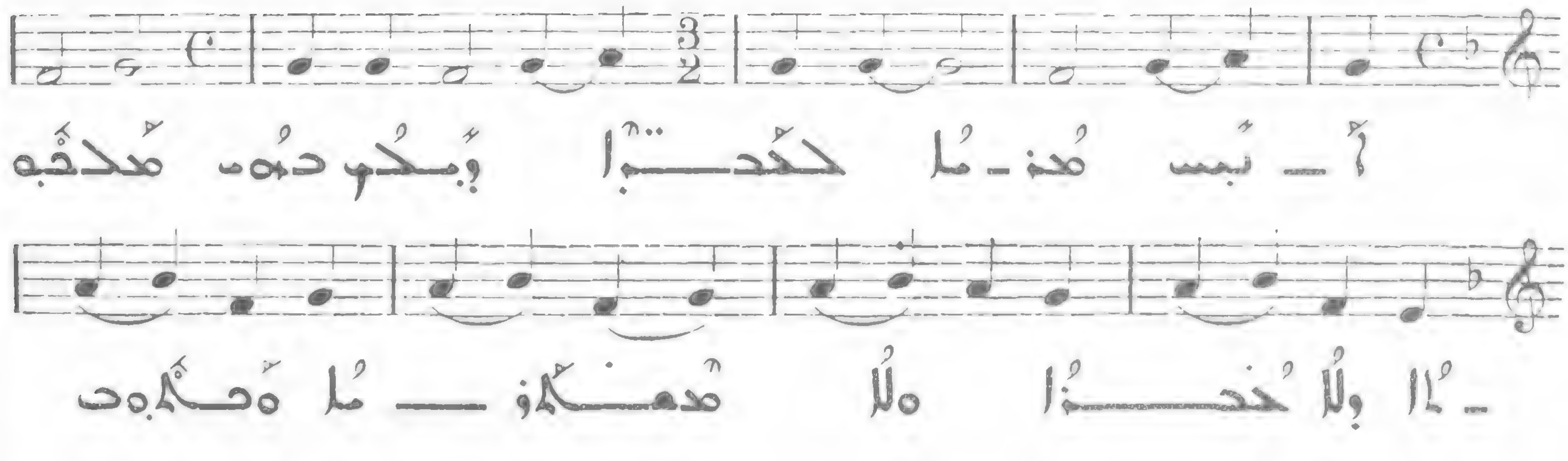
I

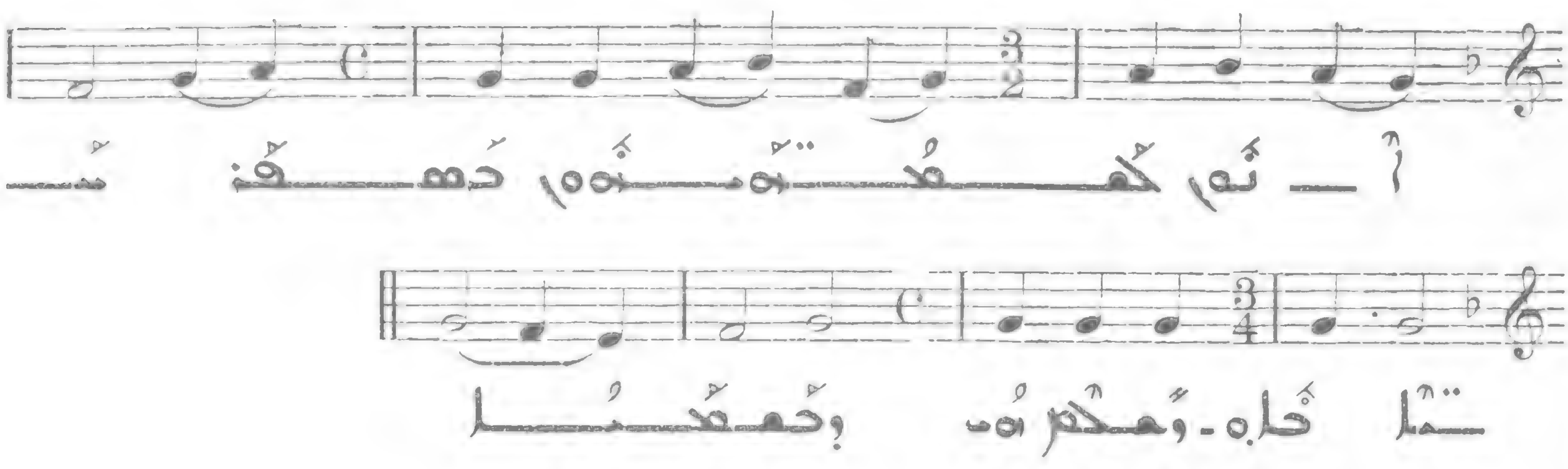


ܩܠܐ ܕܒܥܘܬܐ ܕܡܫܝܚܐ : ܐ 225

Presto

II





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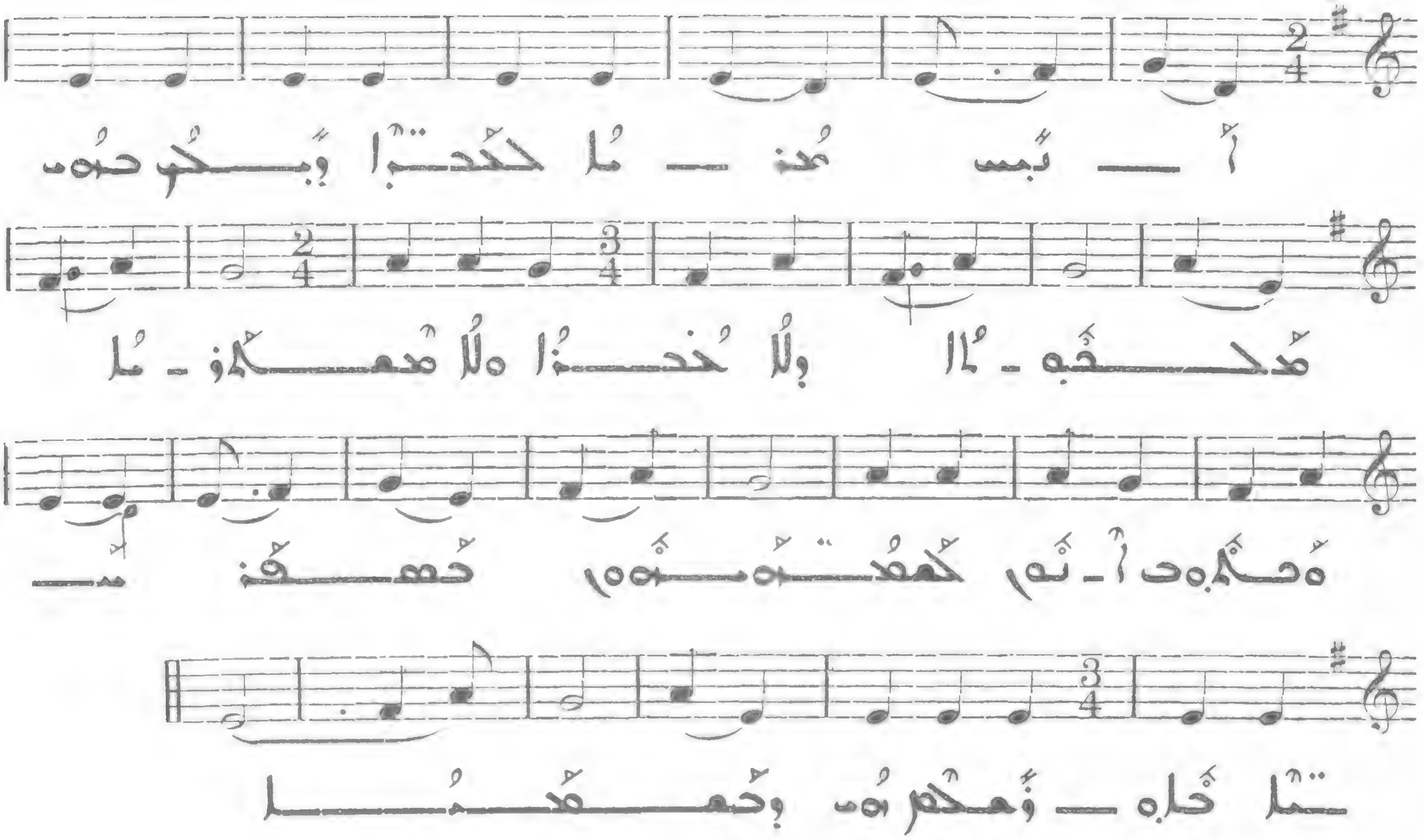
226 Allegro

II



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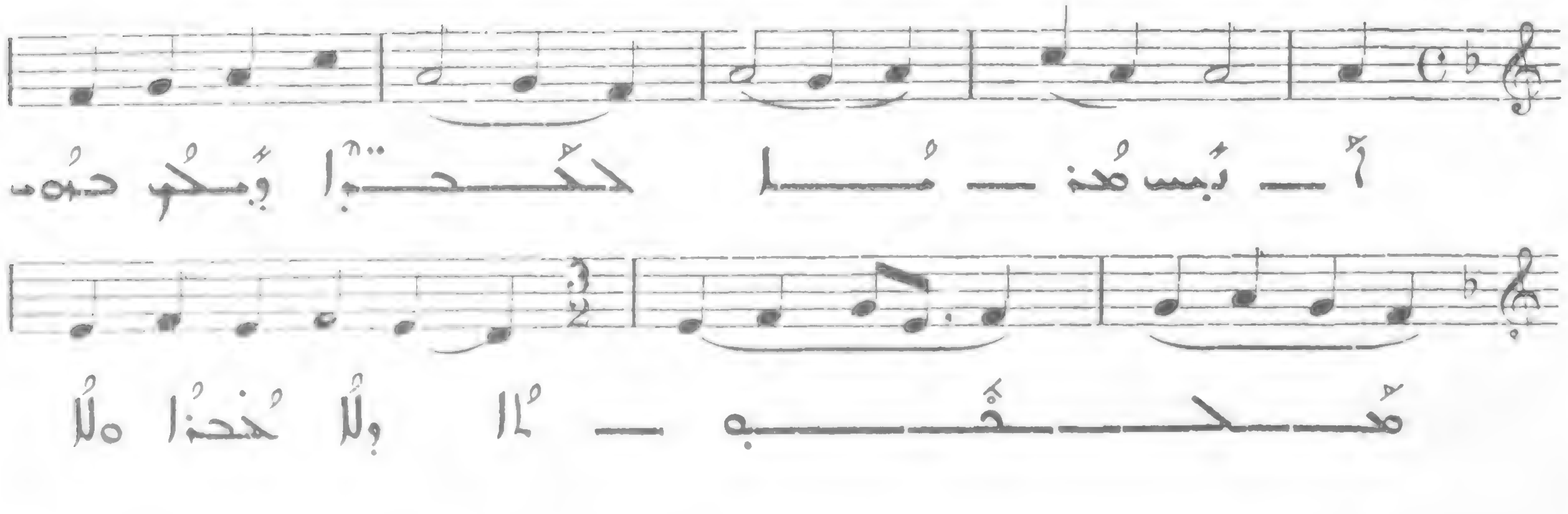
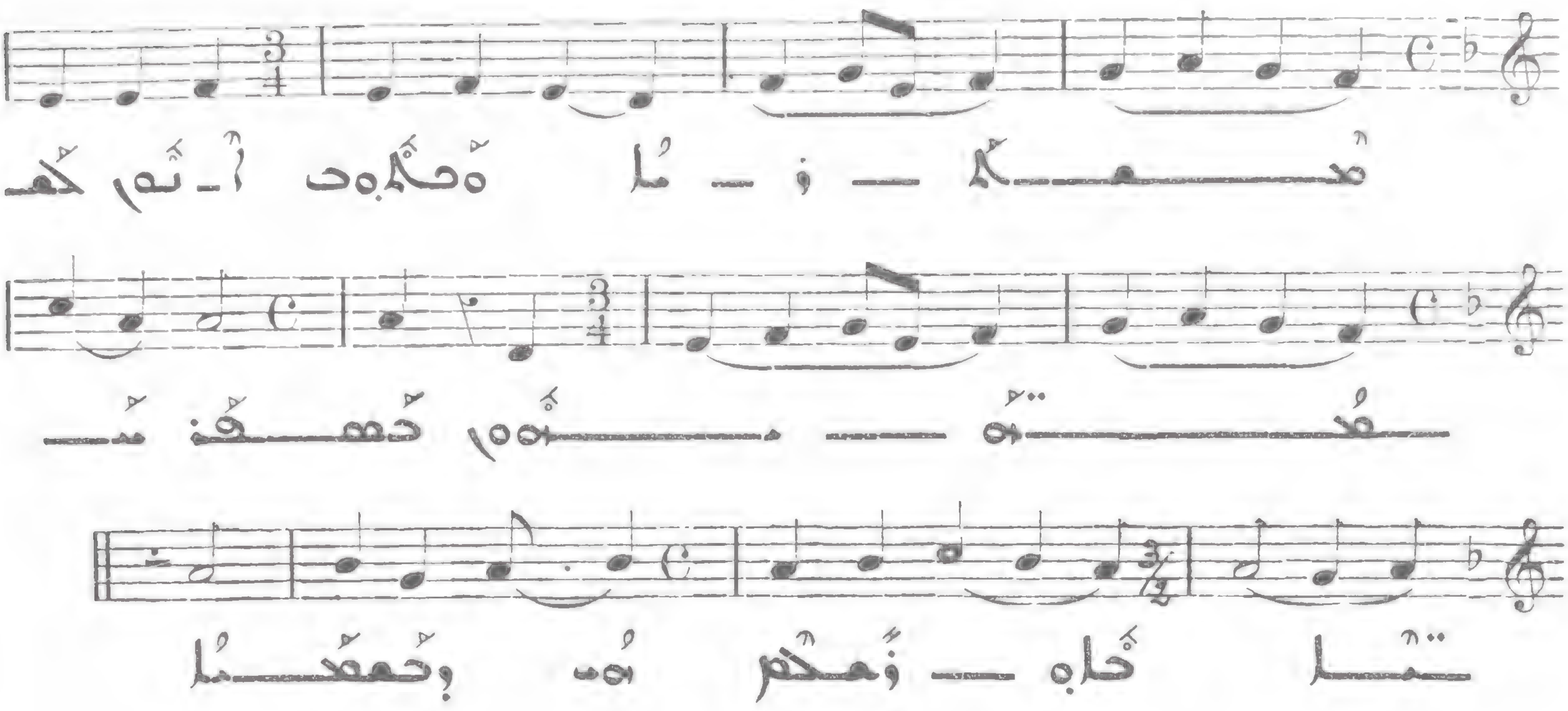
227 All. molto

III





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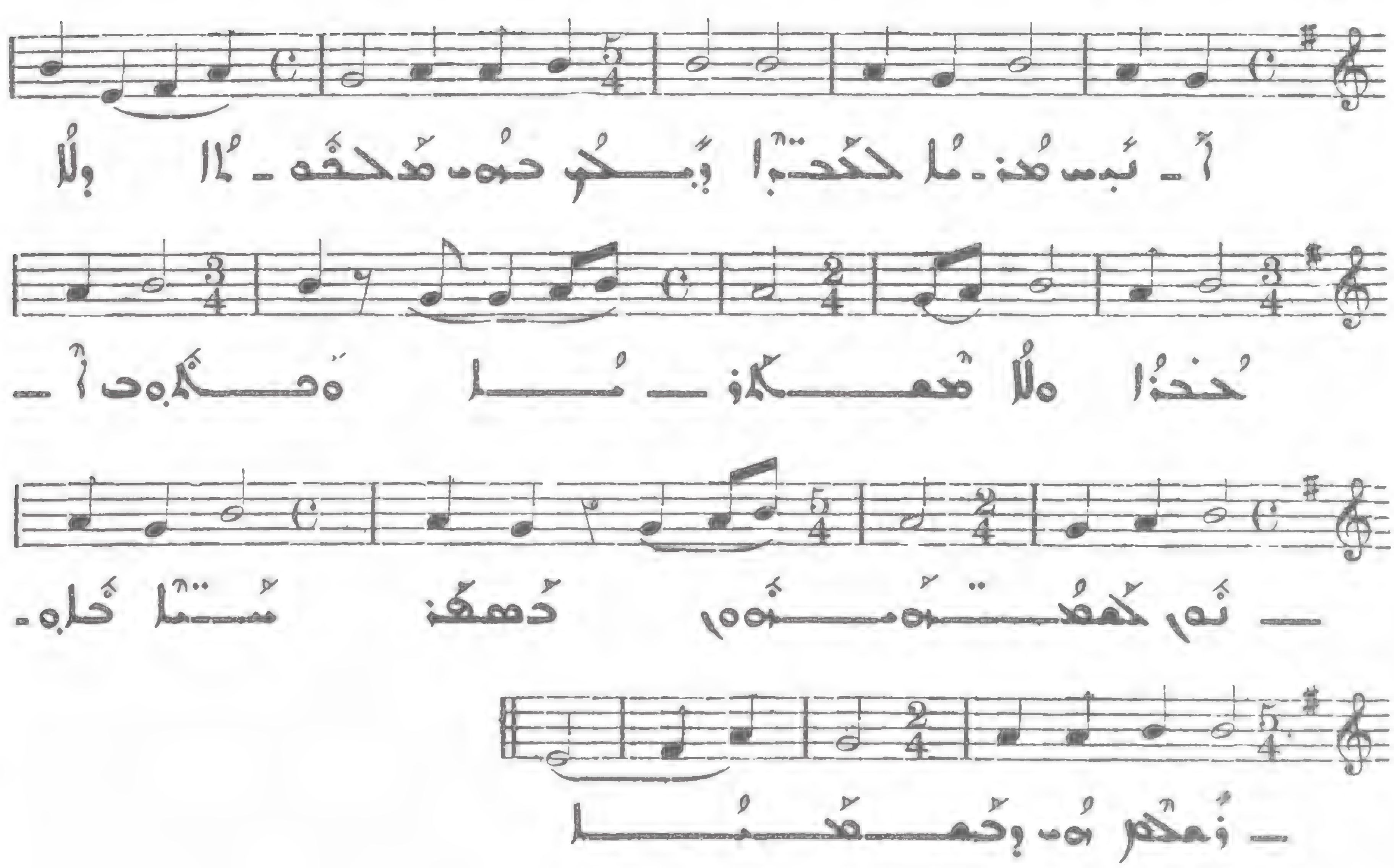
Allegro



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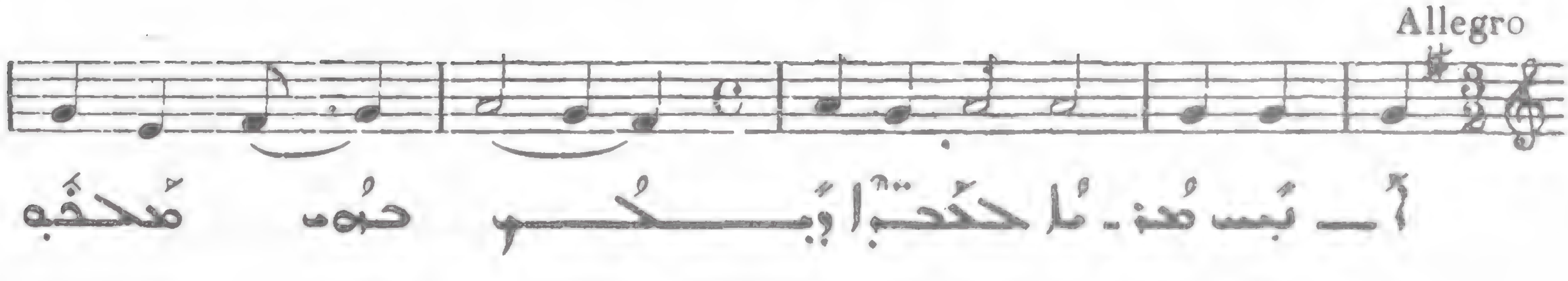
Allegro



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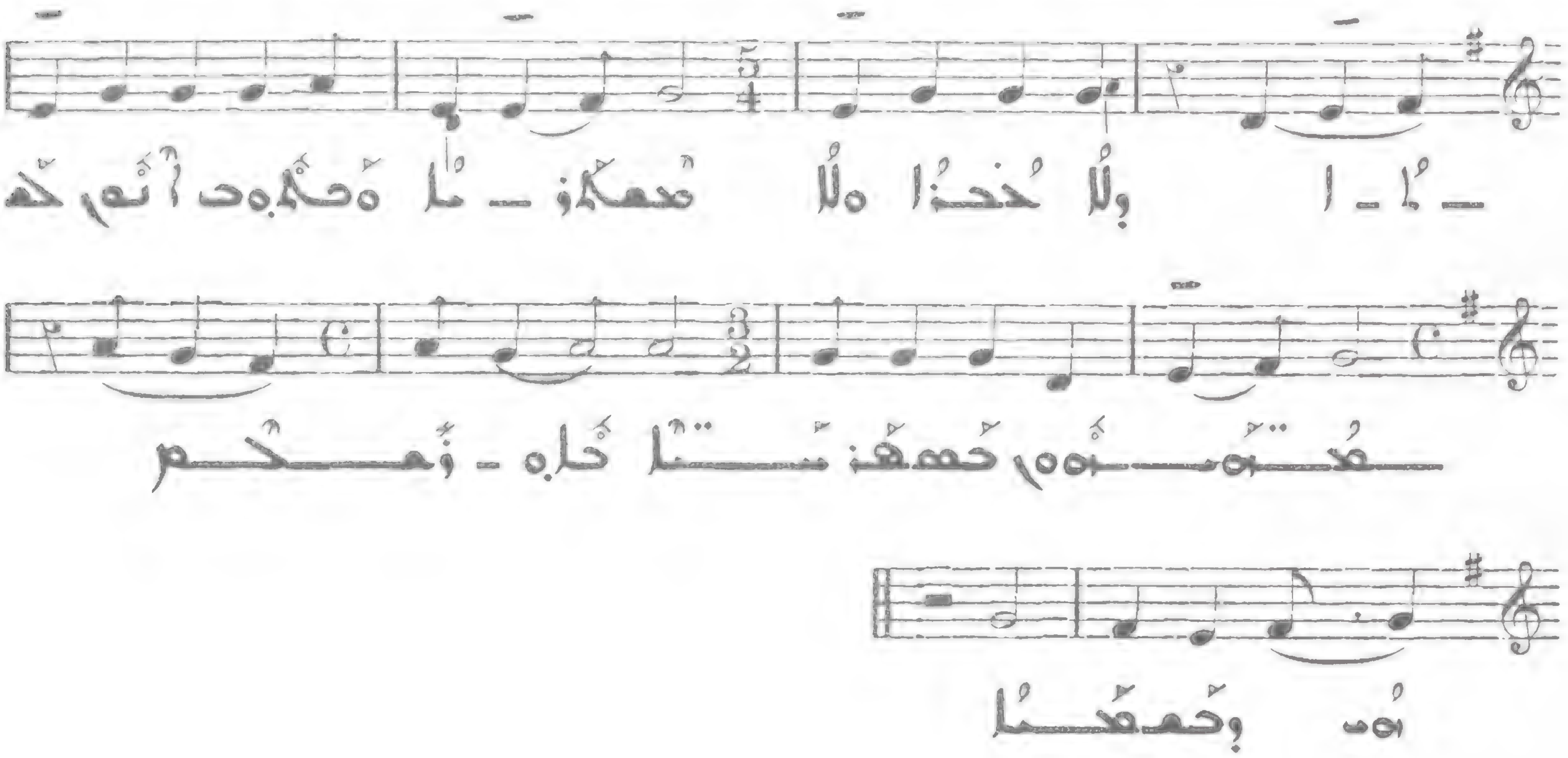

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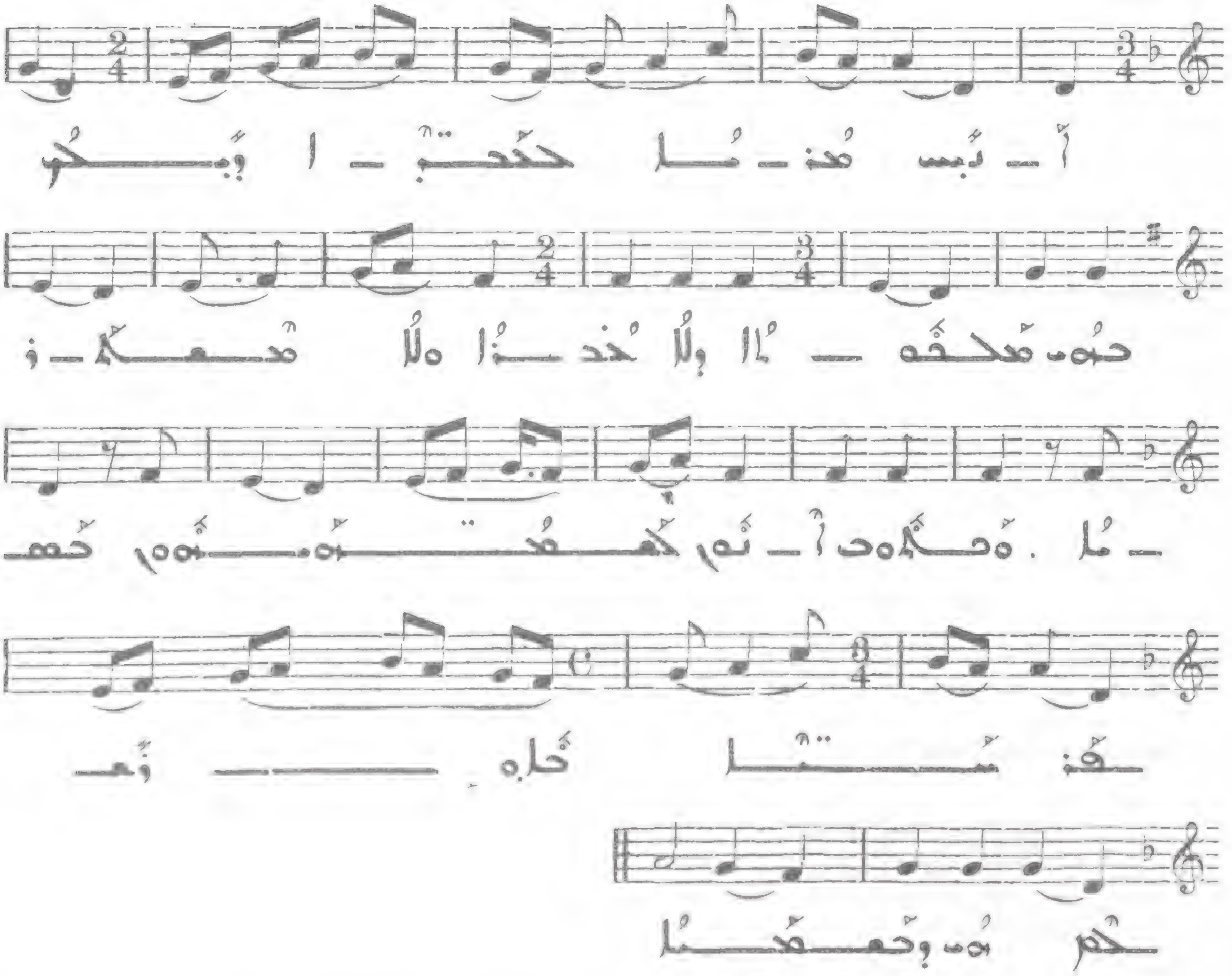
Allegro moderato

VI



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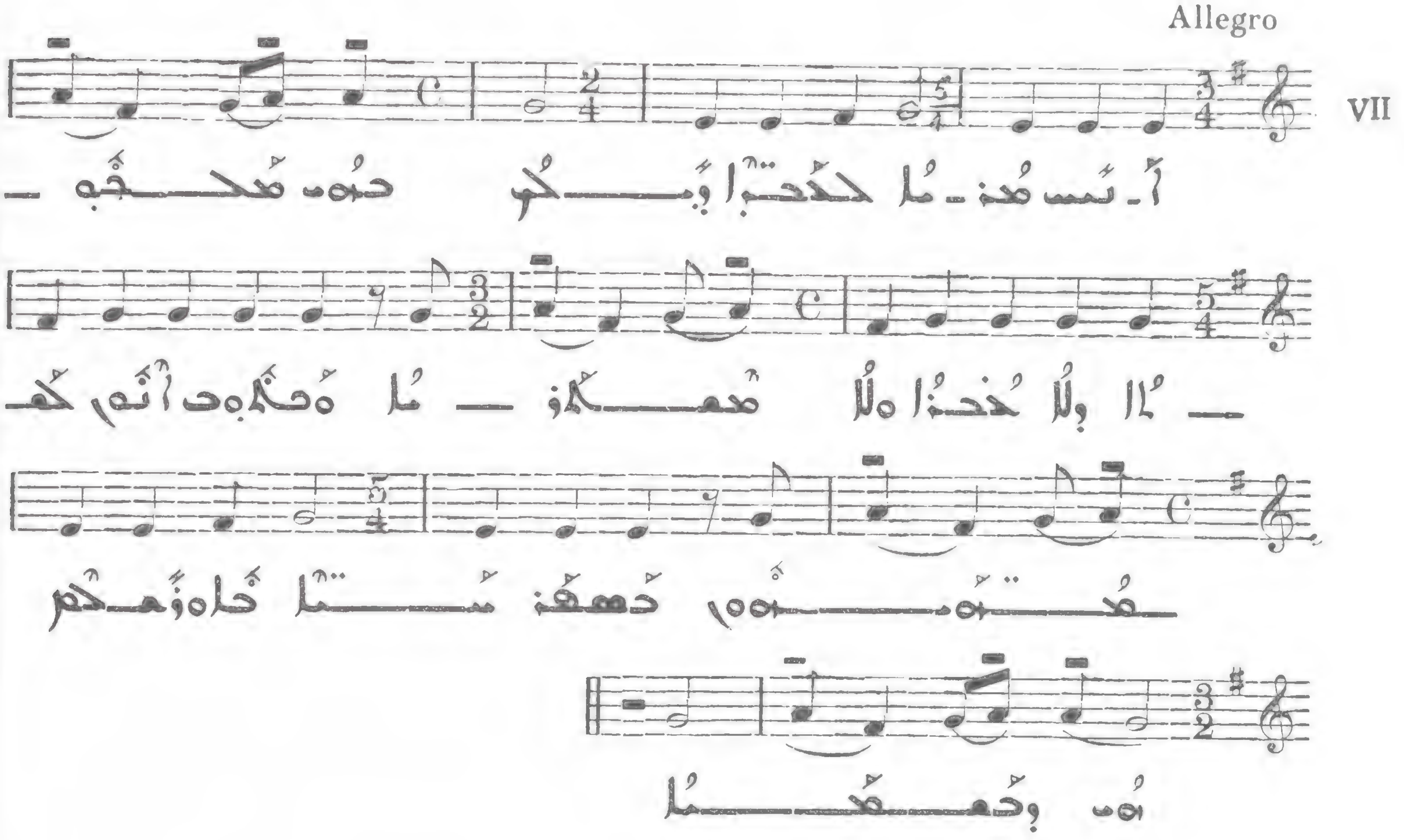

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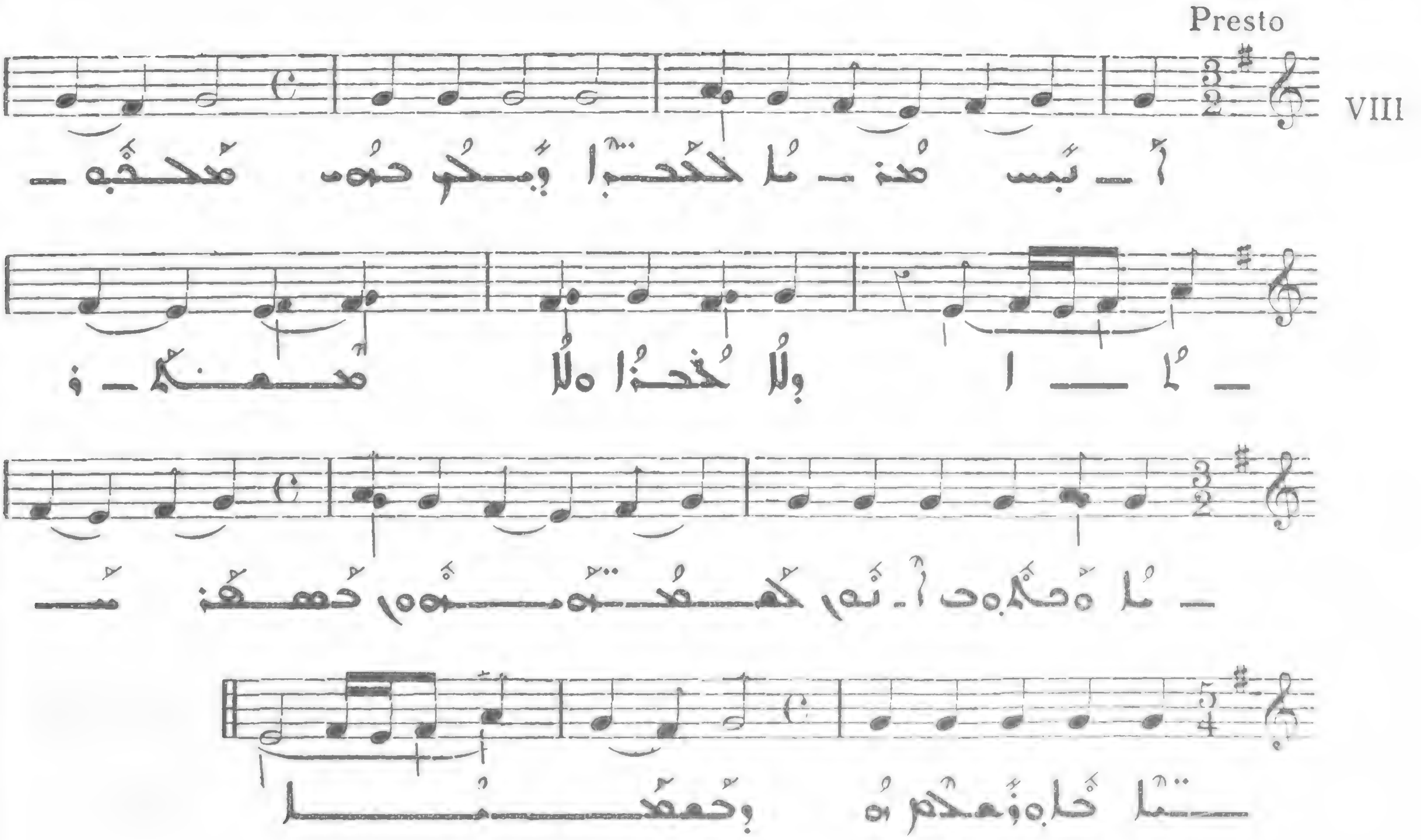
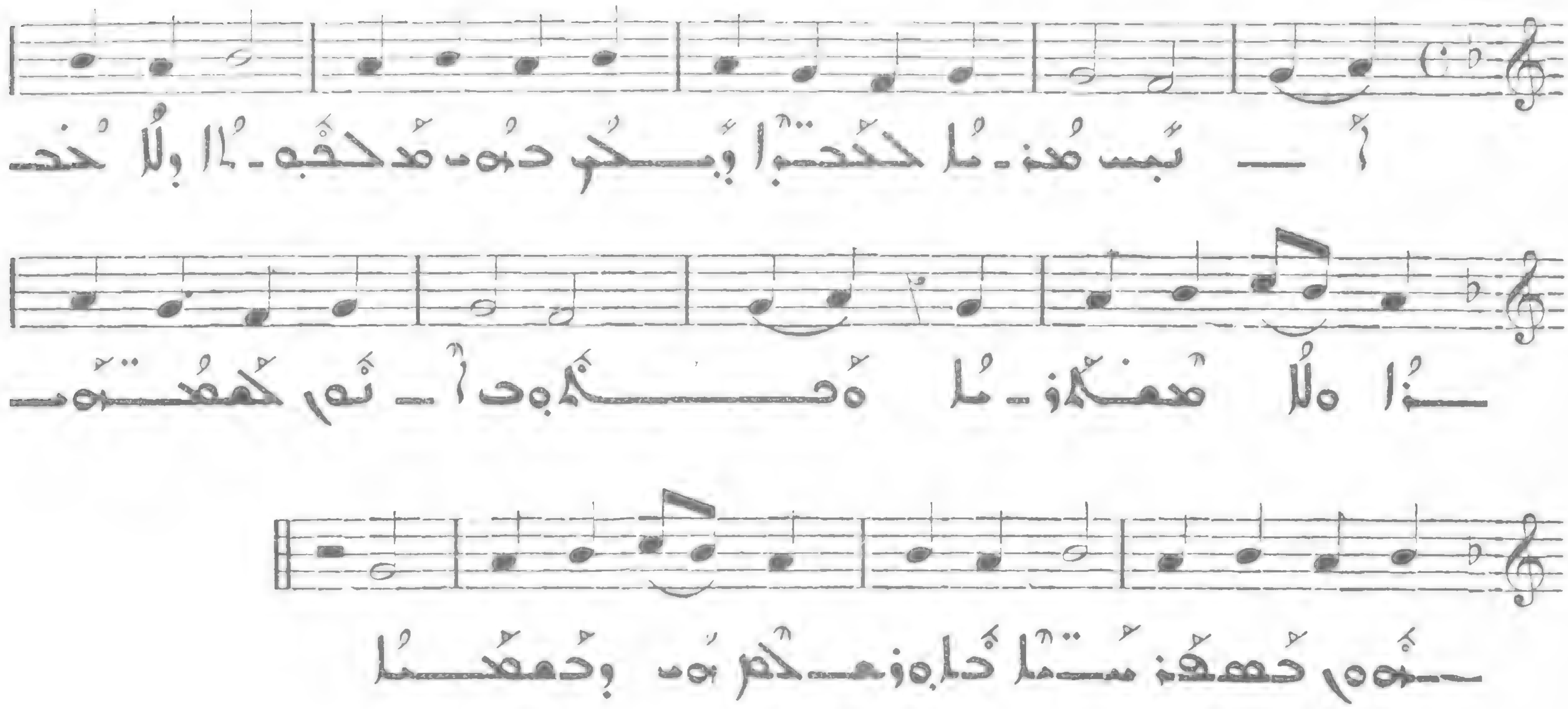


233

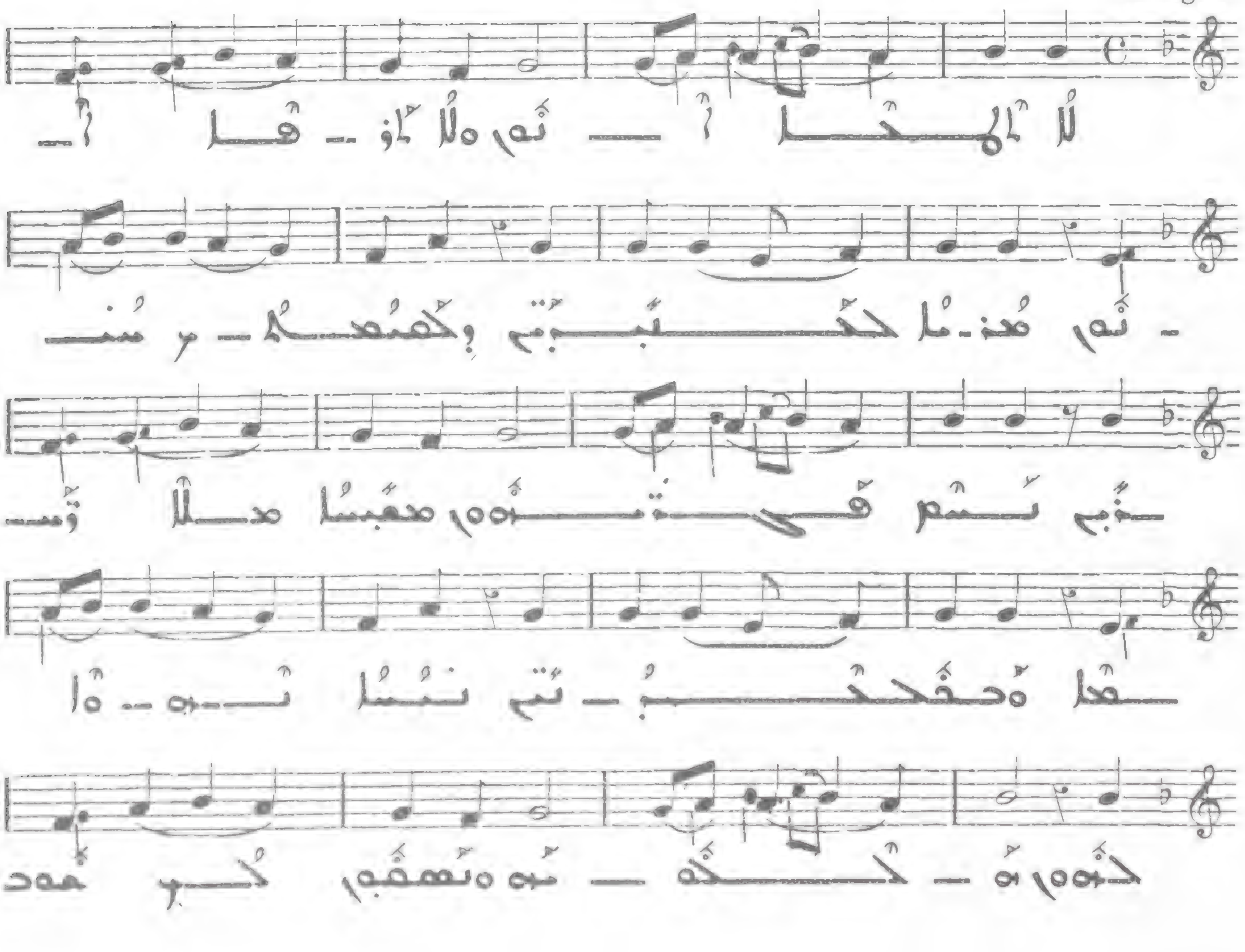
Presto

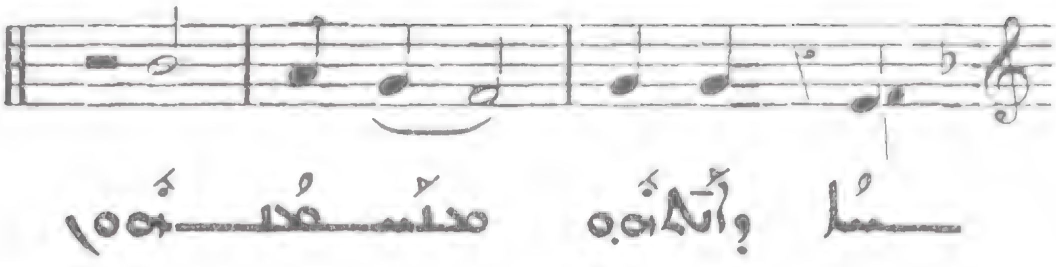


234

Allegro

I





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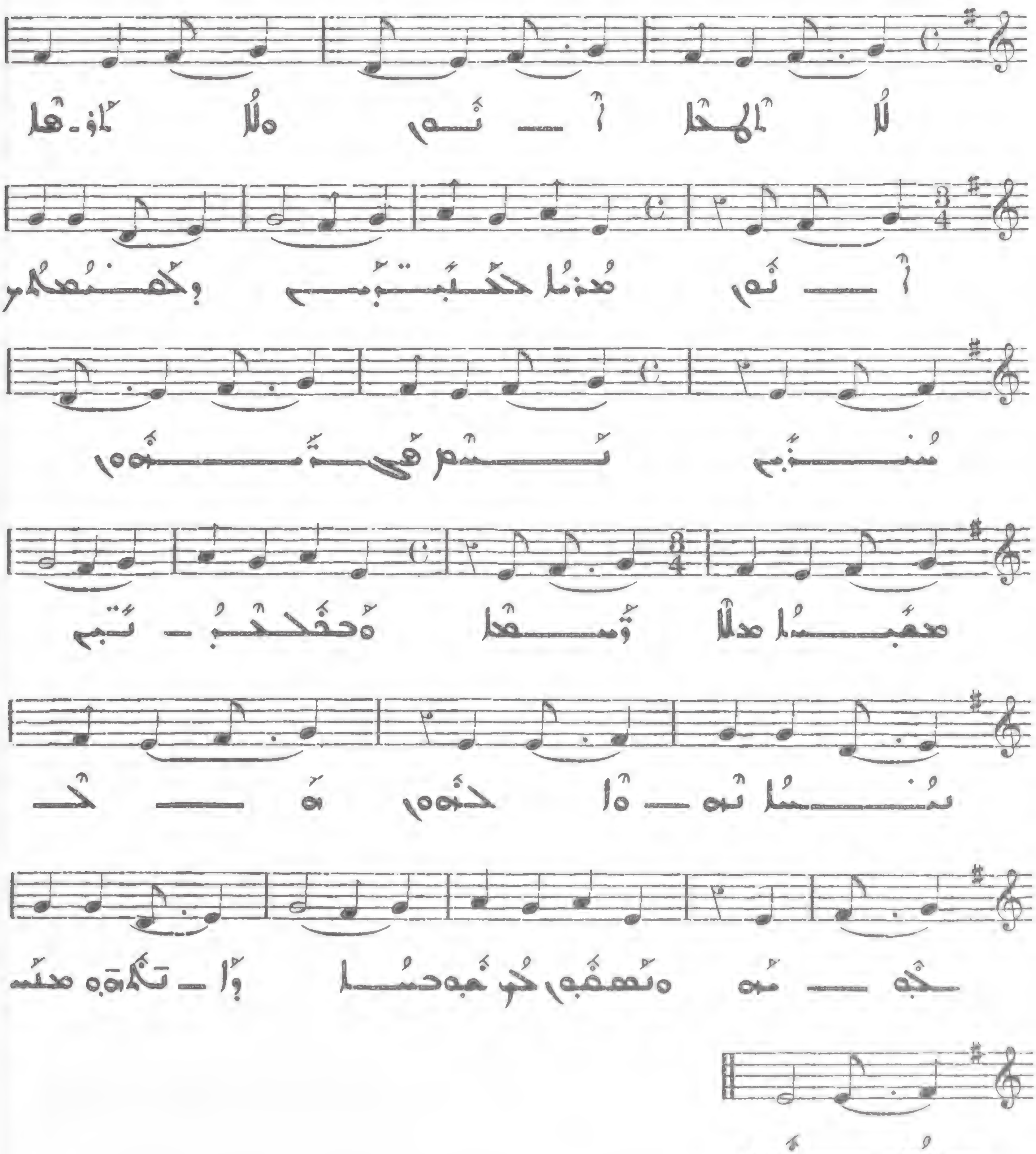
235

Allegro

II



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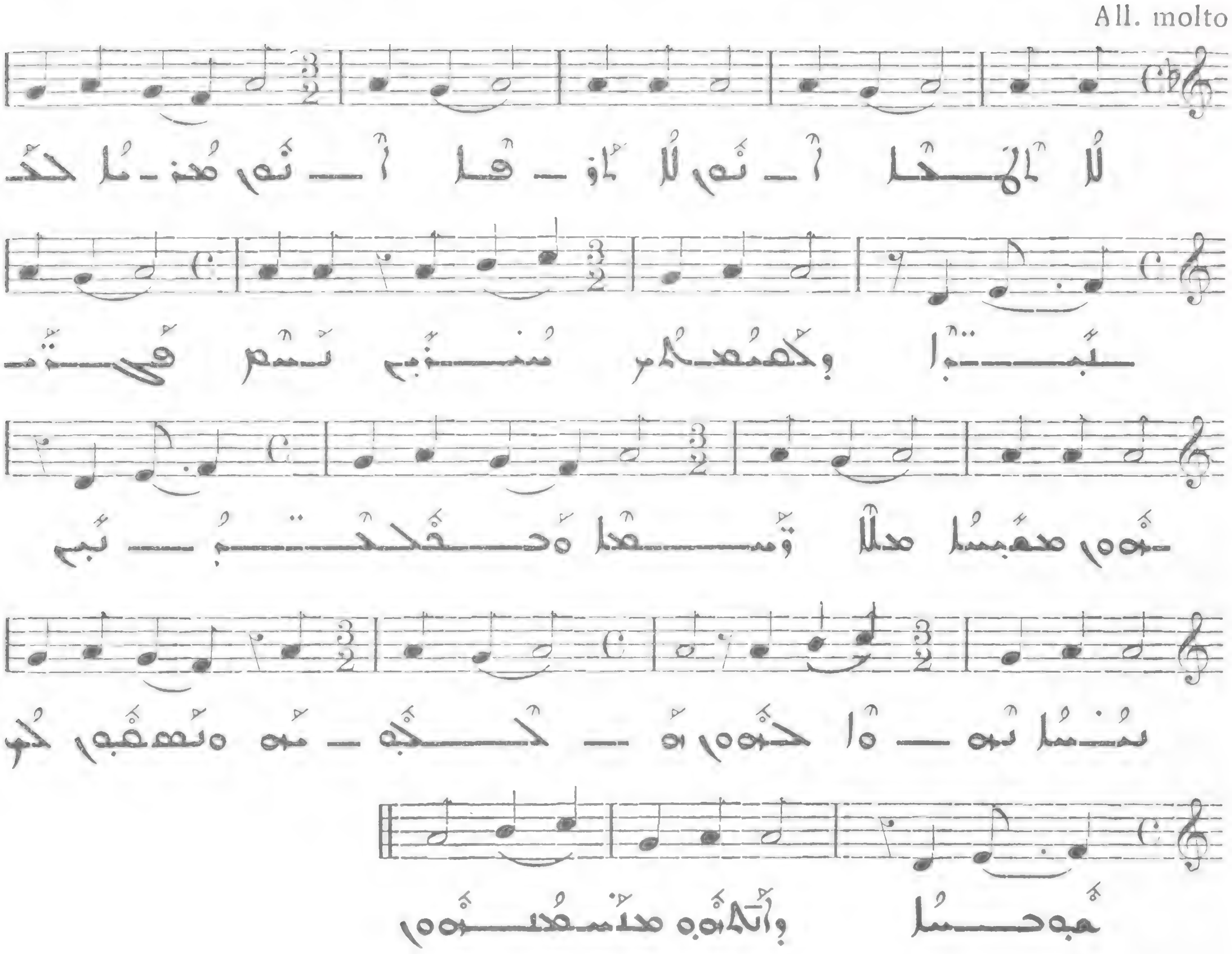

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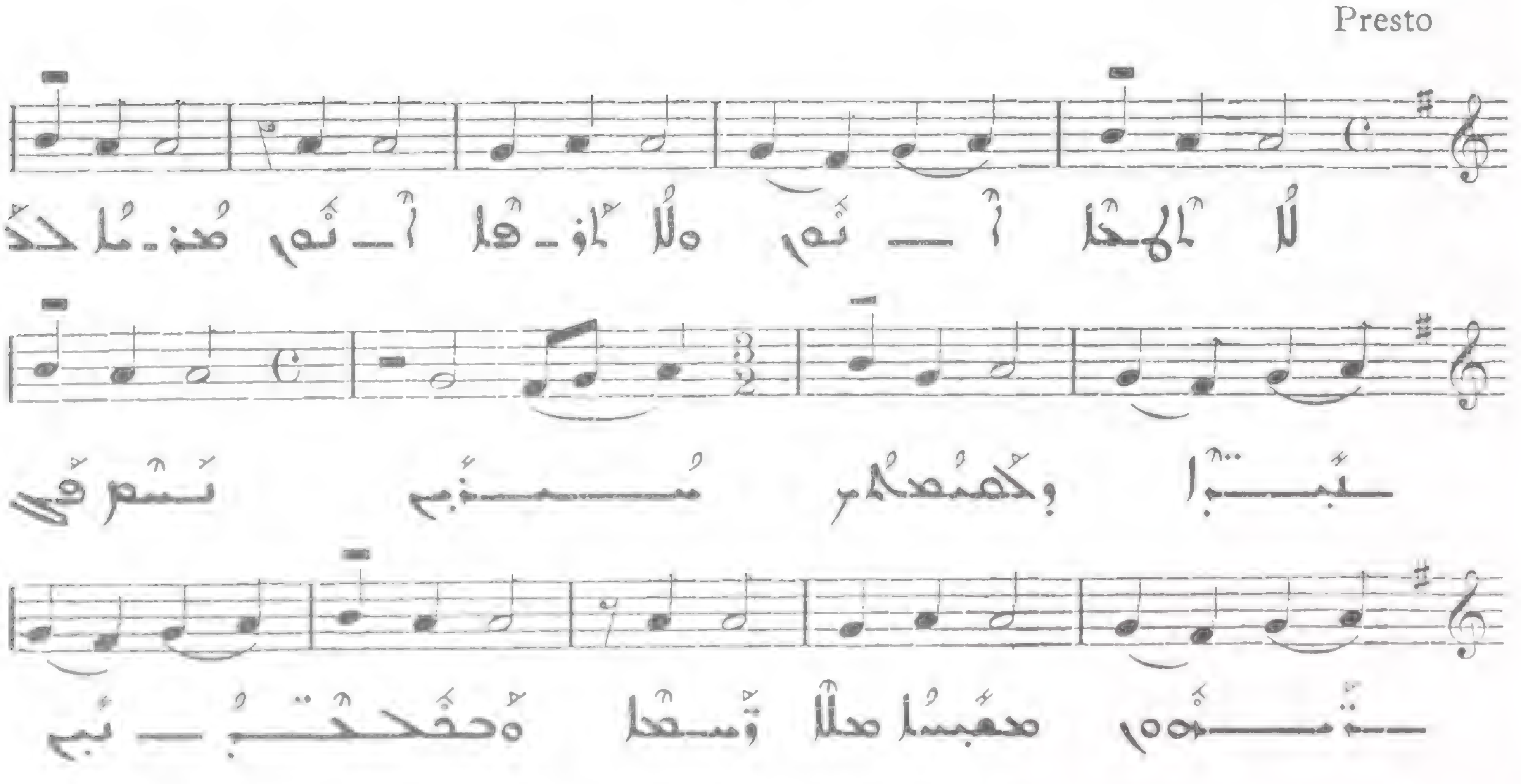

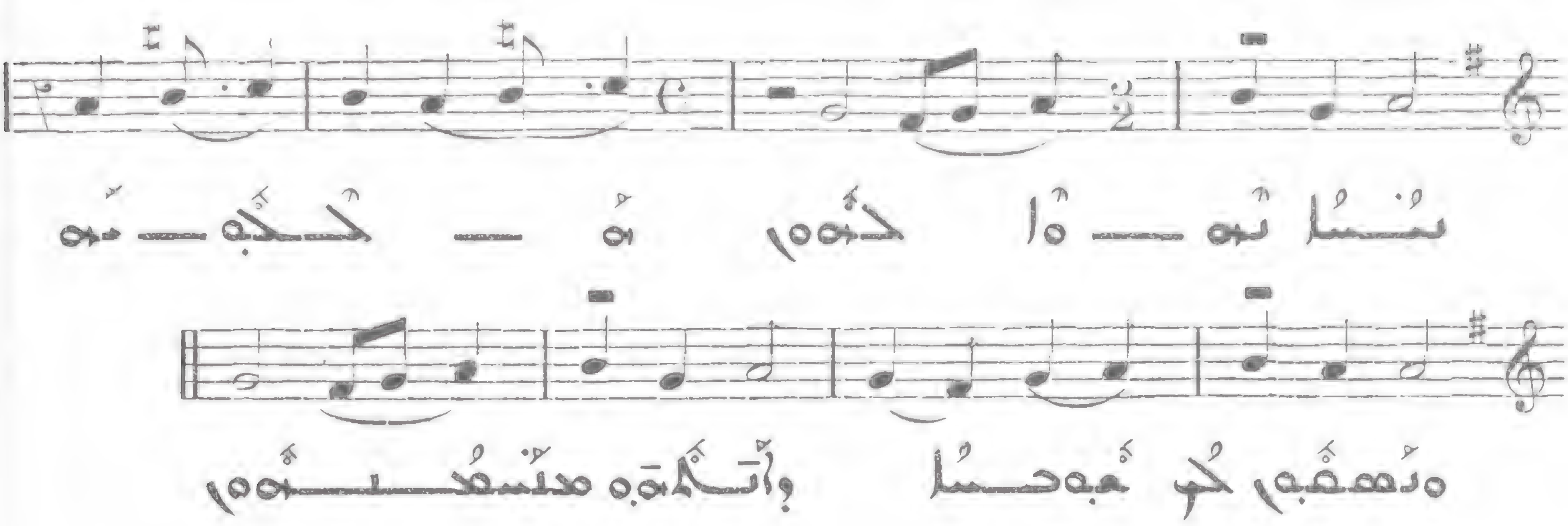

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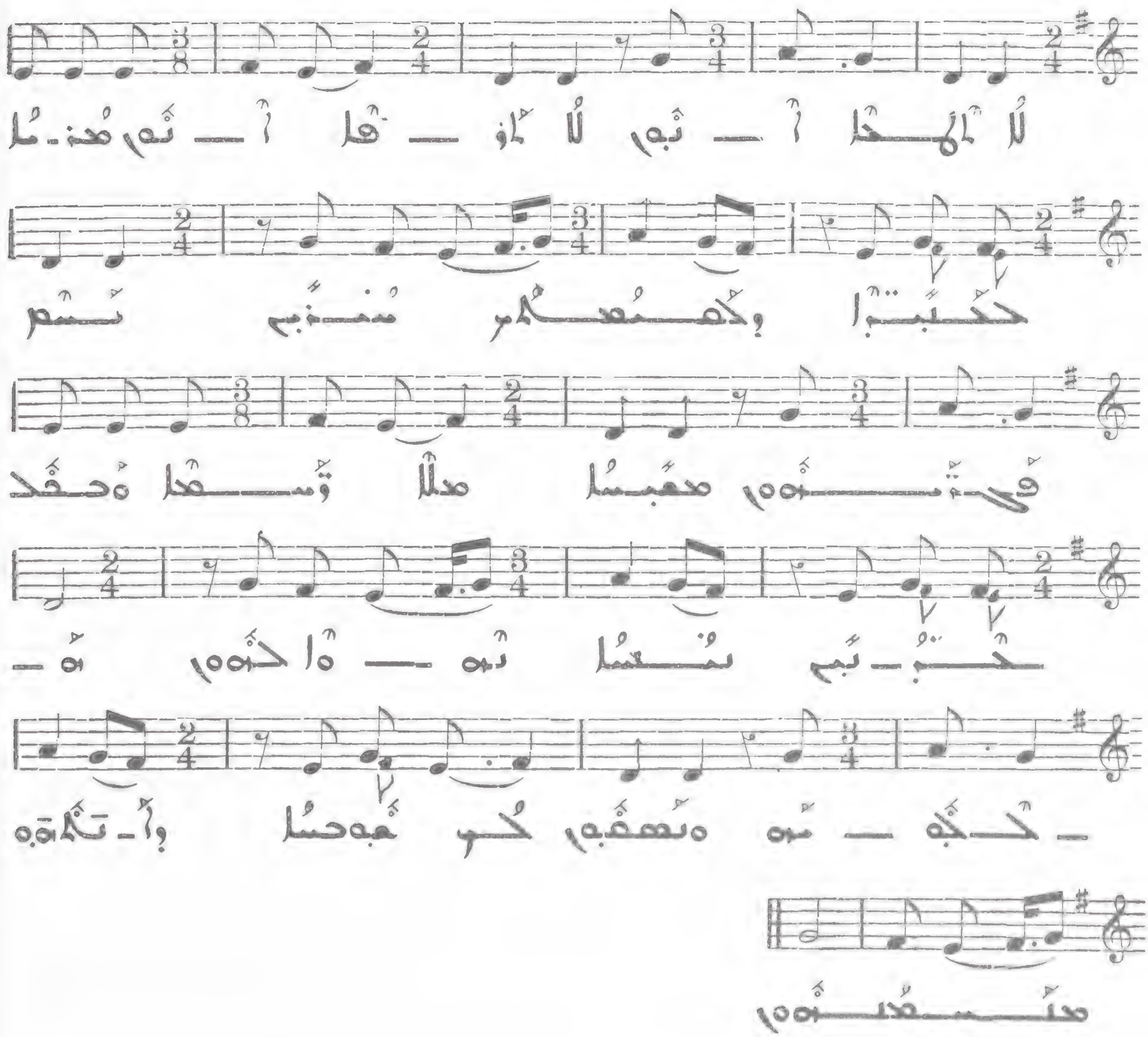
238

Allegro

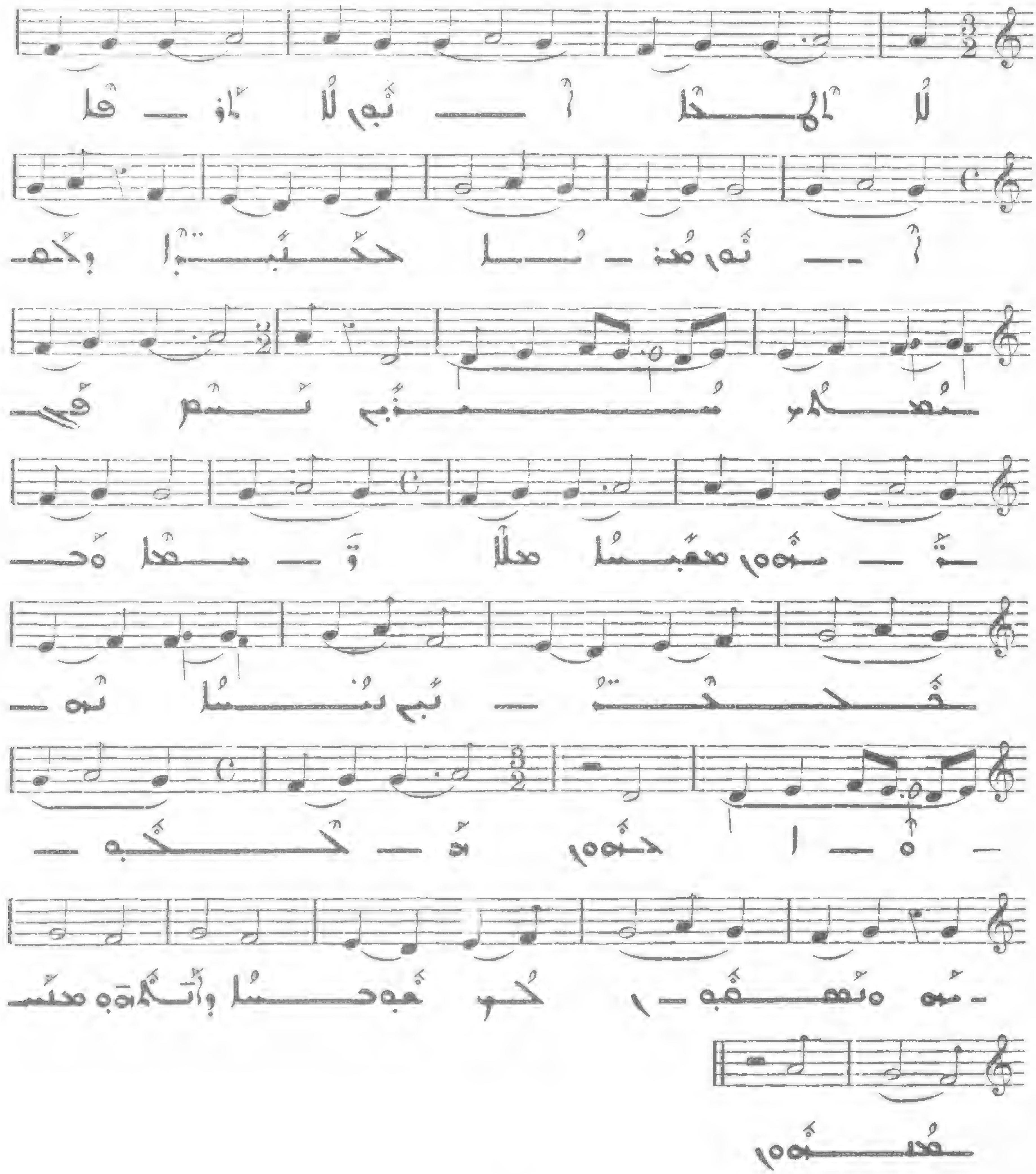
V



ܘ 239

Presto

VI



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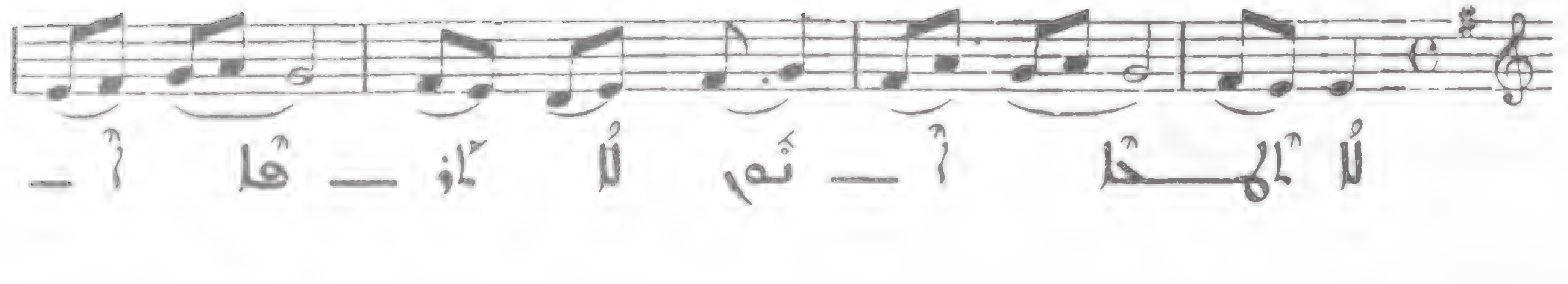
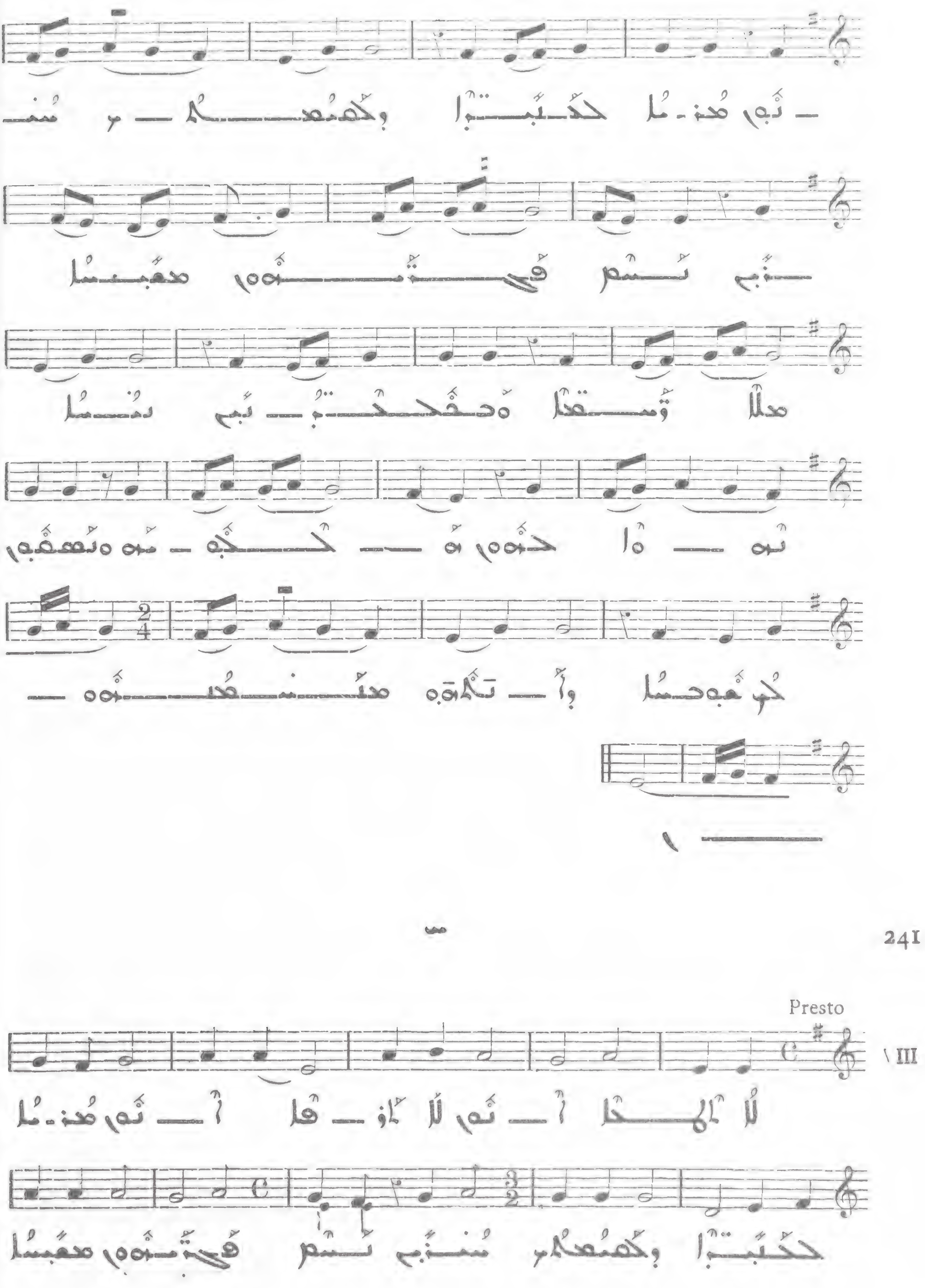
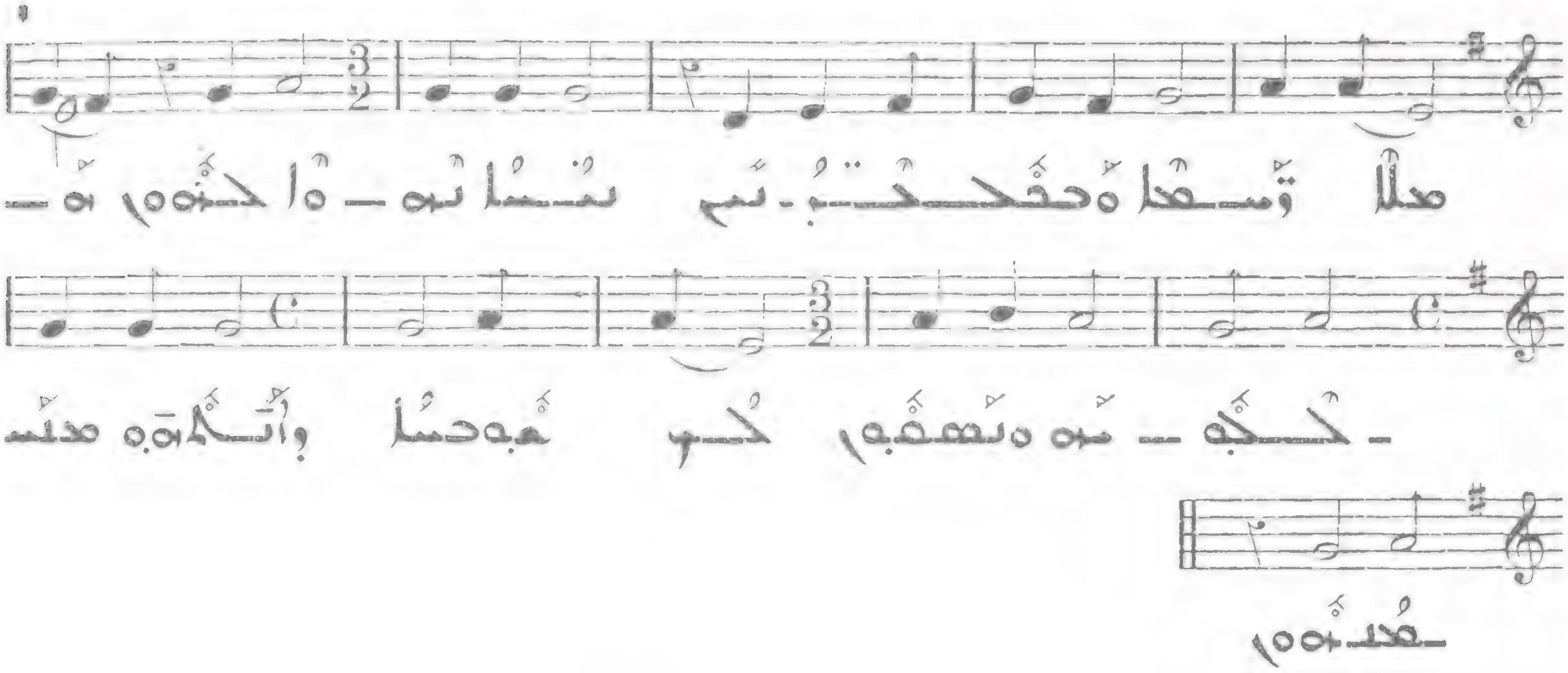
Allegro

VII



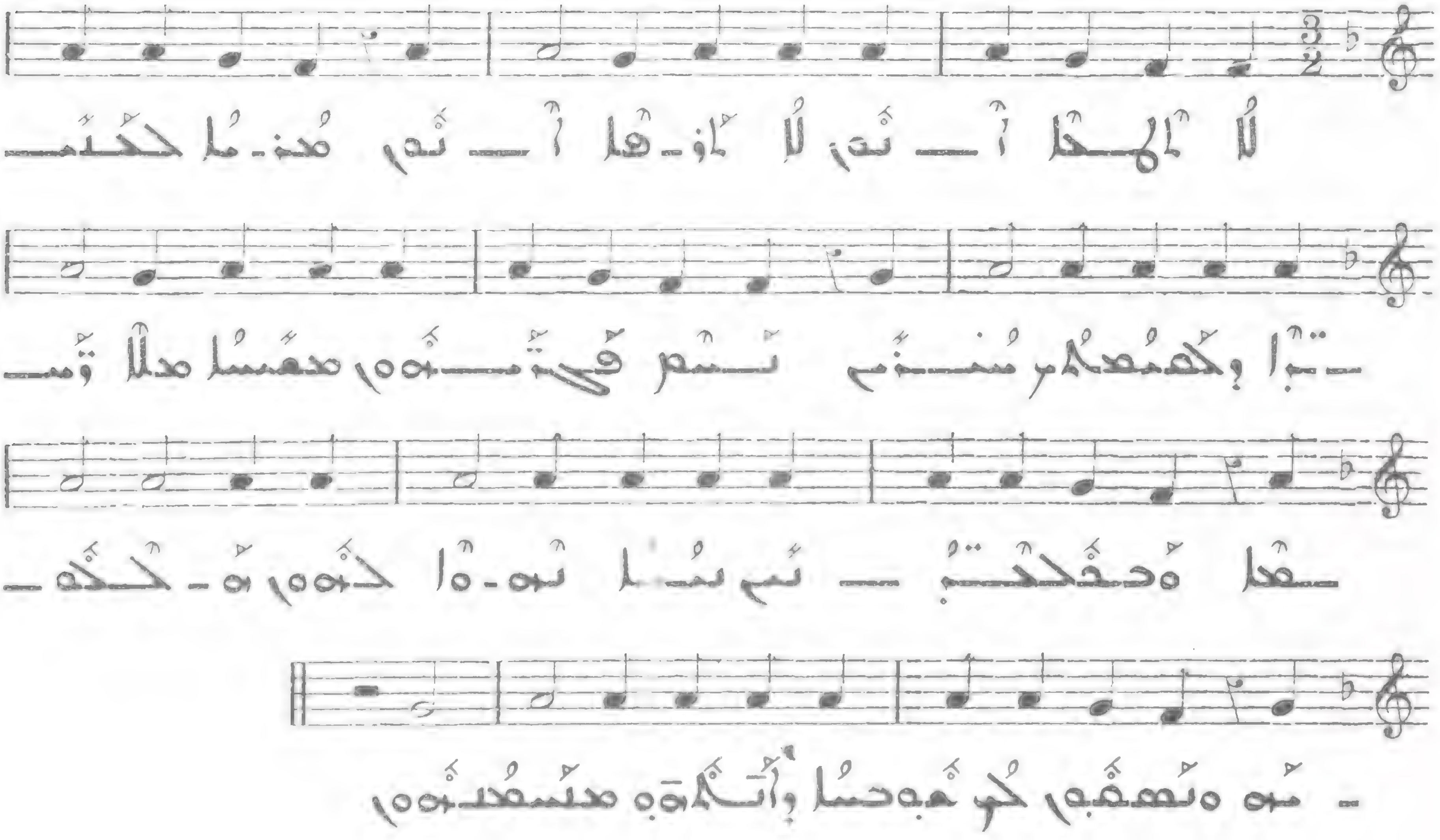

241
Presto
VIII



ܕܒܫܡܝܐ ܕܢܚܘ 242

All. molto

VII



ܩܠܐ ܕܟܠܗ̇ ܫܢܬܐ : ܐ 243

Presto

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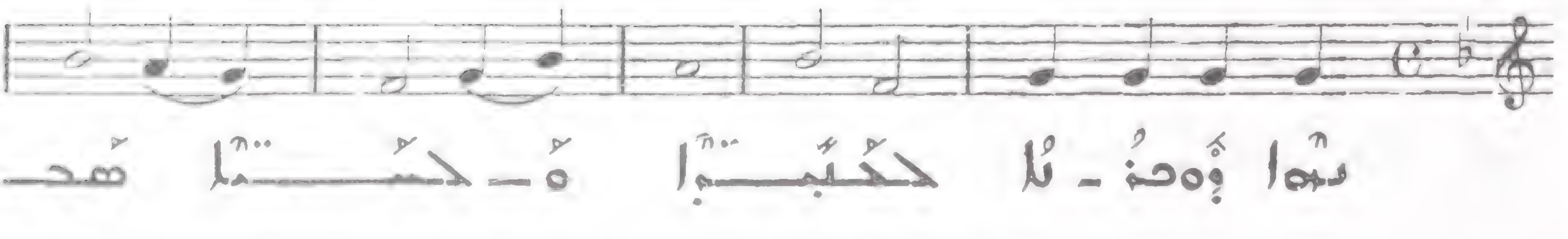

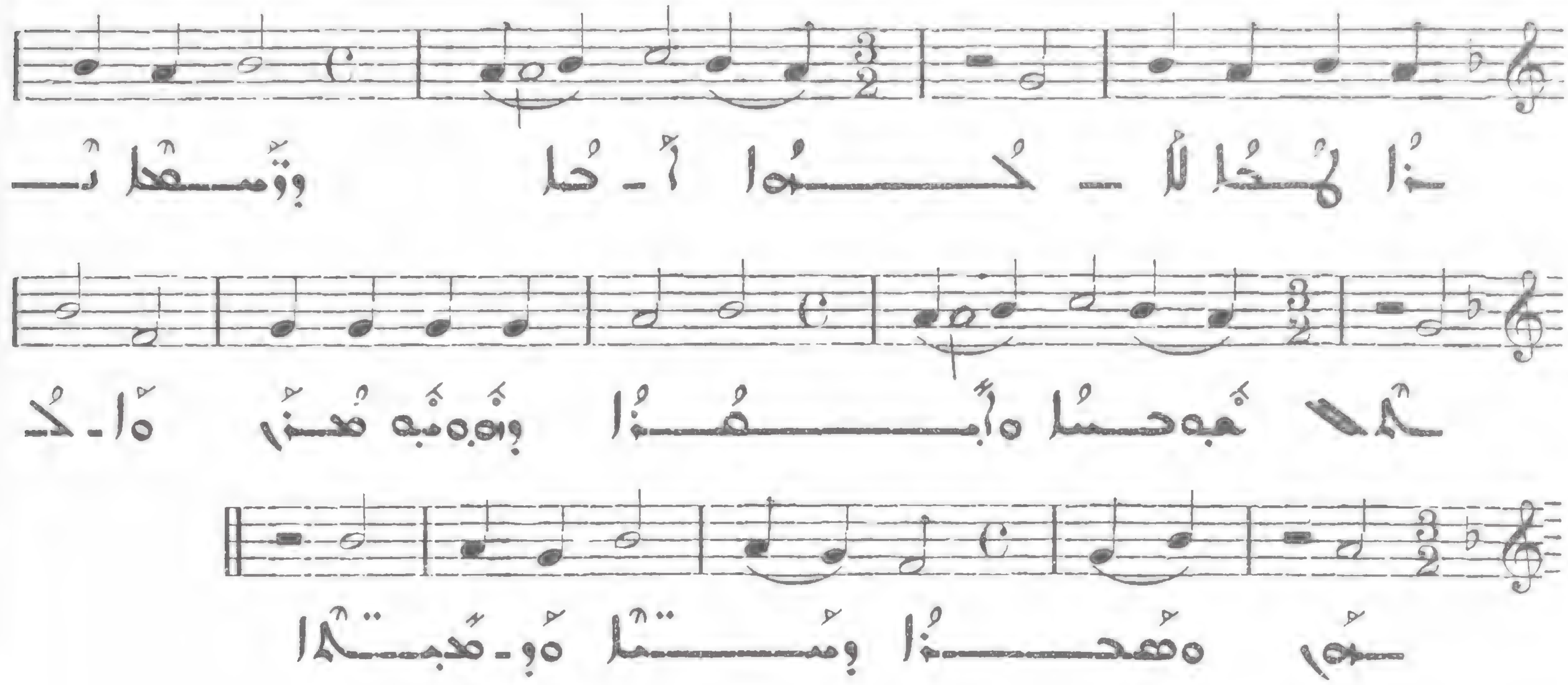

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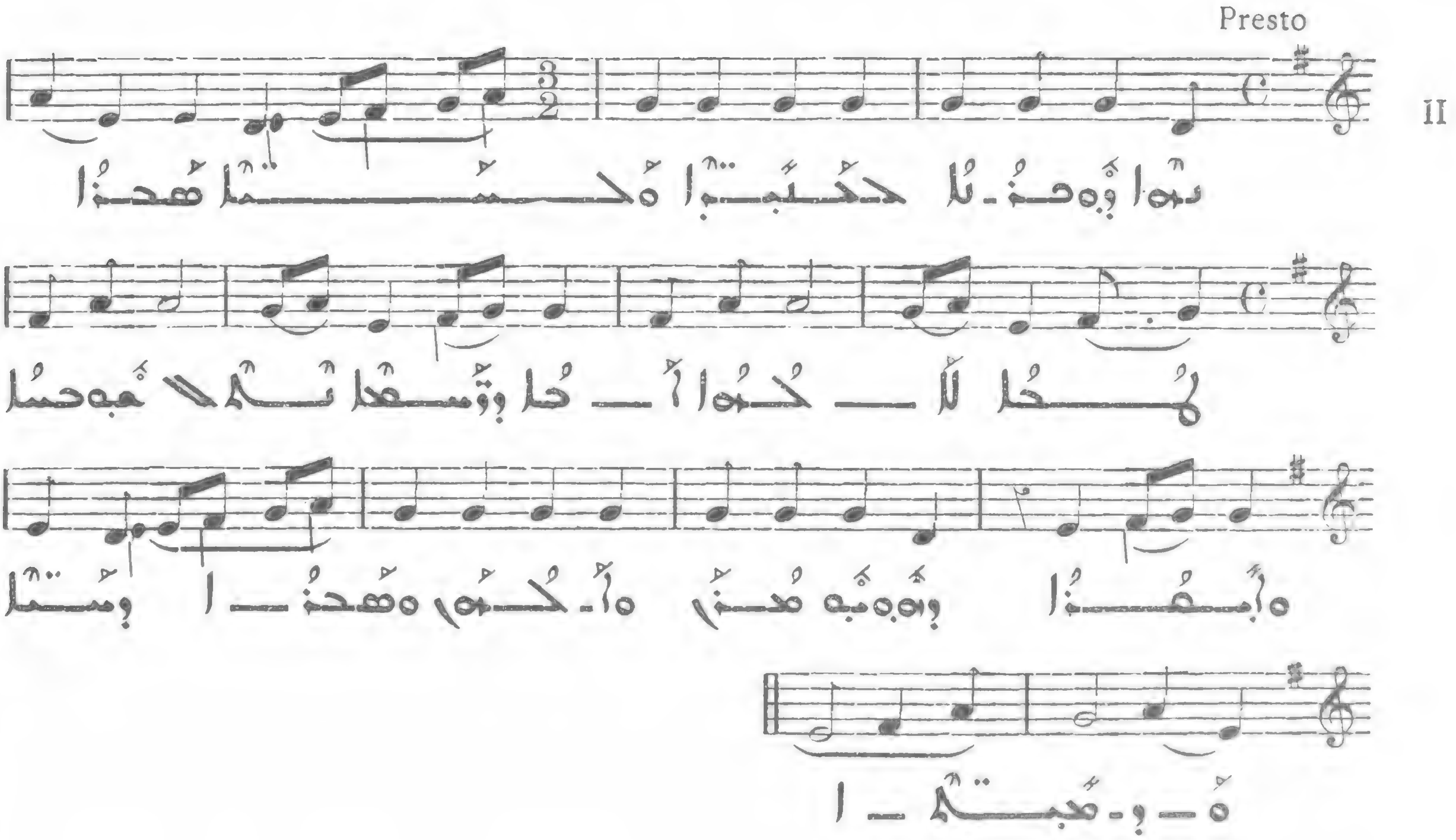

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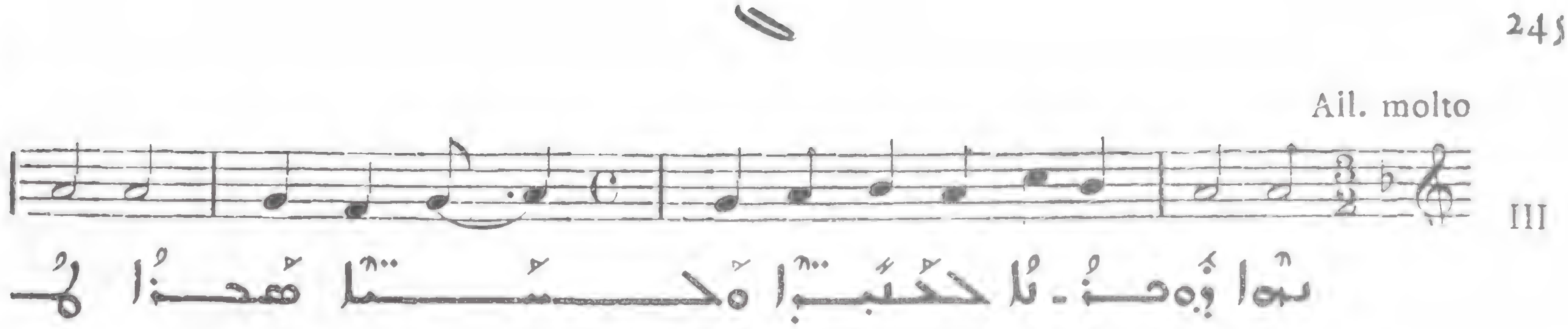
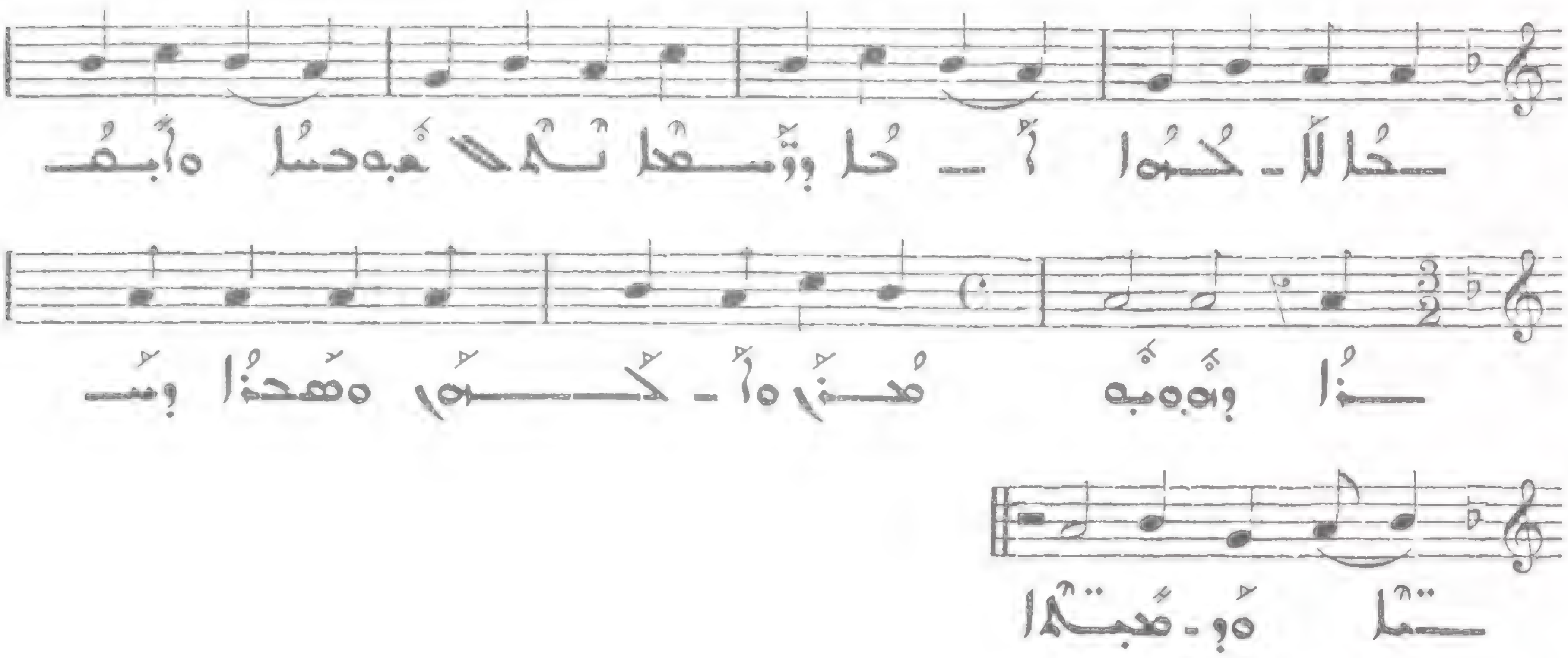
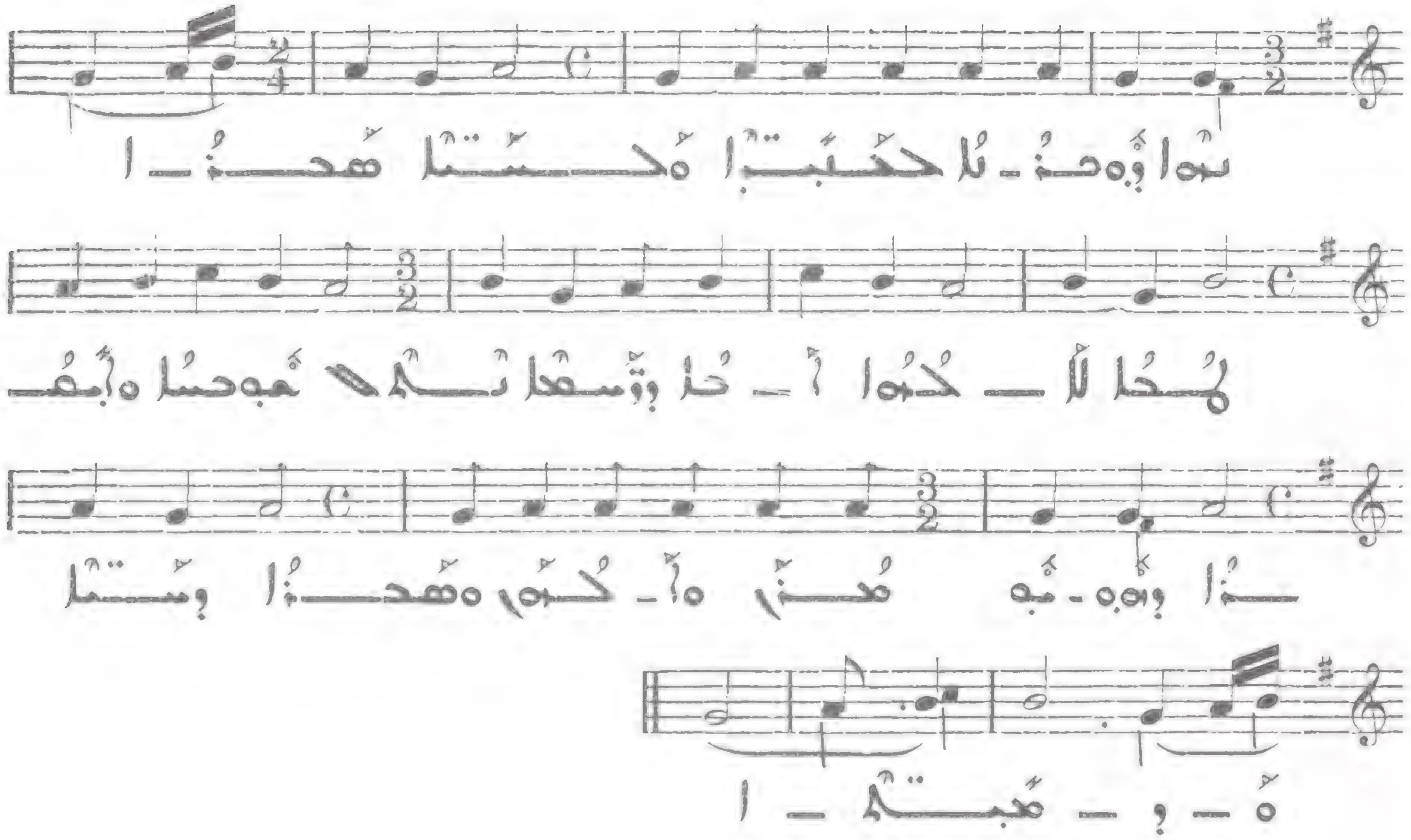




ܘ 246

Presto

IV



ܘܐ 247

Presto

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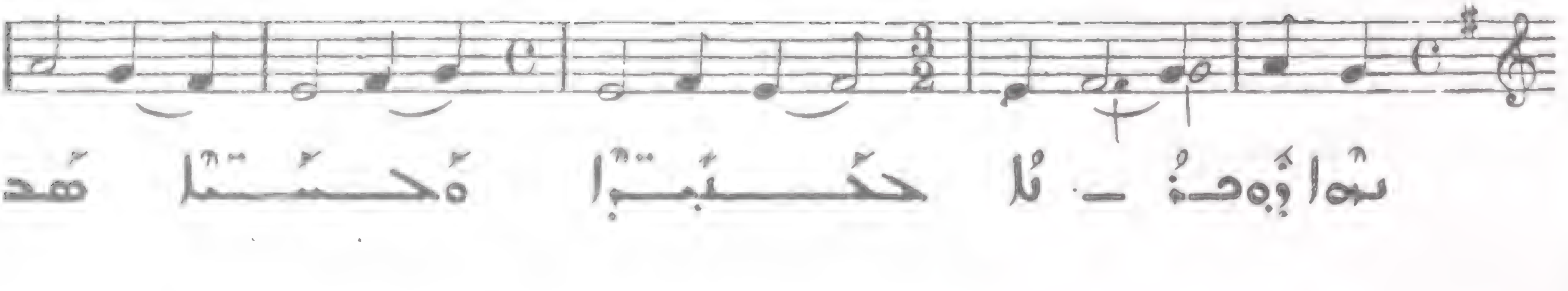

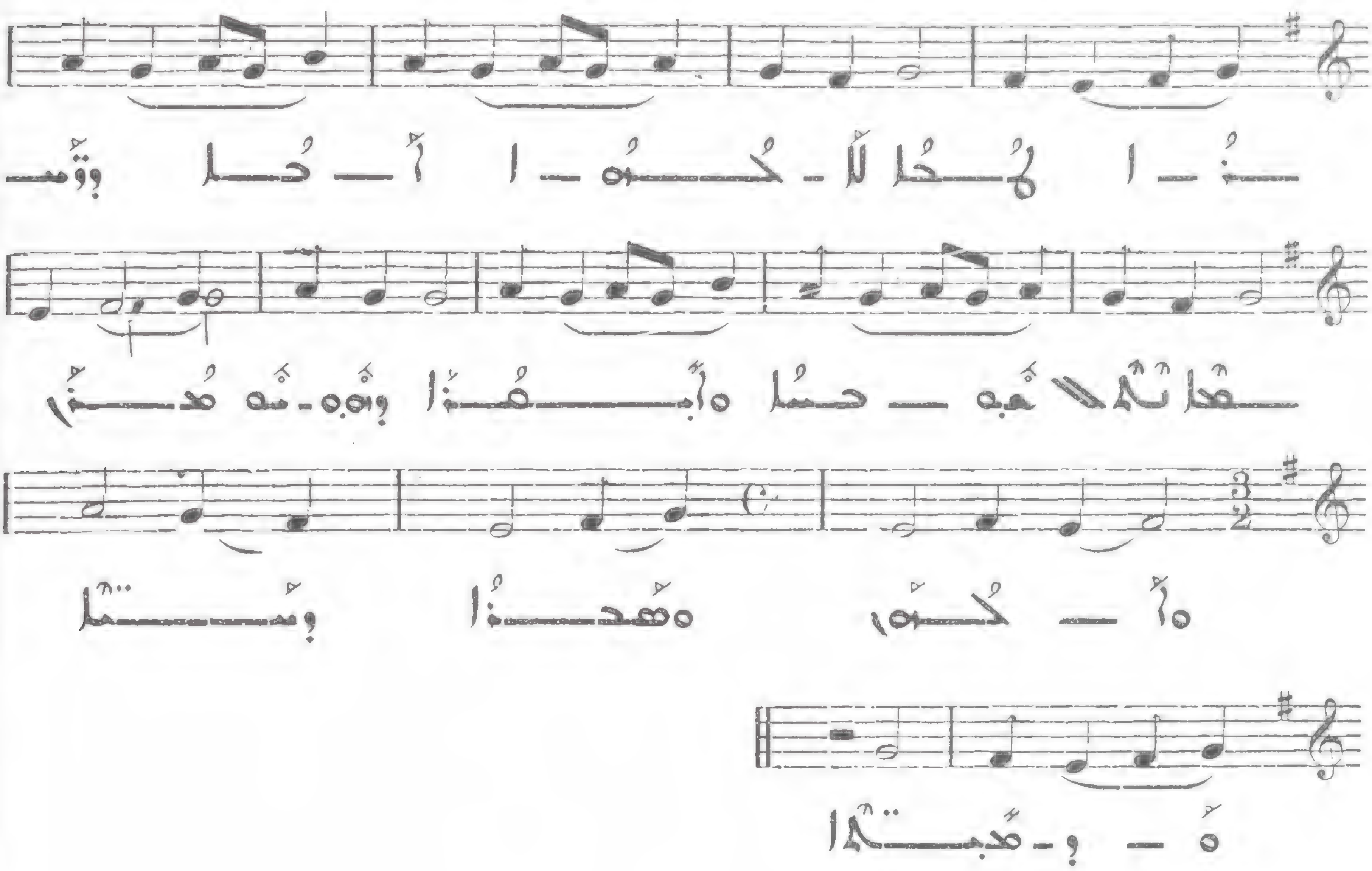

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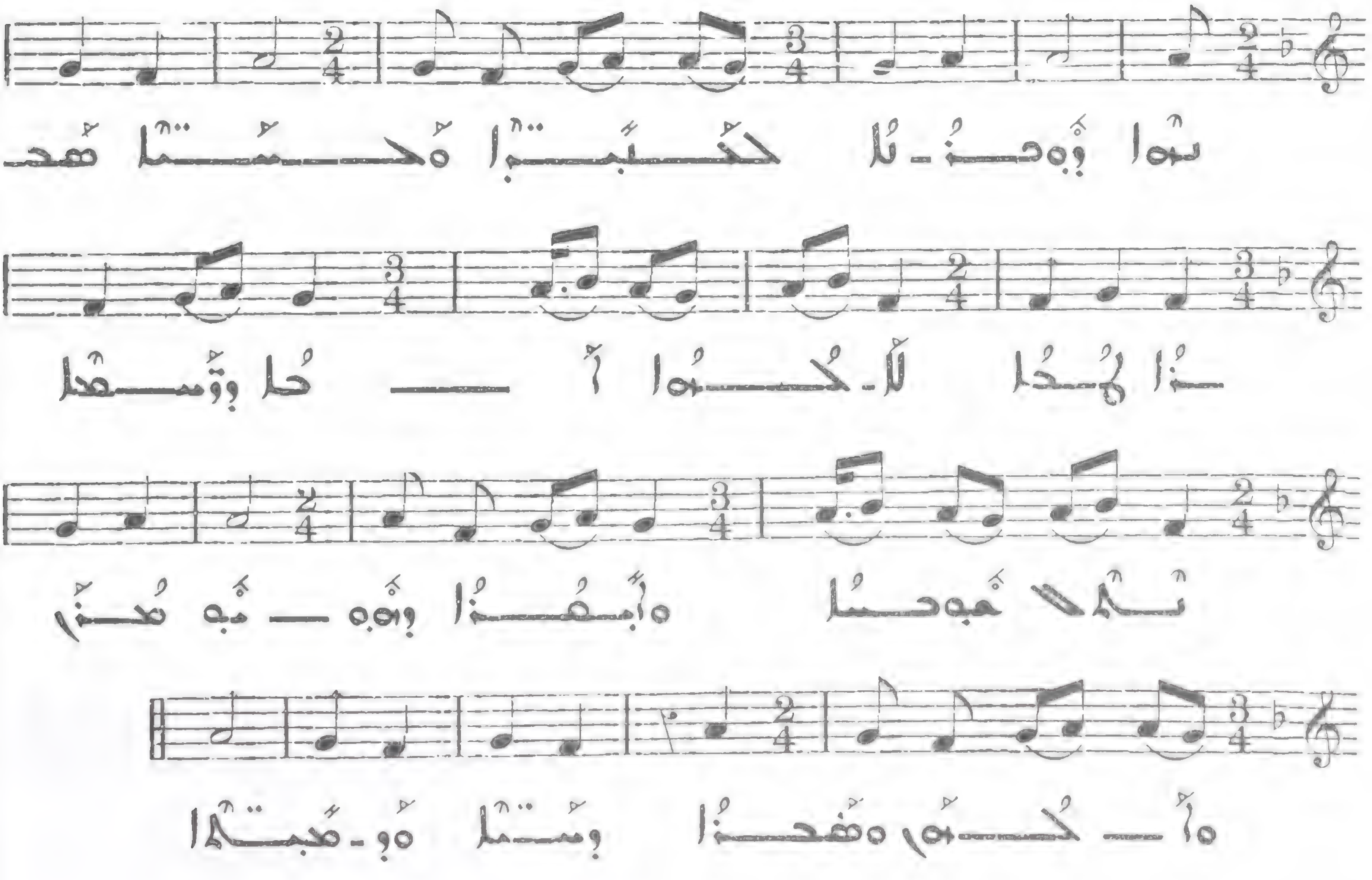
Allegro

VI



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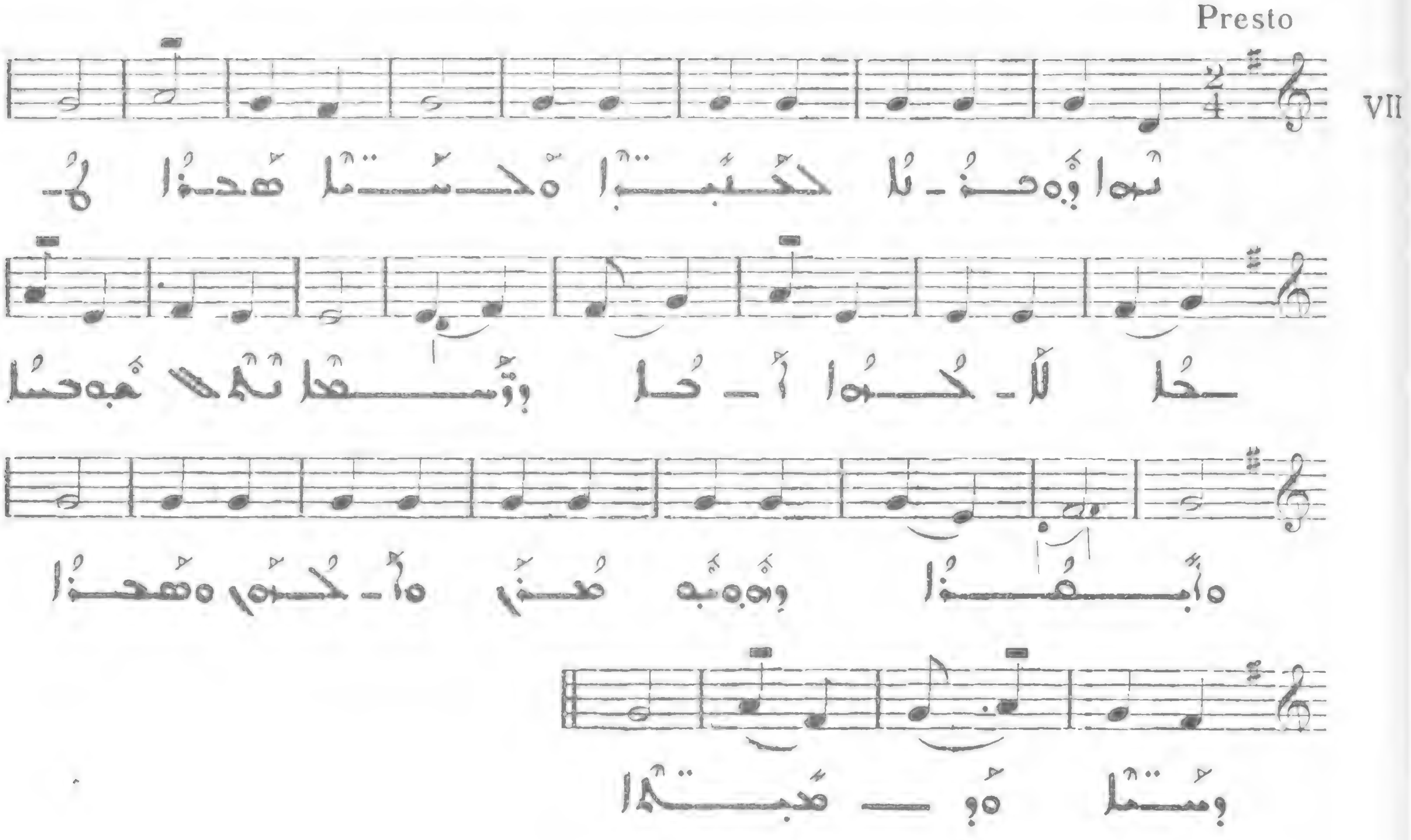

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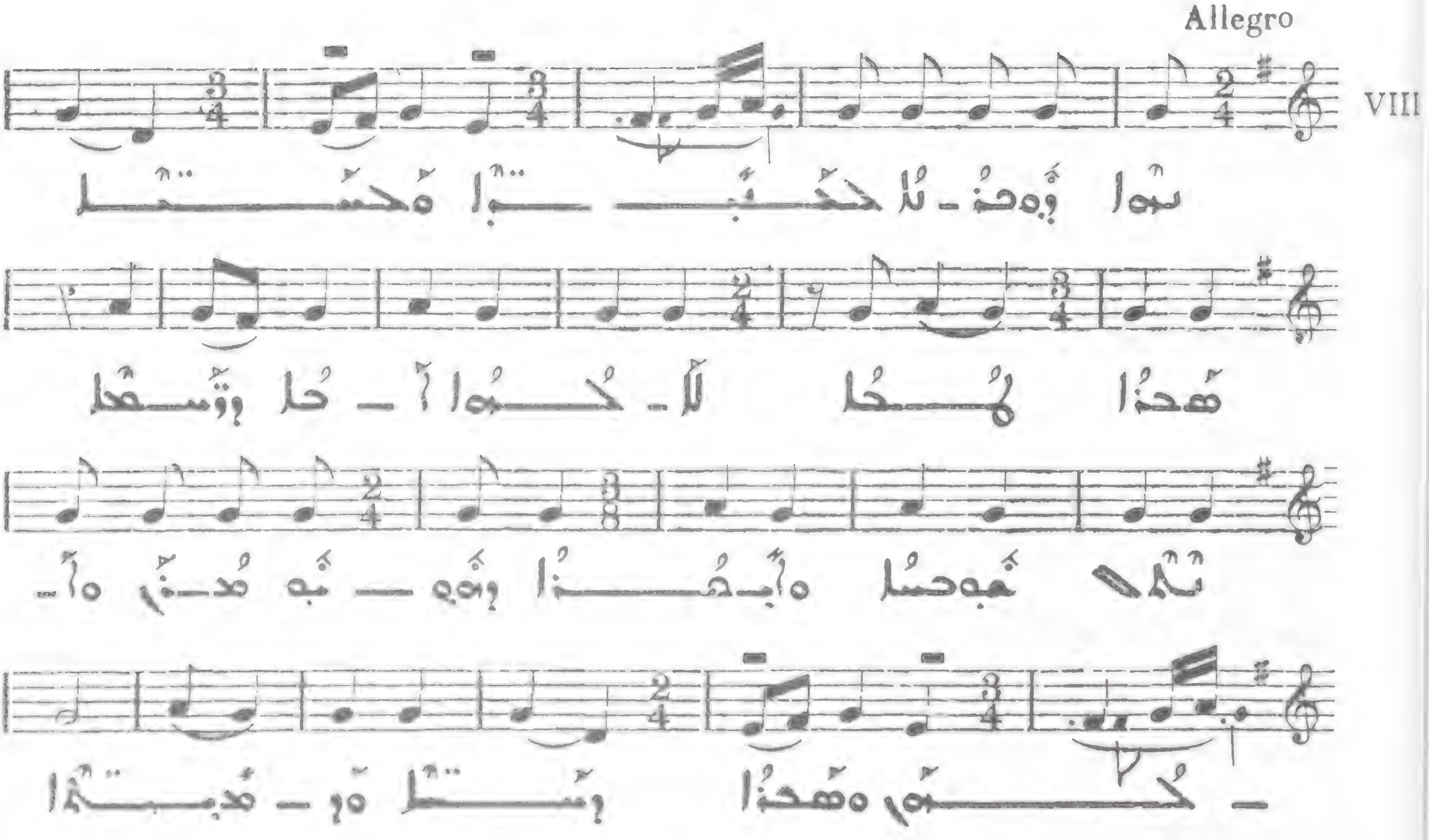
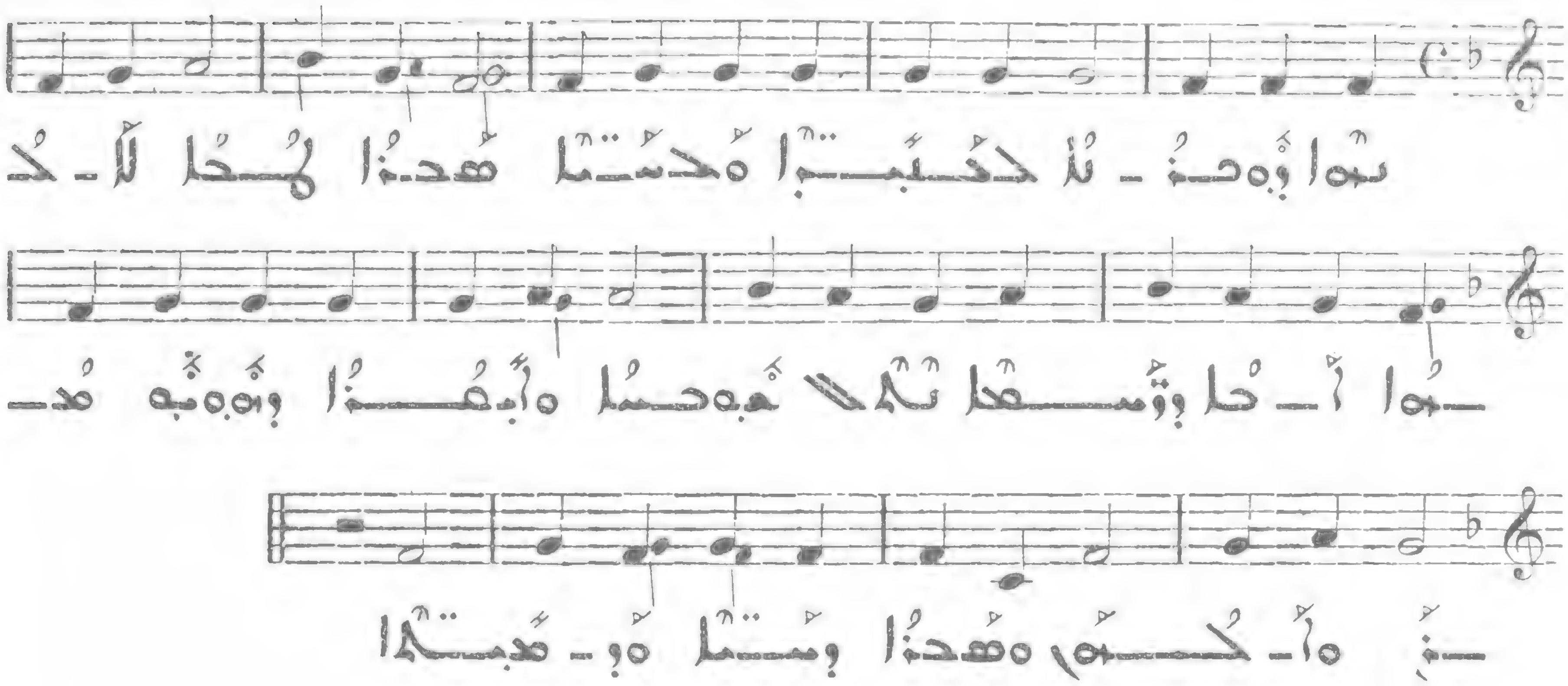


ܬܫܒܘܚܬܐ ܕܡܪܗ 251

Presto

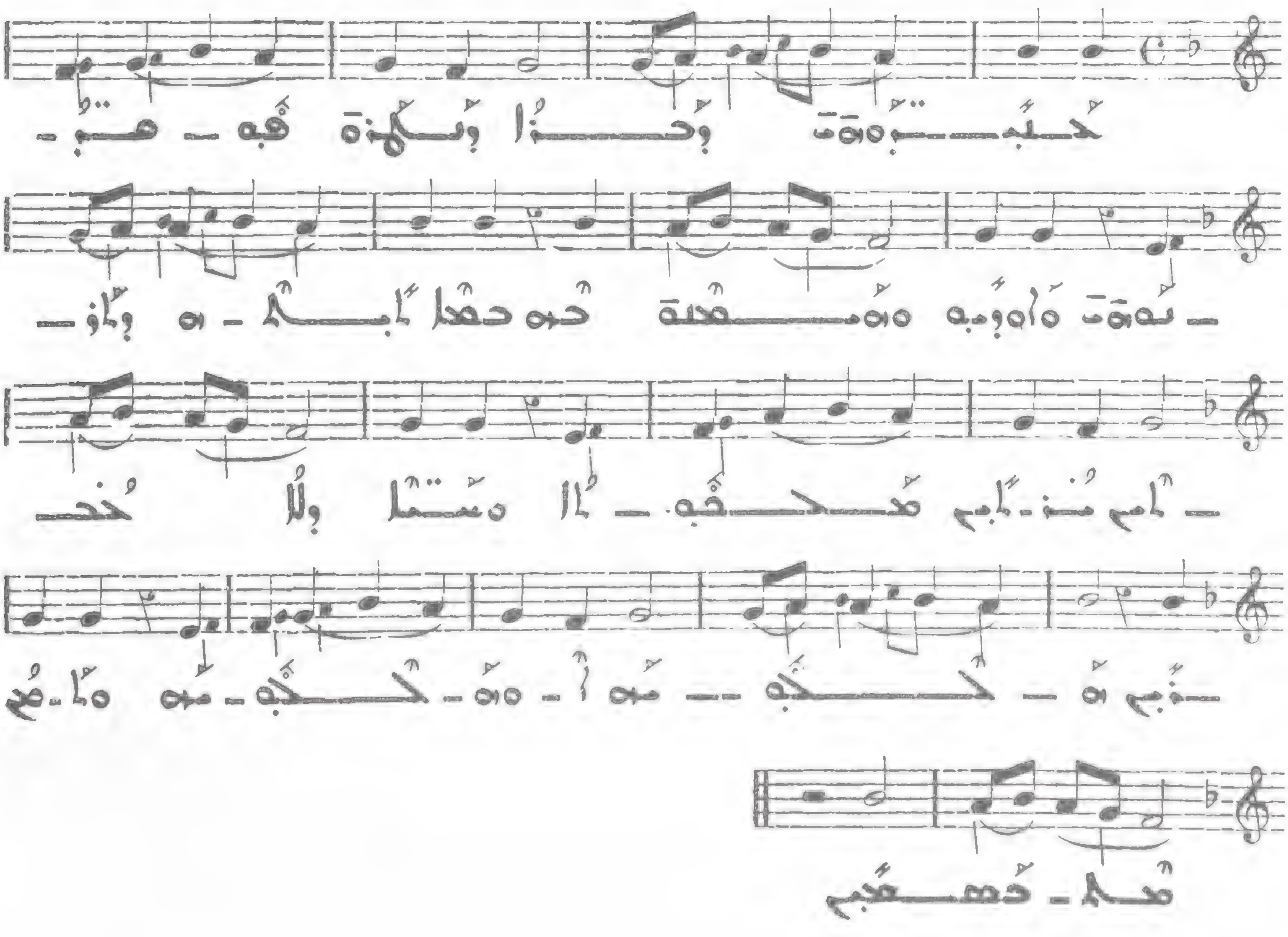
VIII



ܩܠܐ ܕܒܪܘܟܝܐ ܕܢܝܫܐ : ܐ 252

Allegro

I



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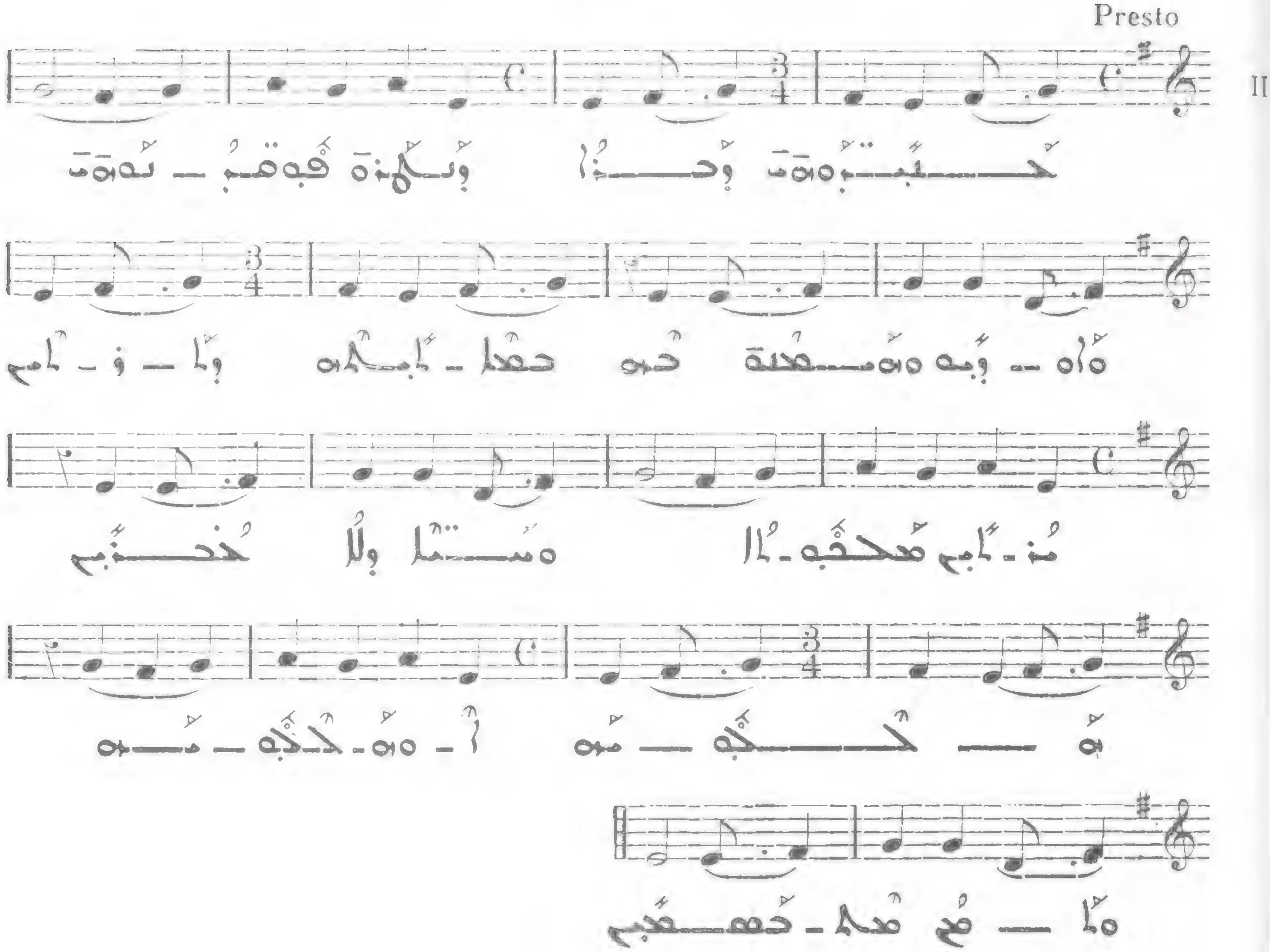

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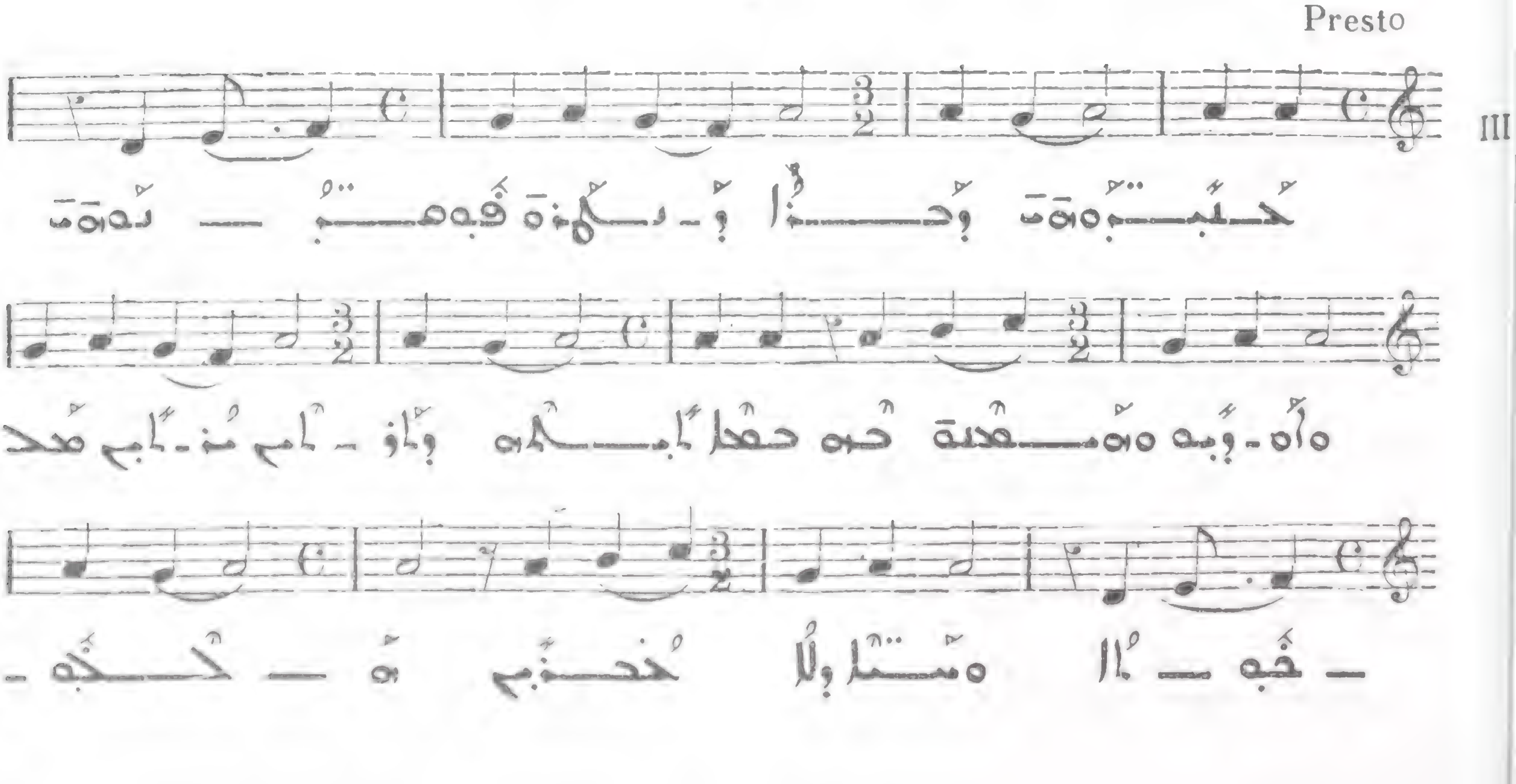

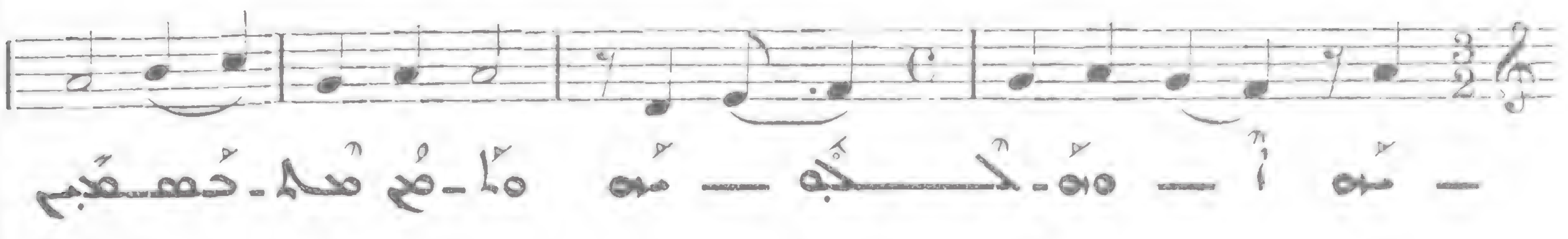

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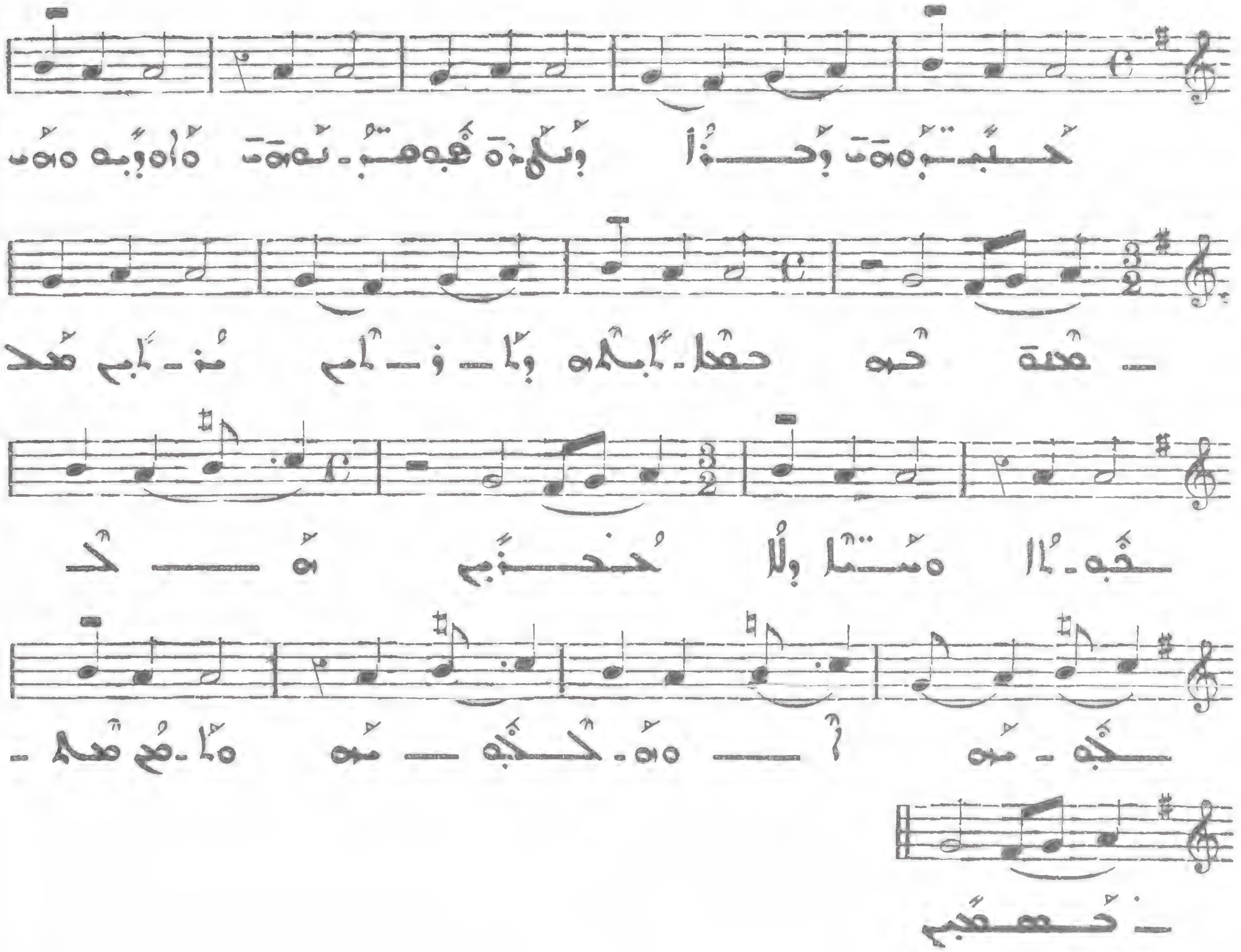
Presto

IV



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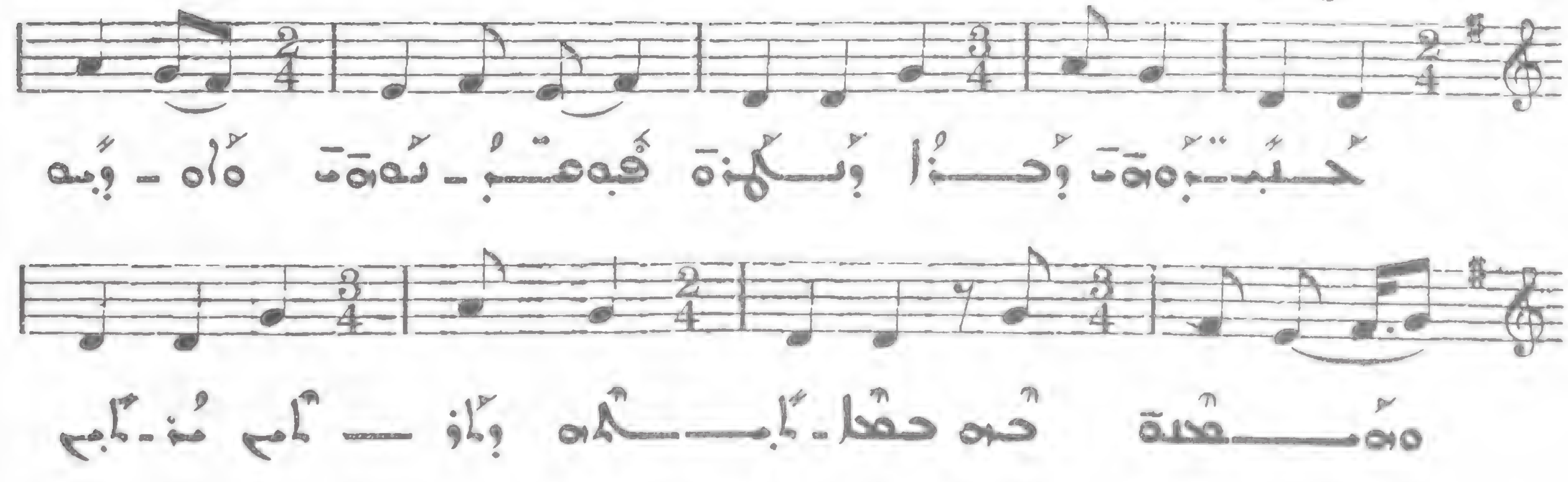
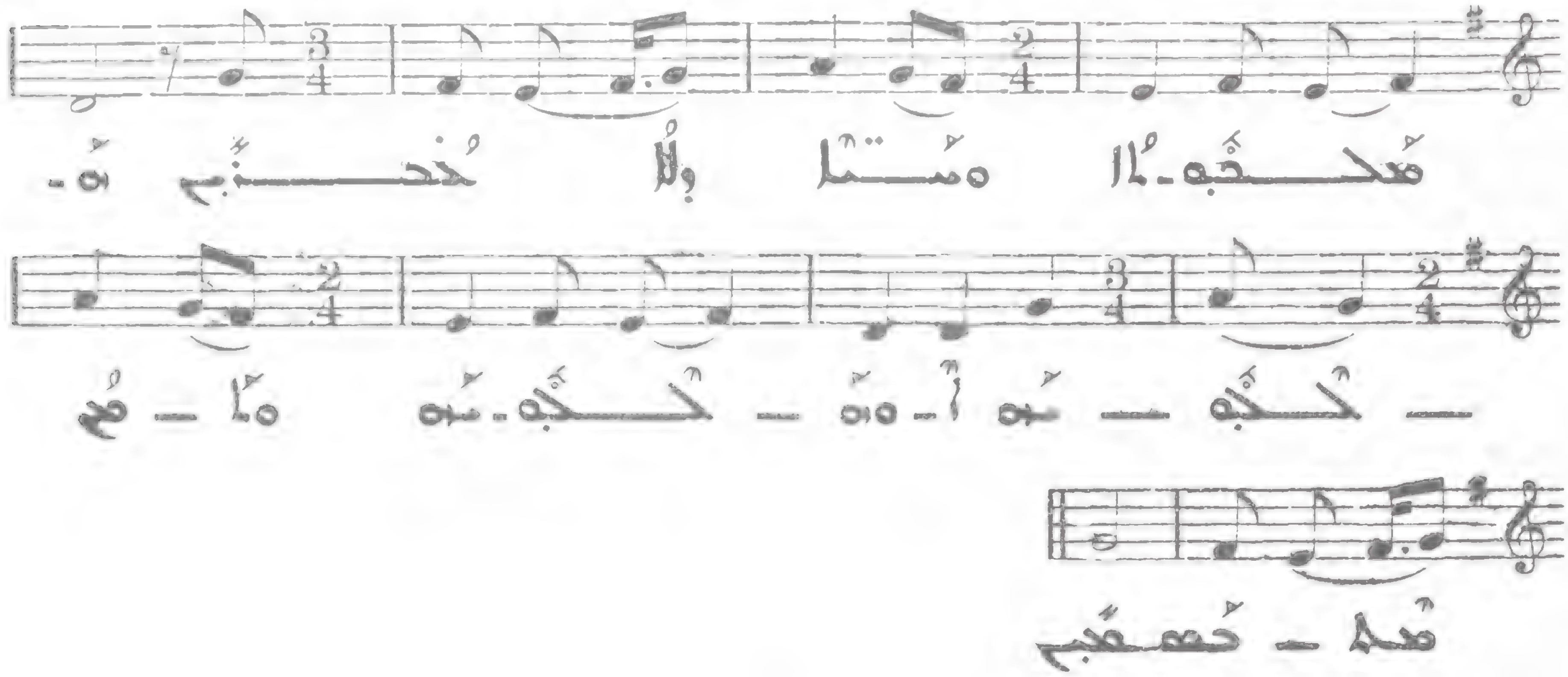
Allegro moderato

V





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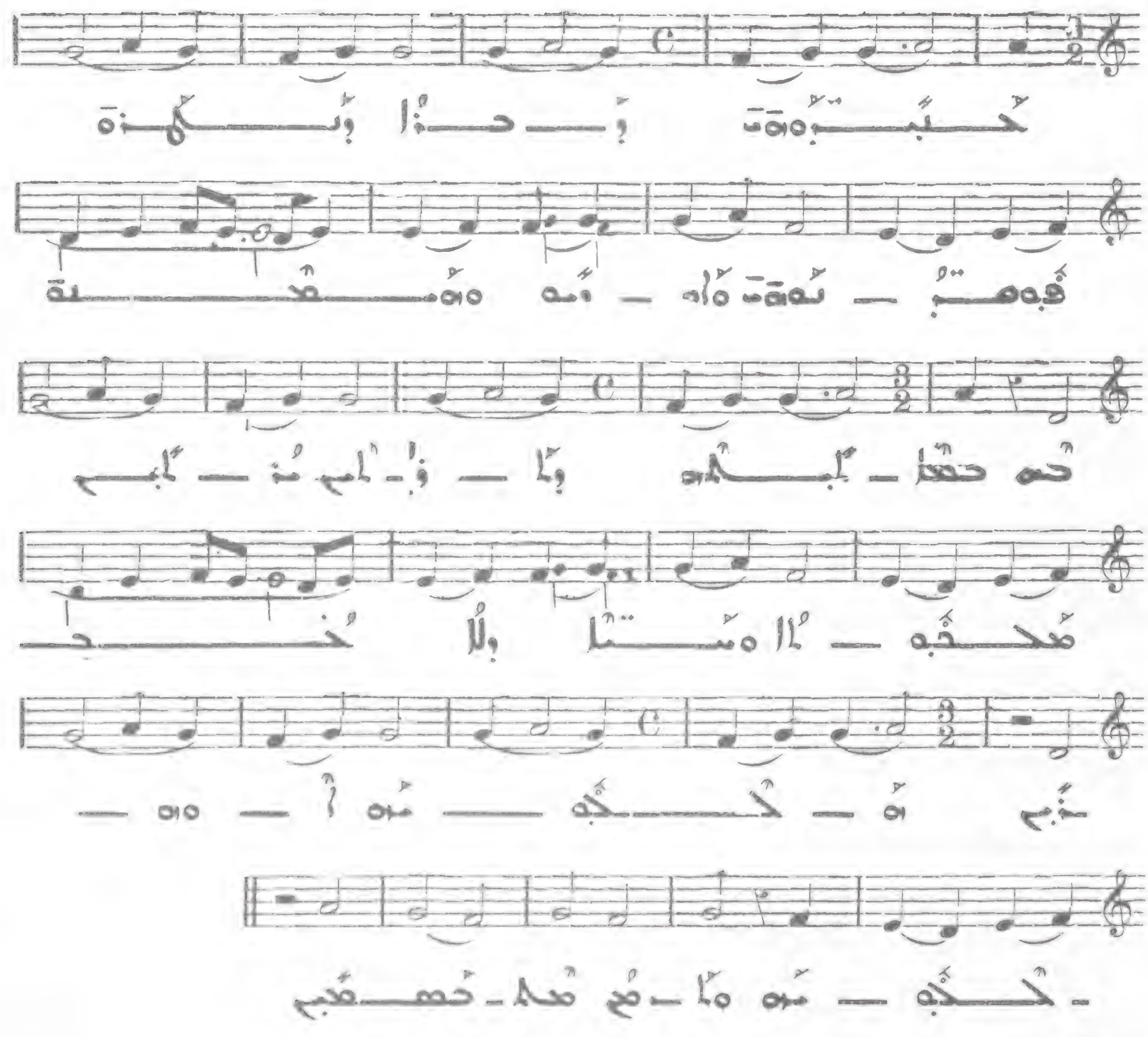
VI



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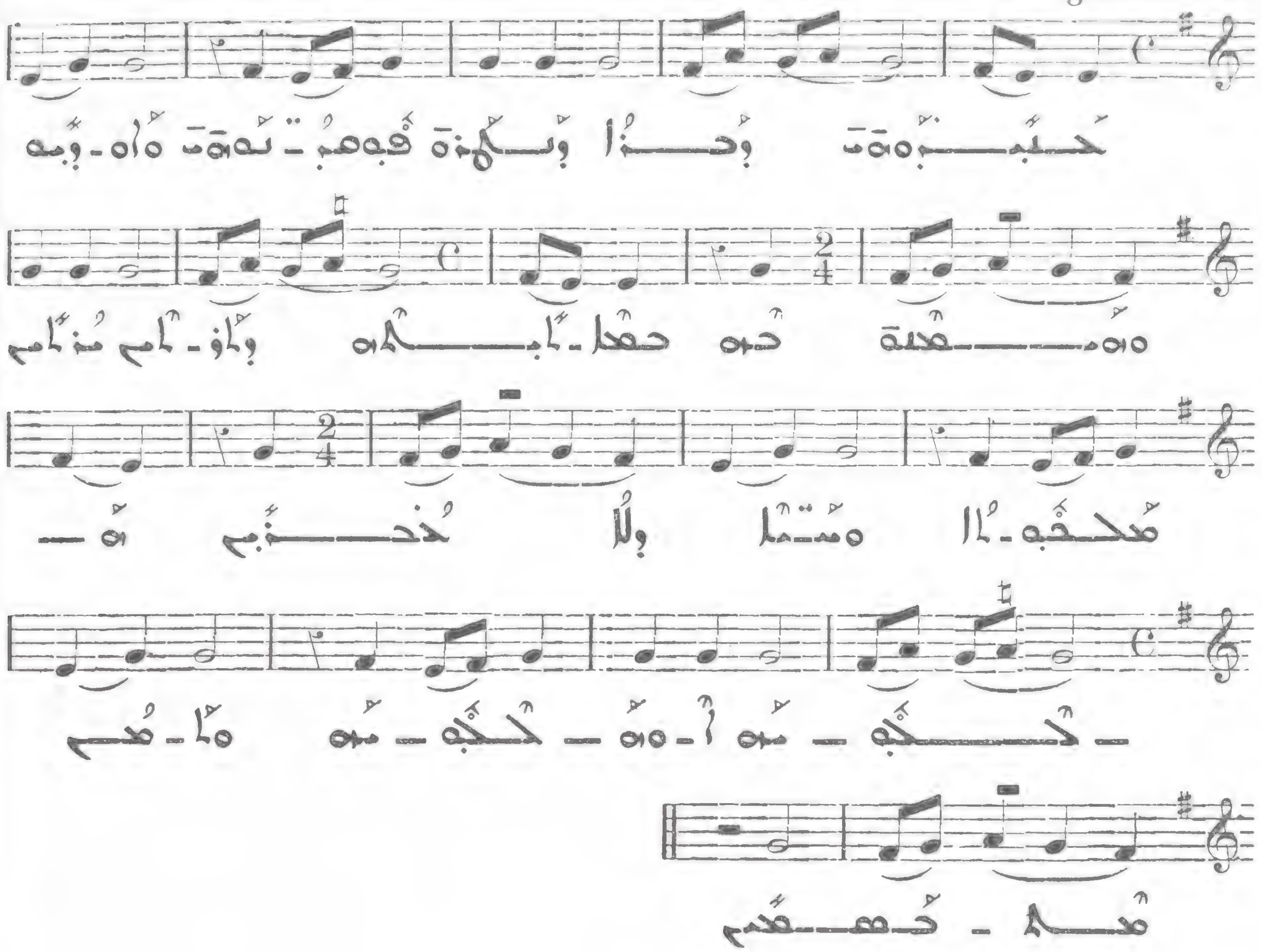
258



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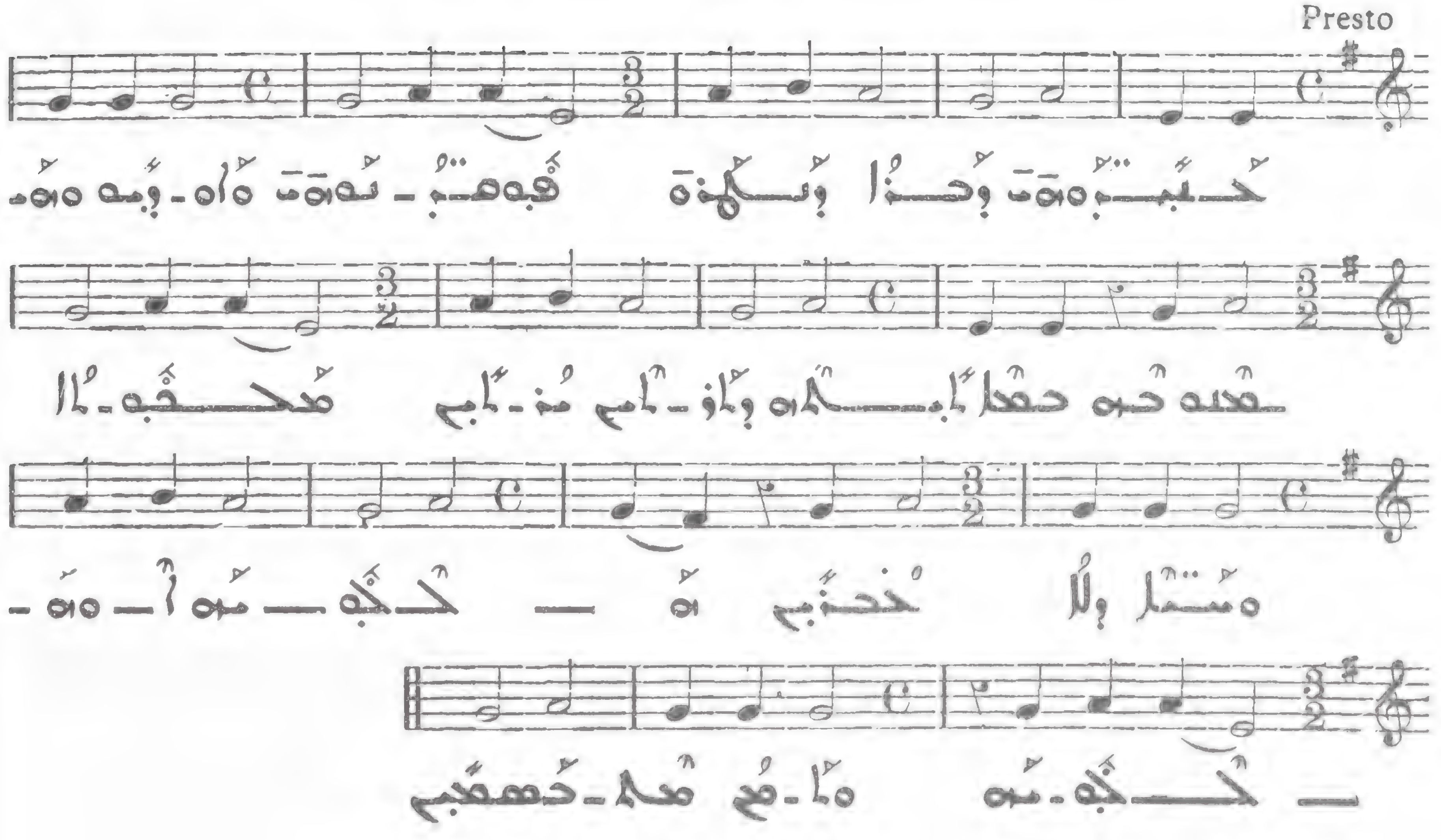
259



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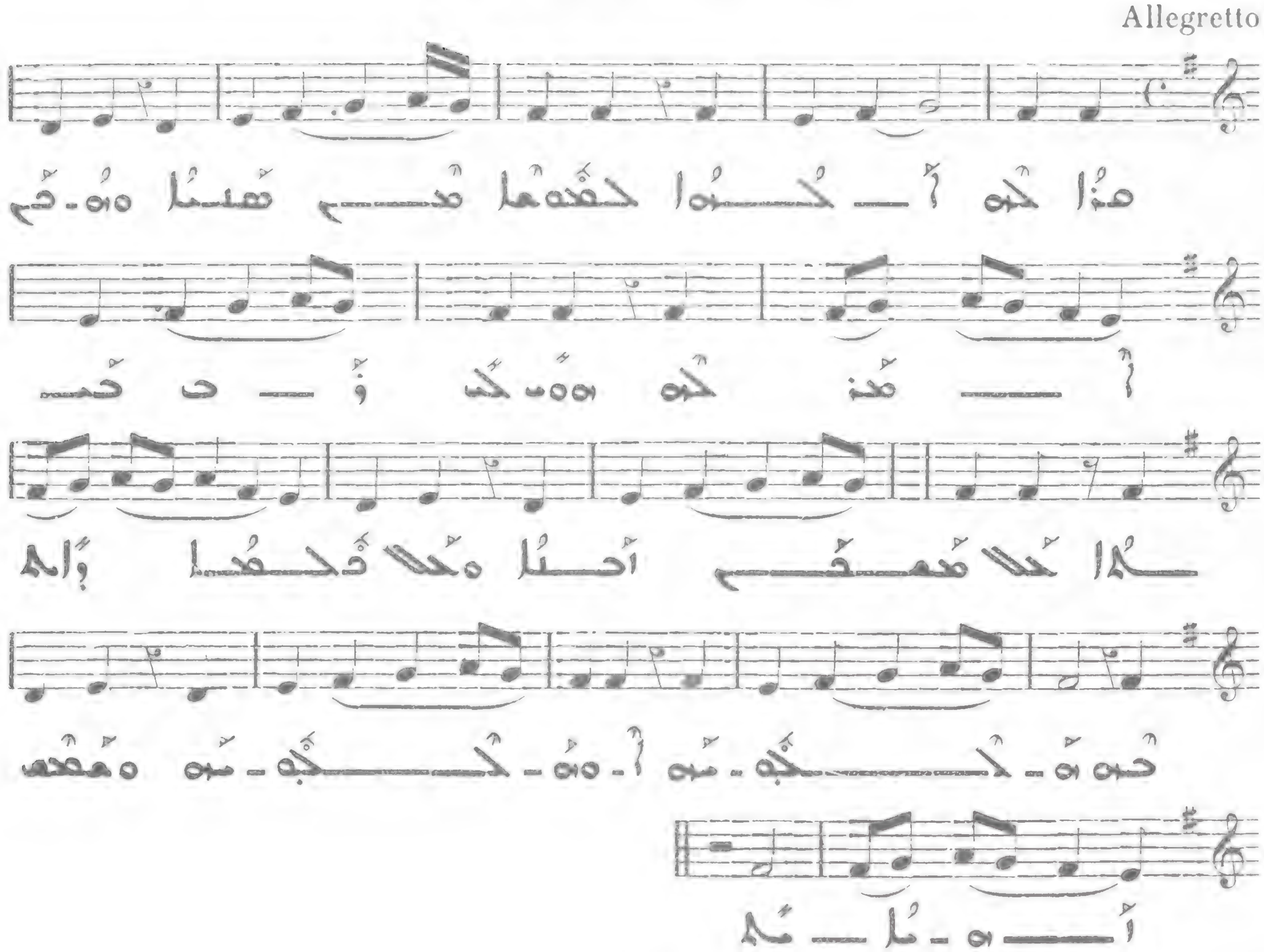

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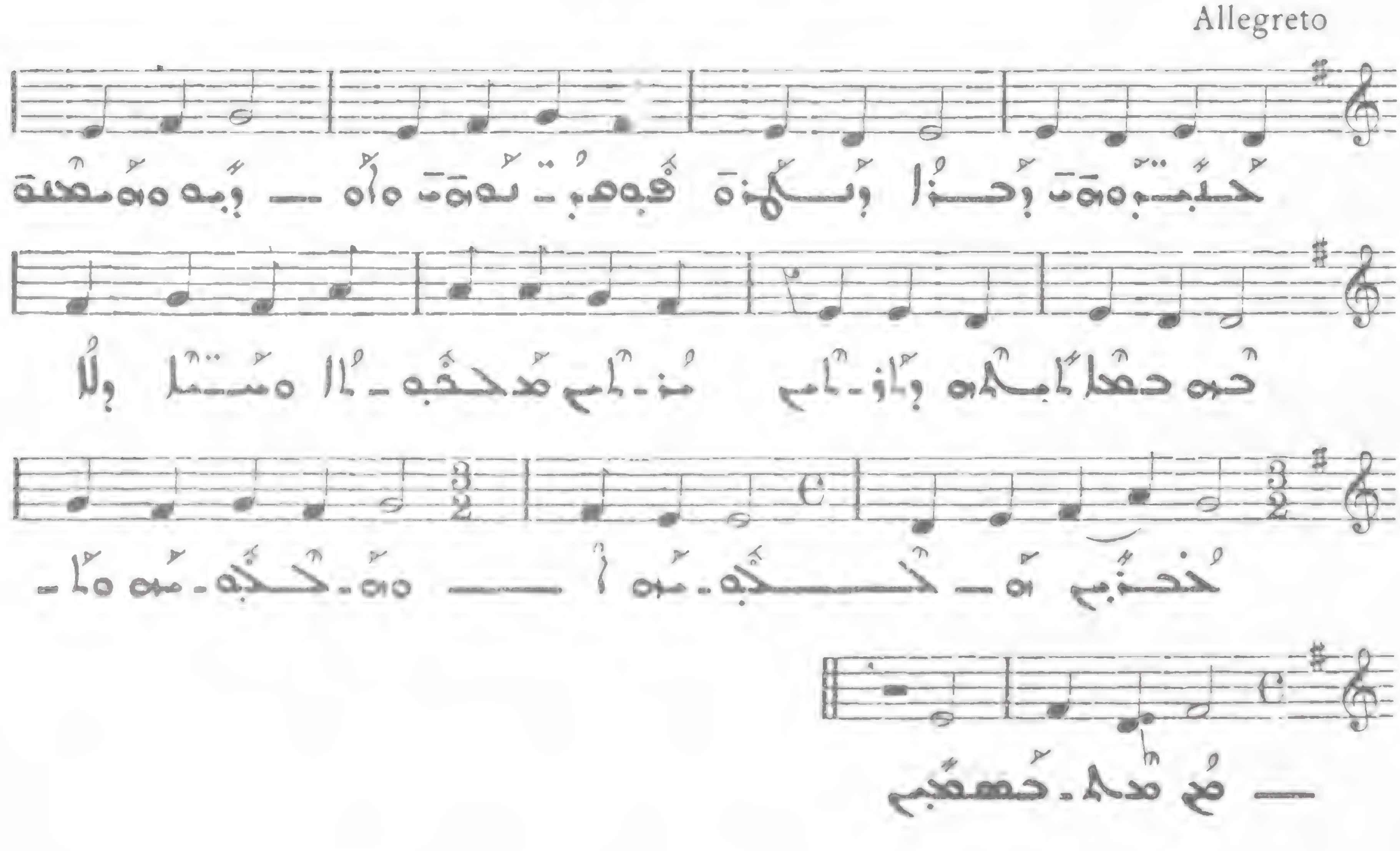
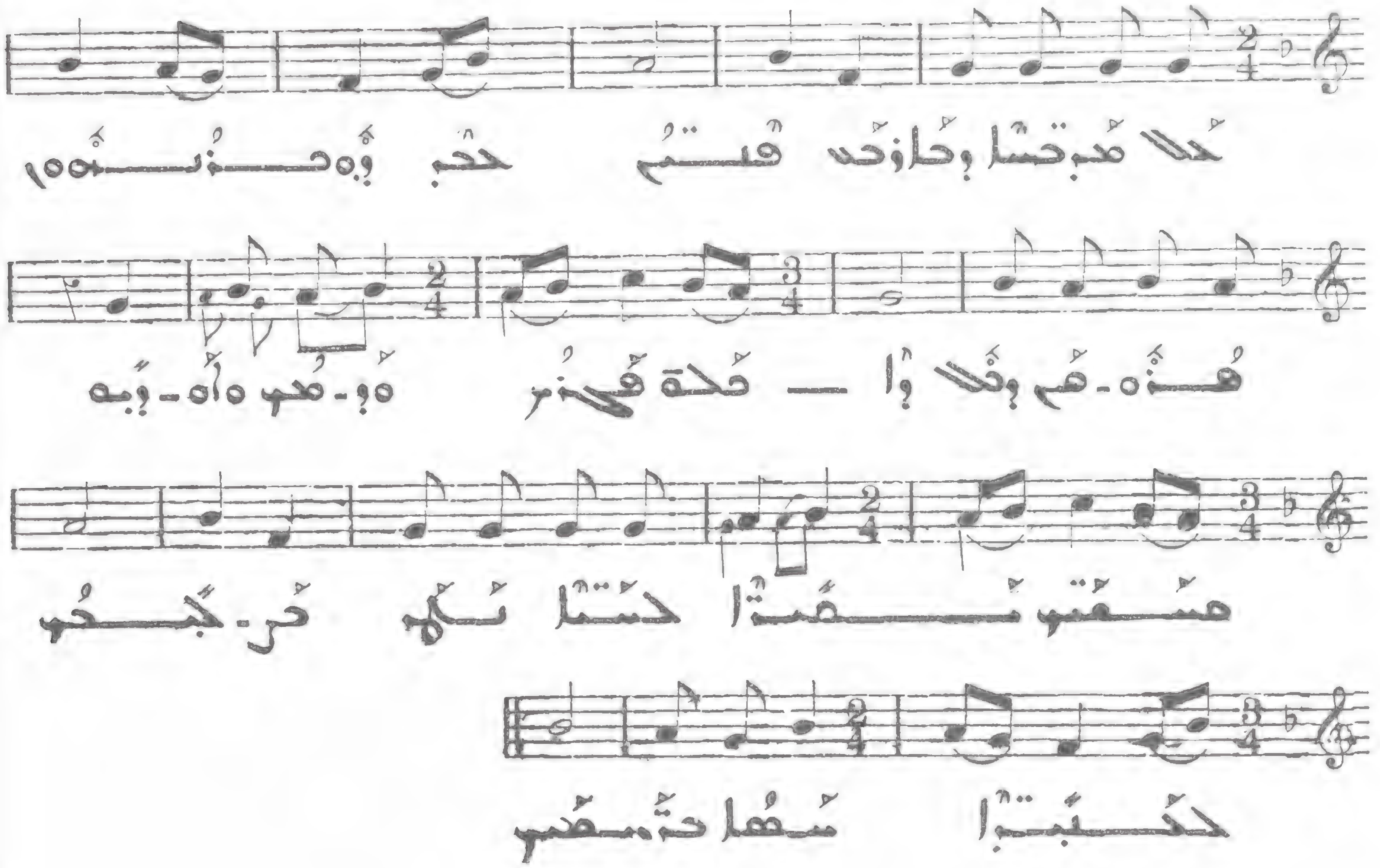


262

Allegro moderato

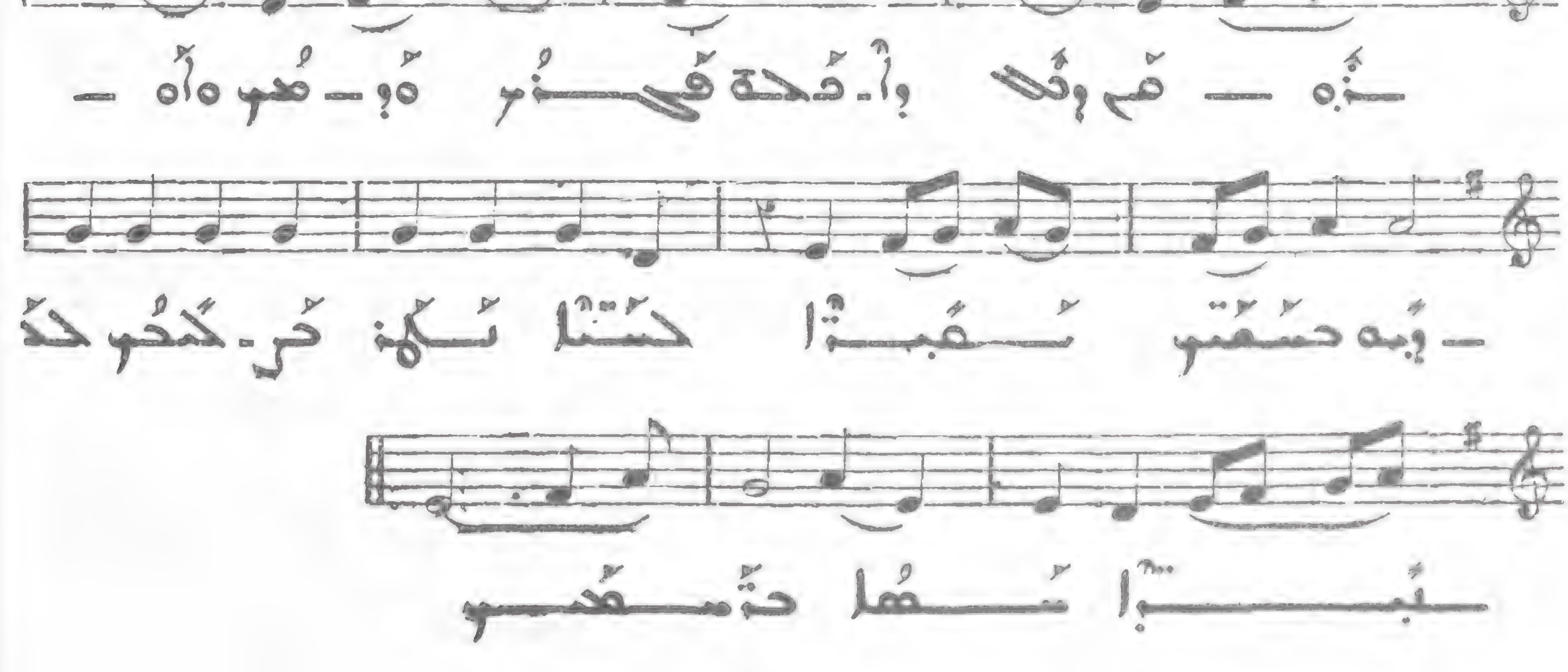
I



263

Presto

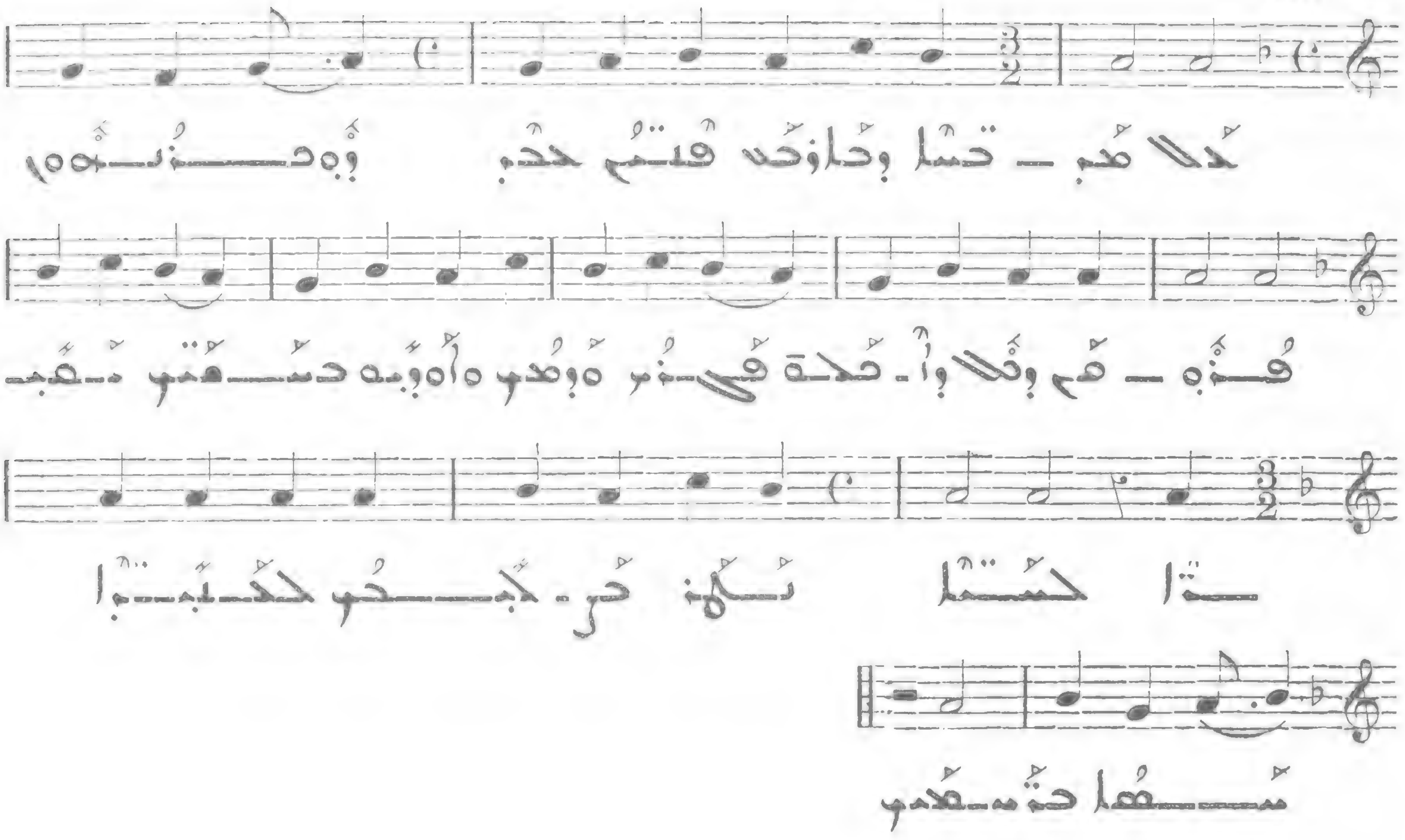
II



264

Preste

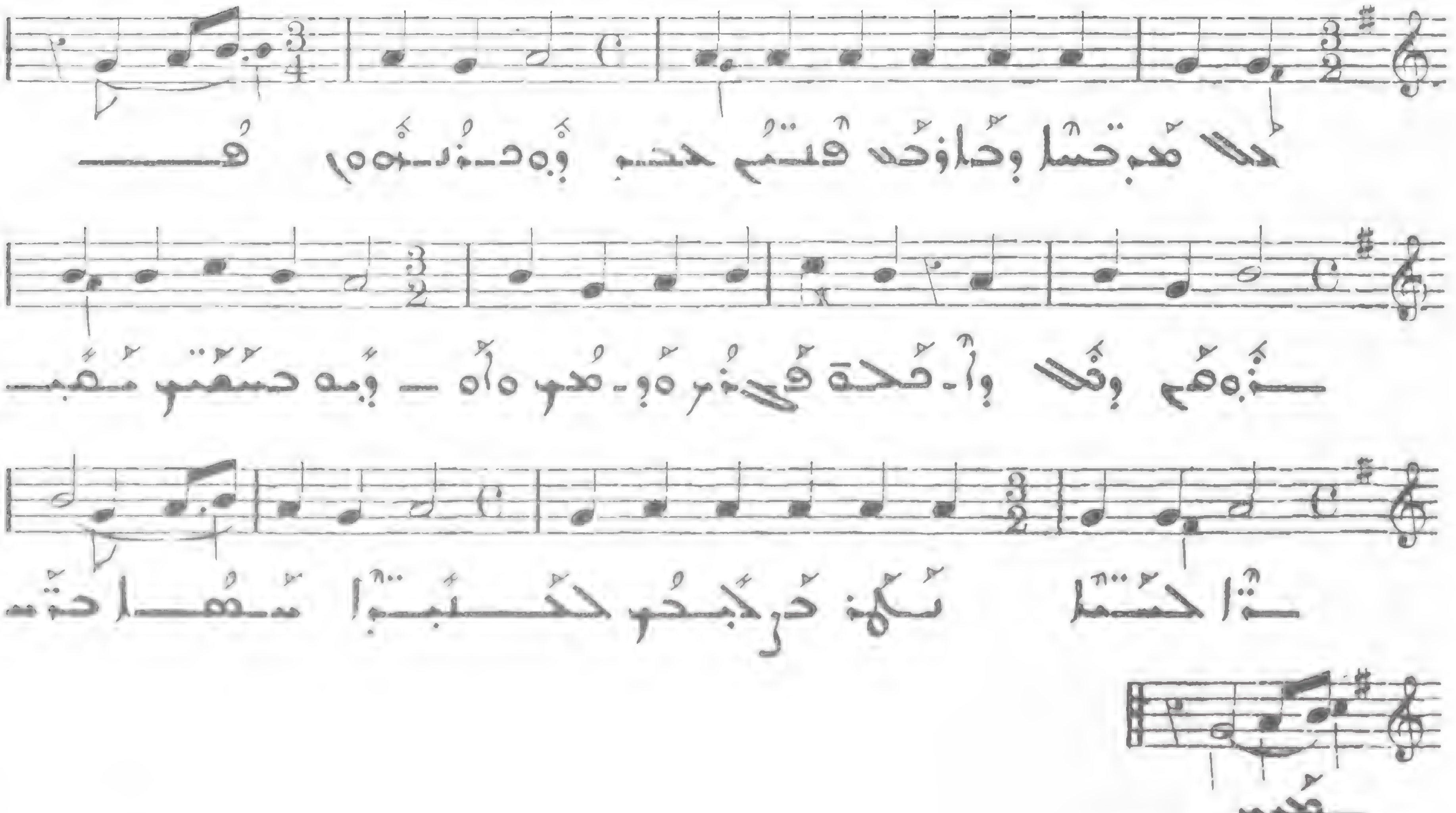
III



265

Allegro

IV



266

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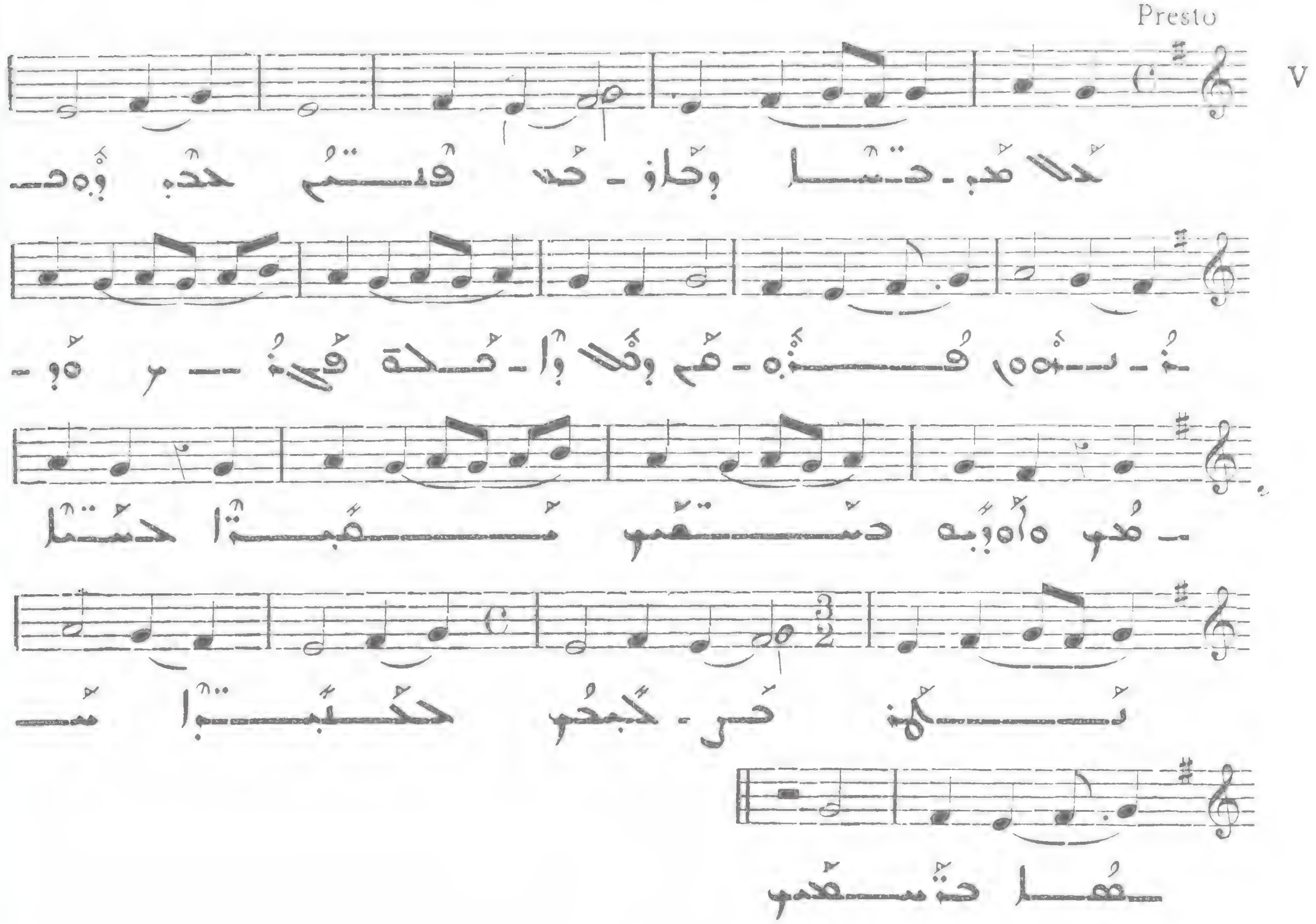

267

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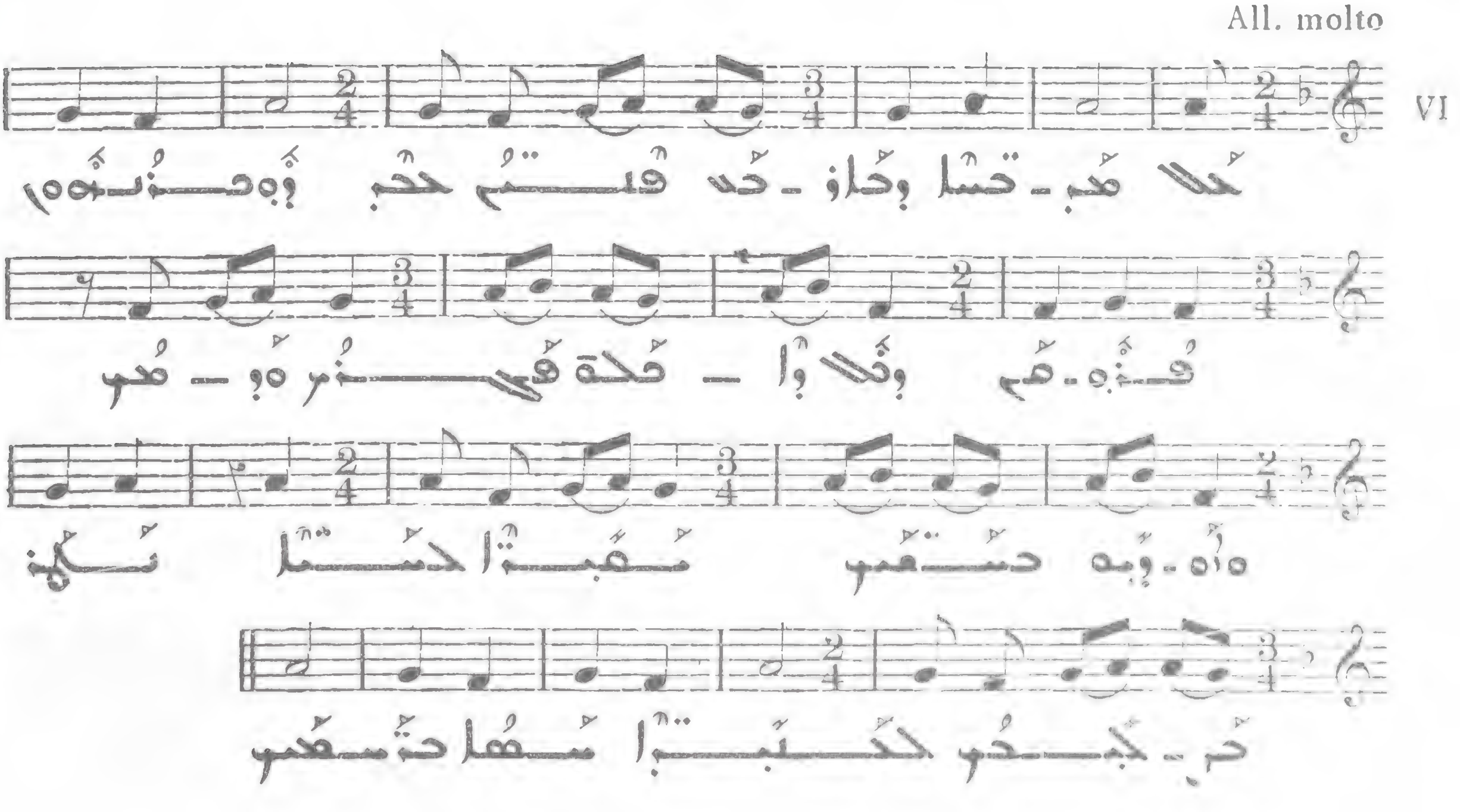

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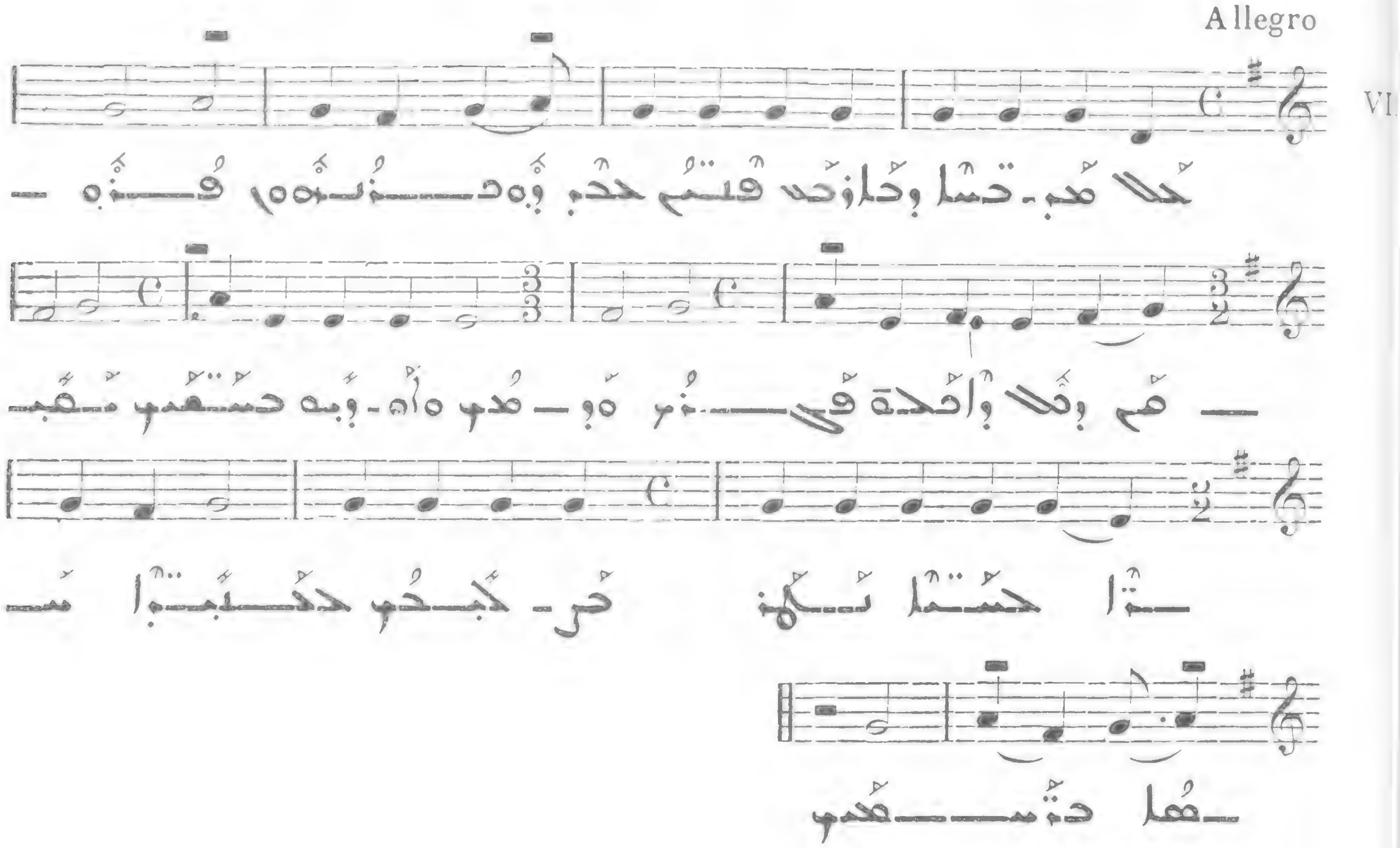
268



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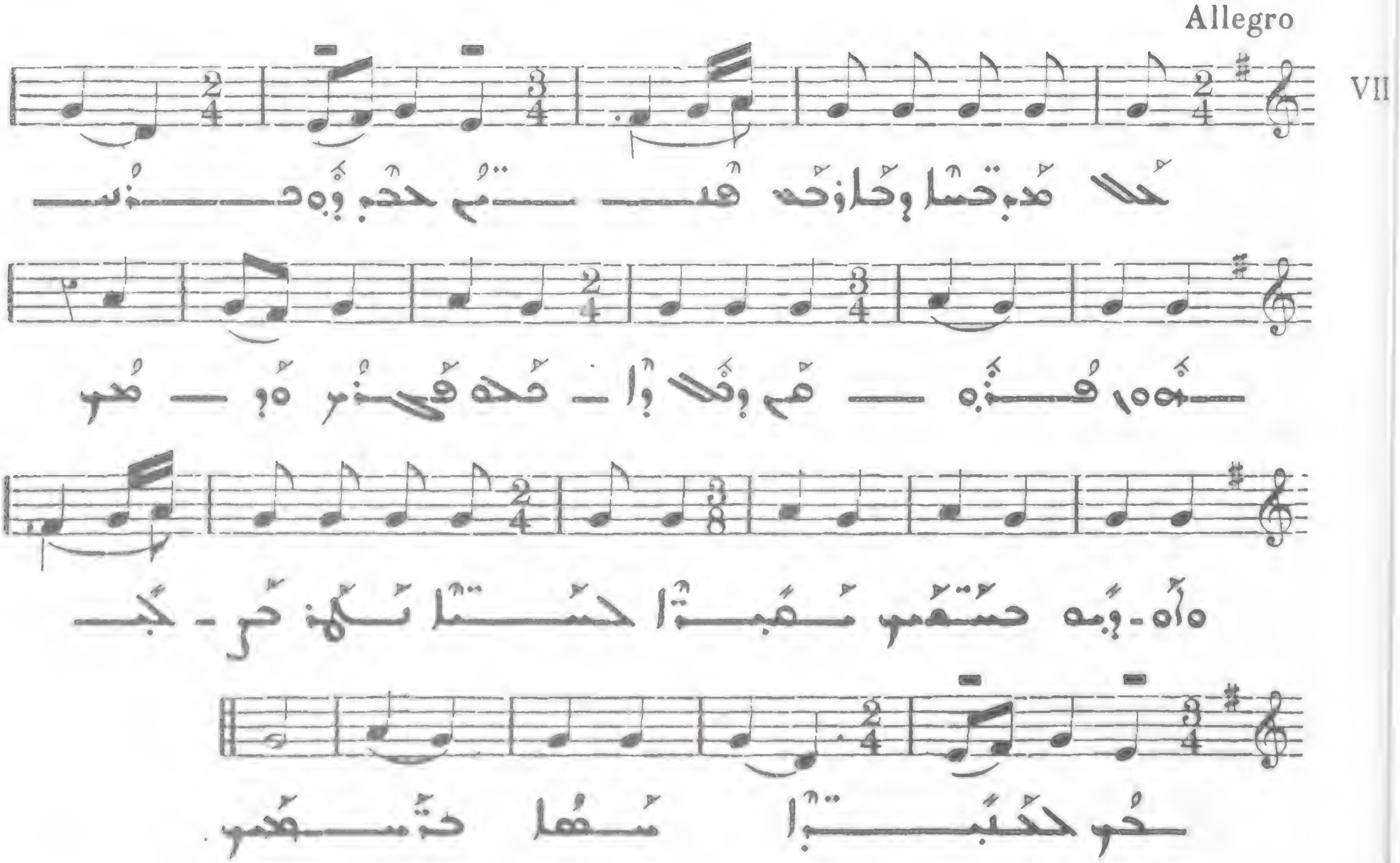
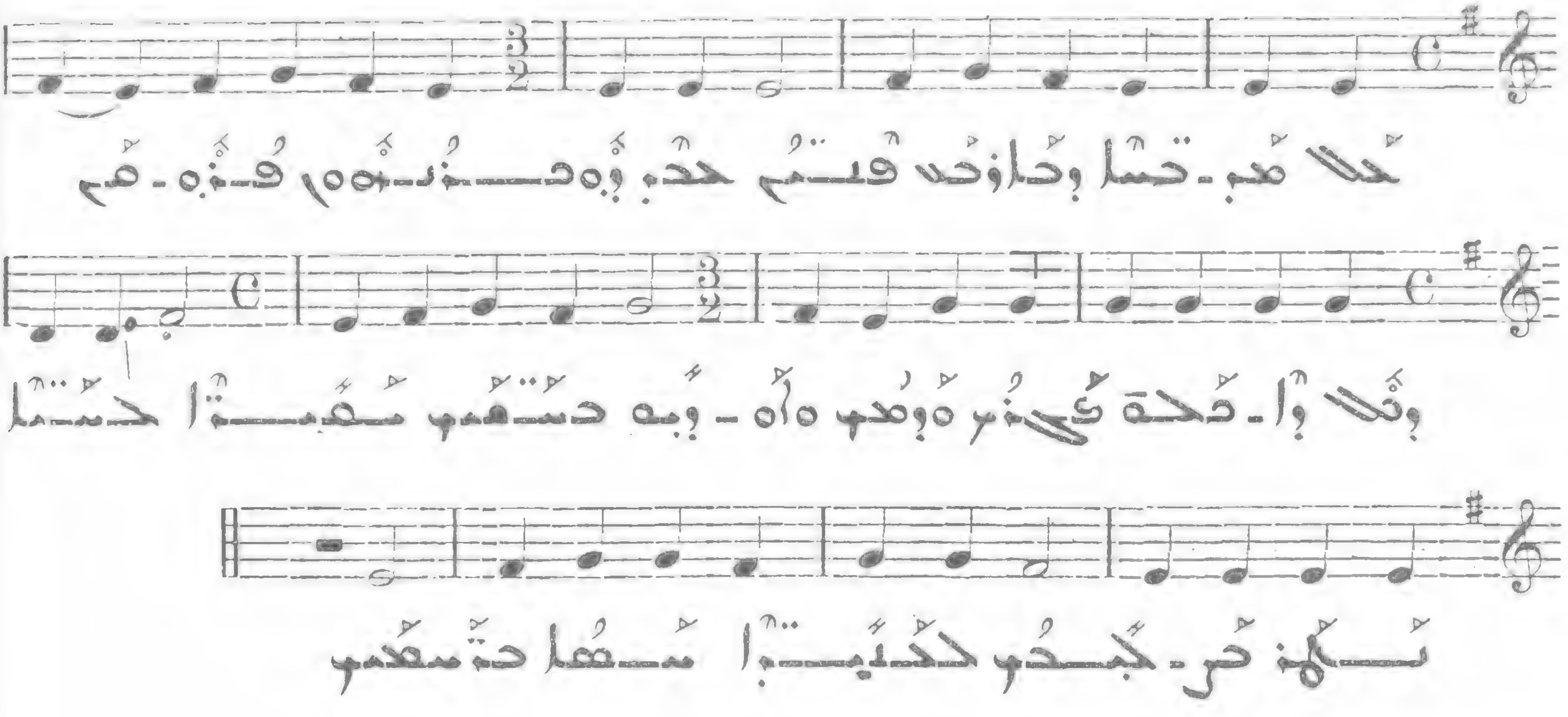
269



270

Presto



271

All. molto

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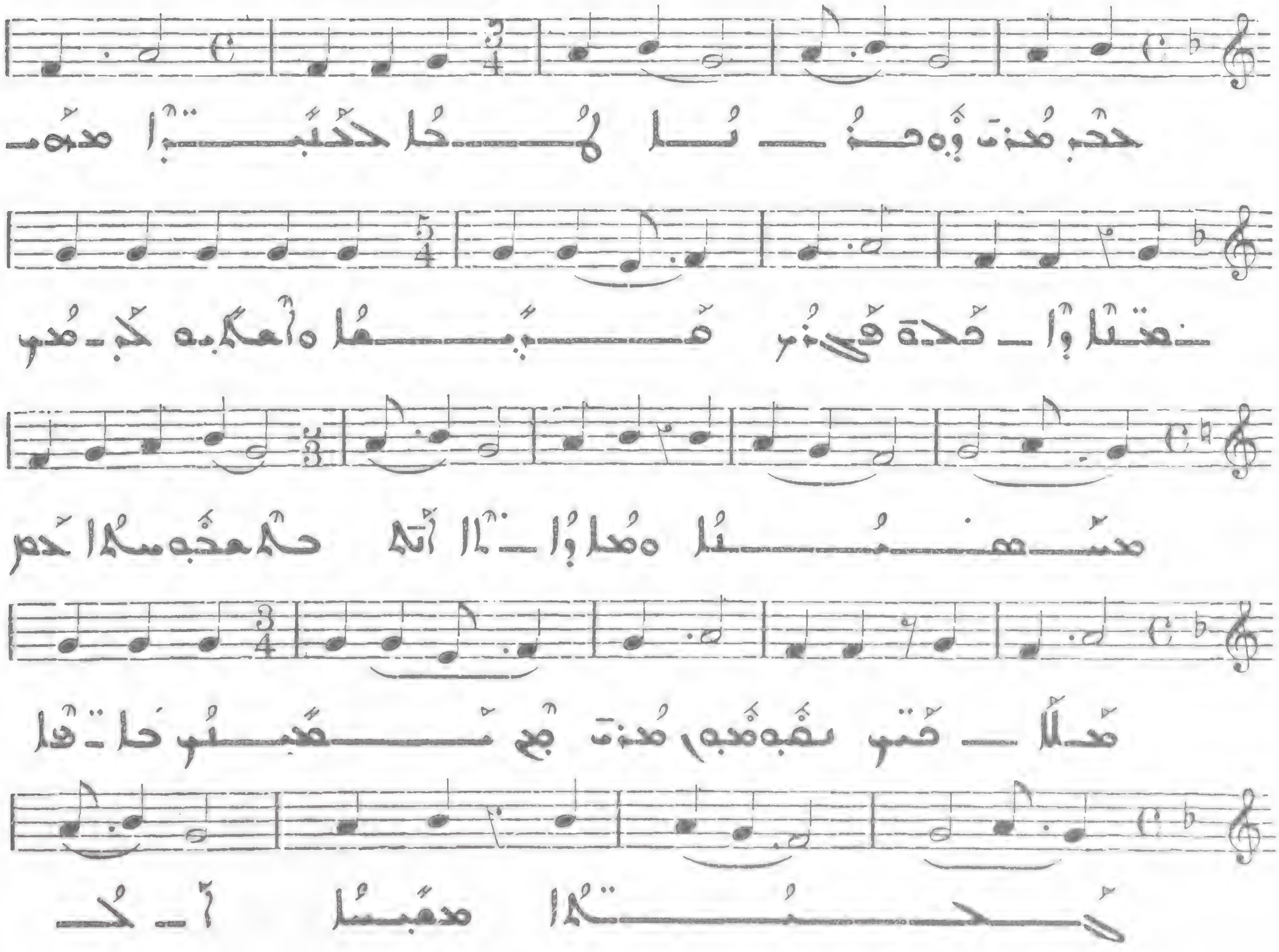

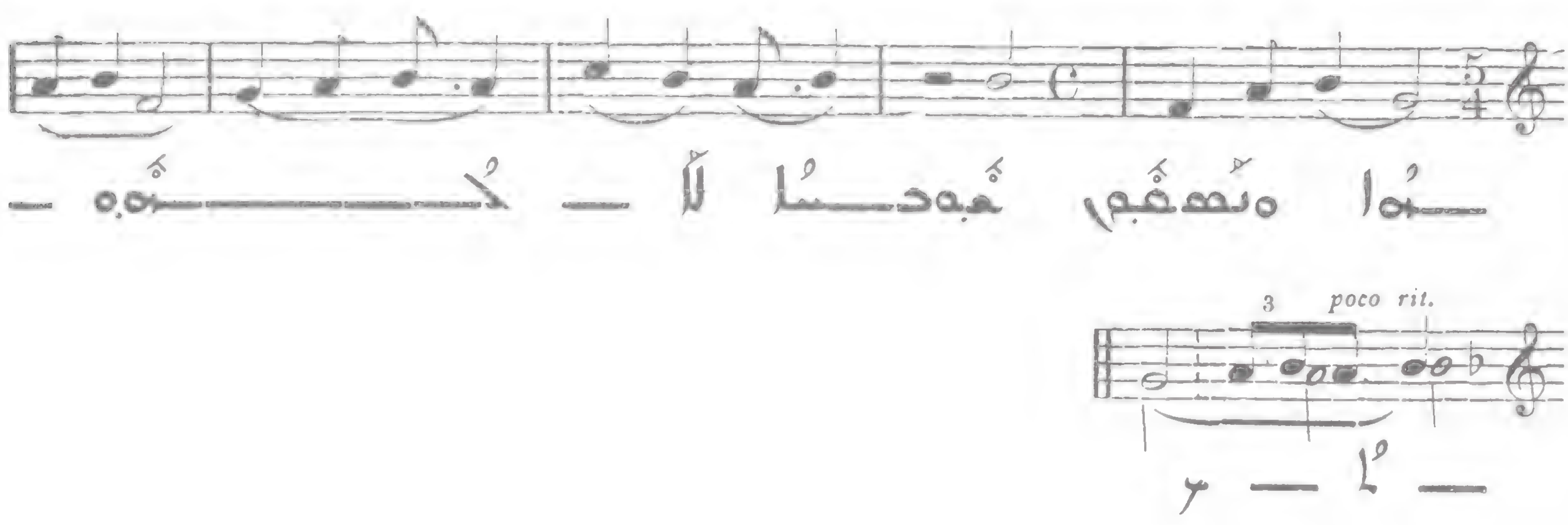

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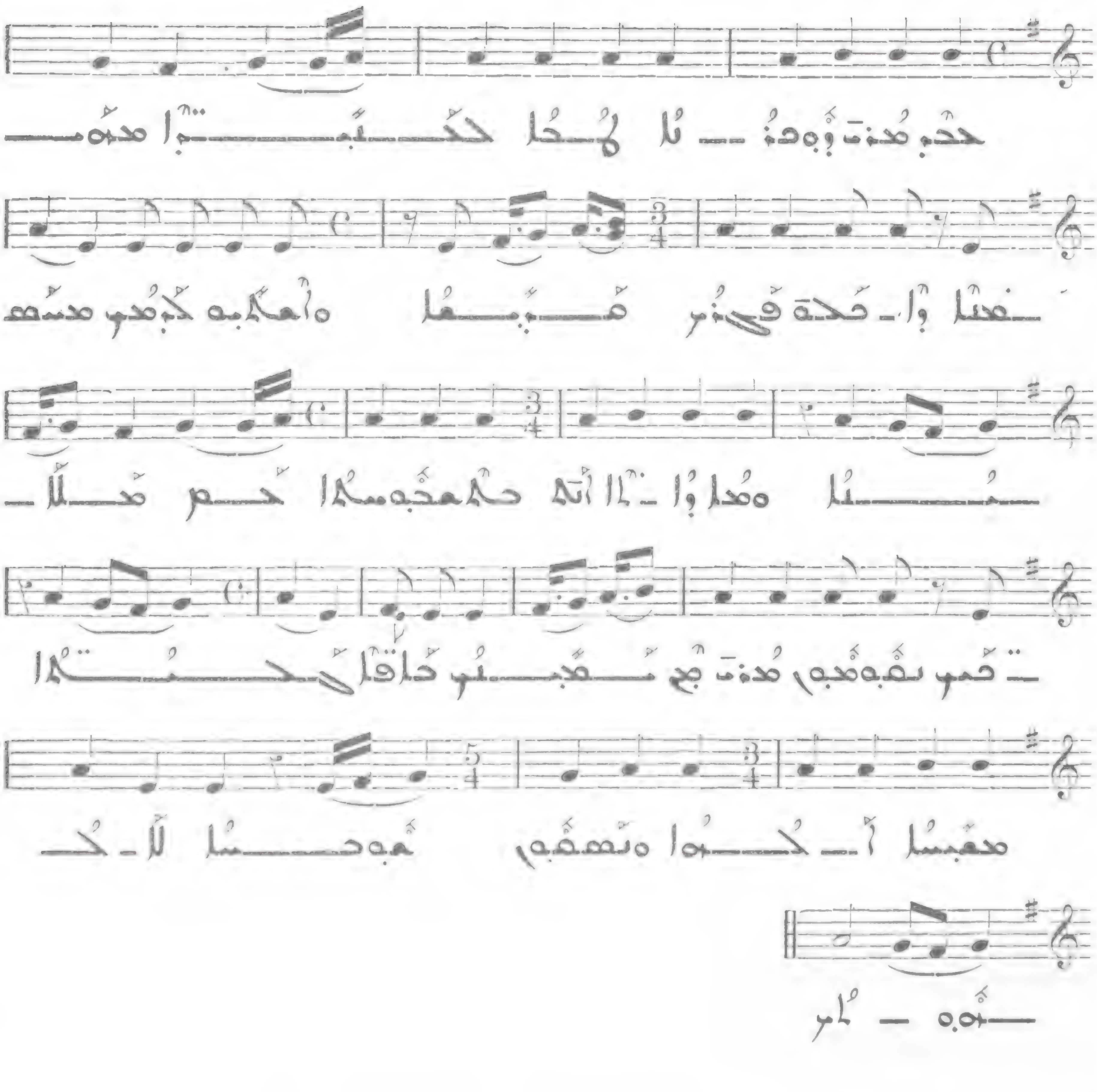
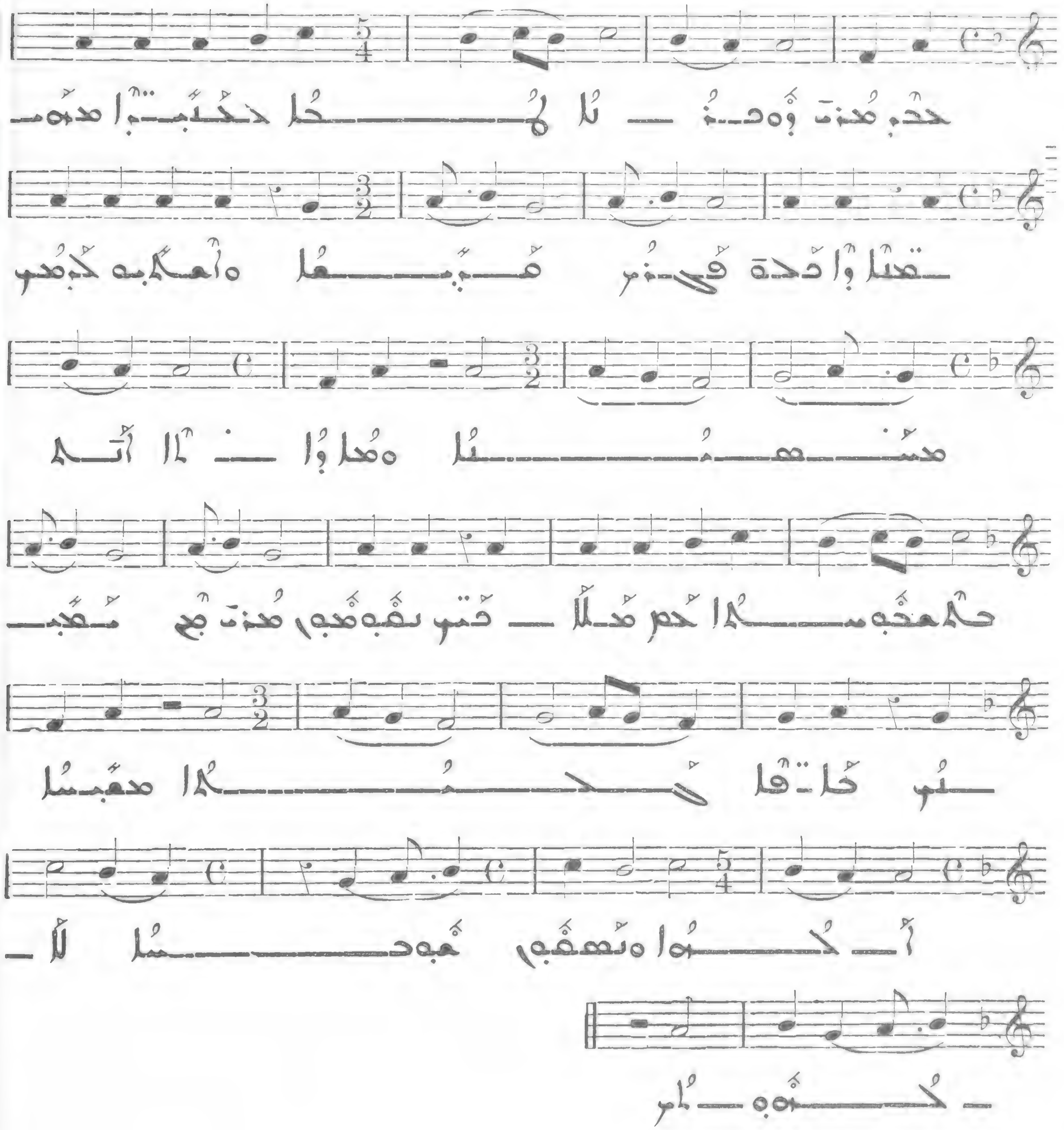
Allegro

II



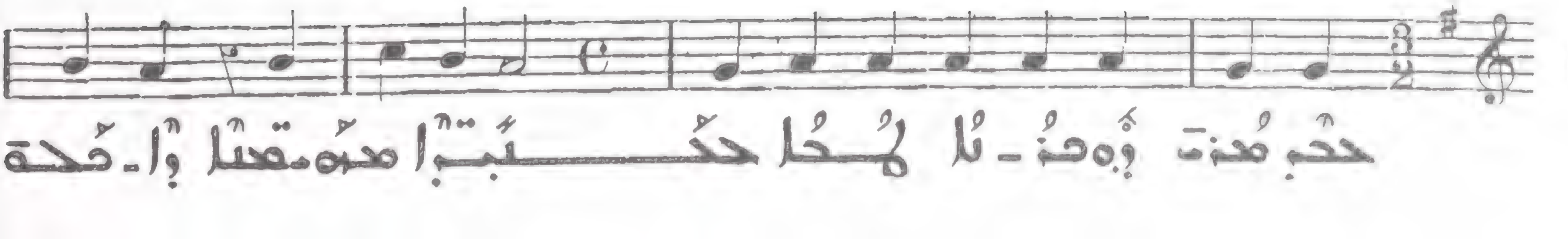
273

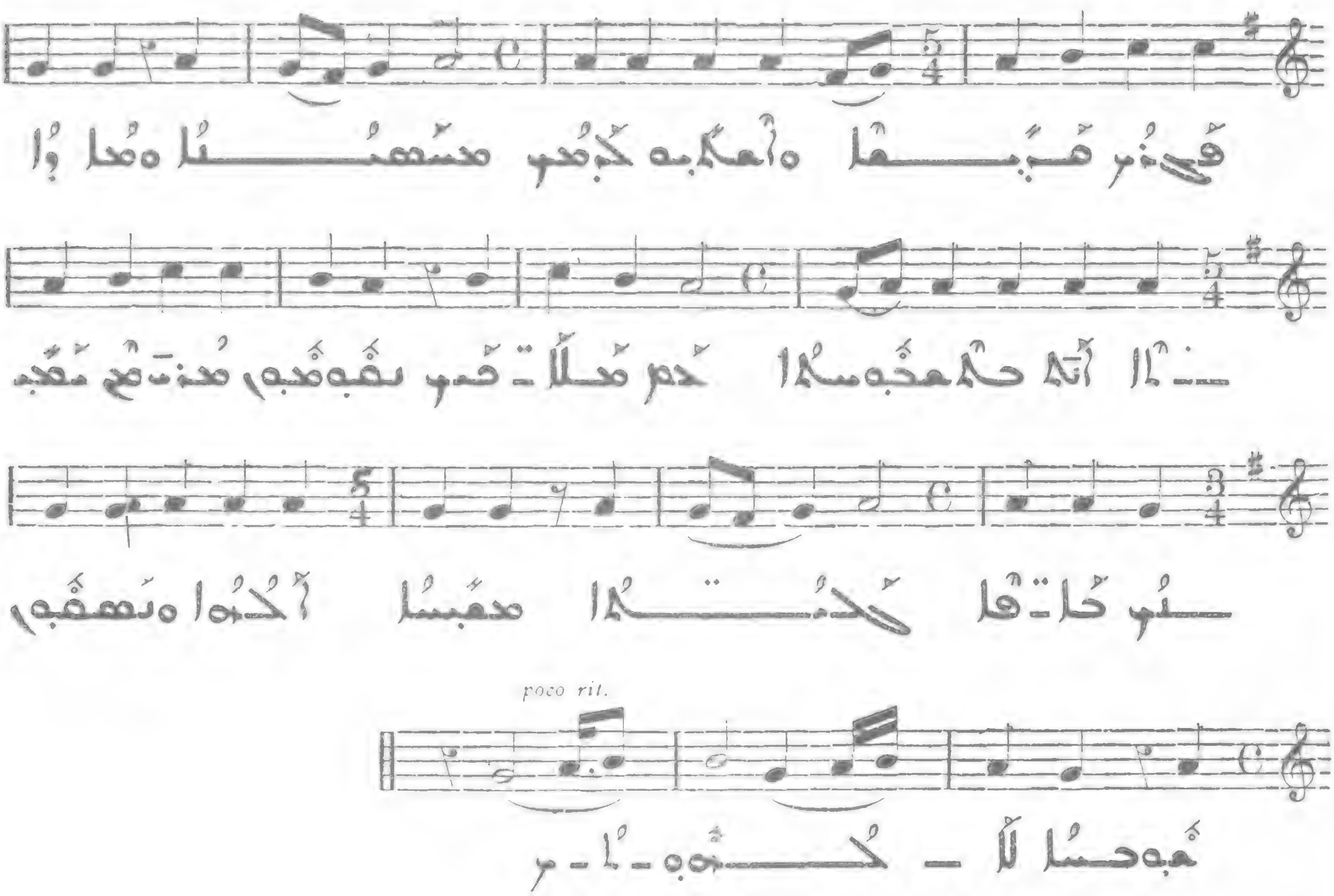
All. molto



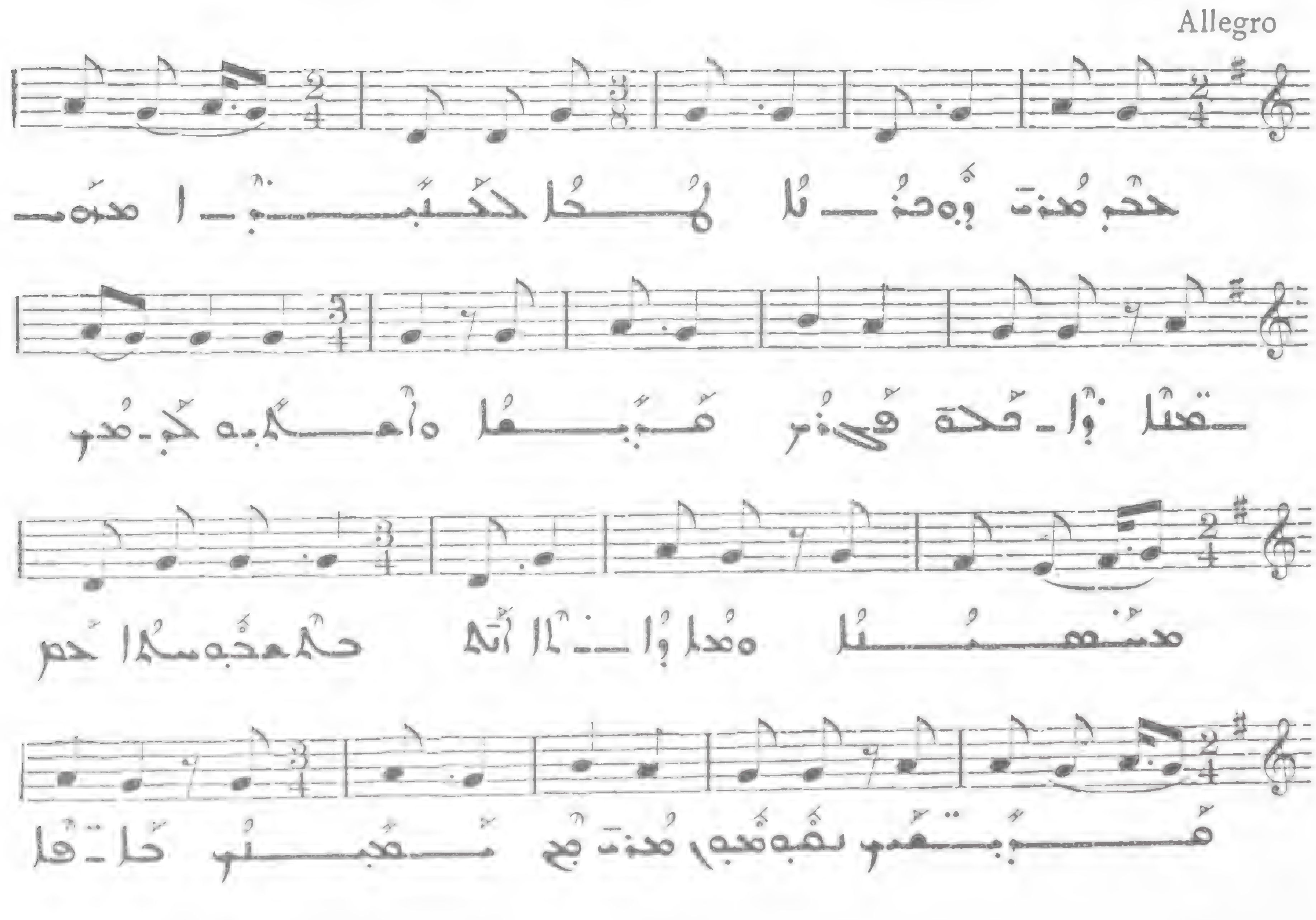
274

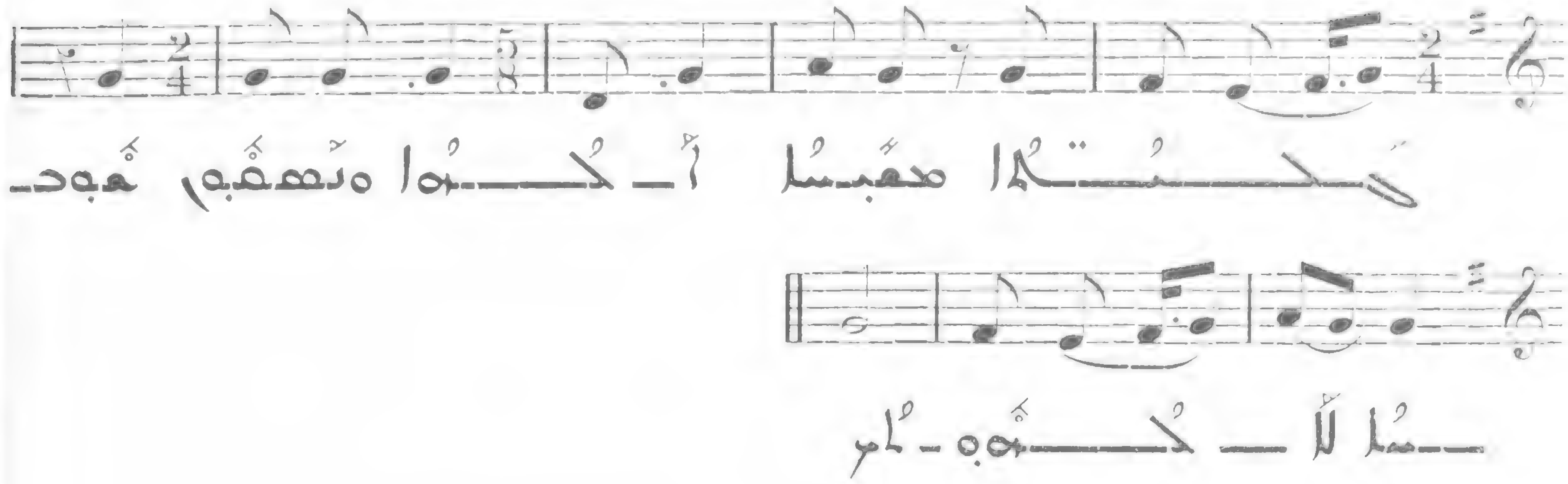
Allegro





ܗ 27

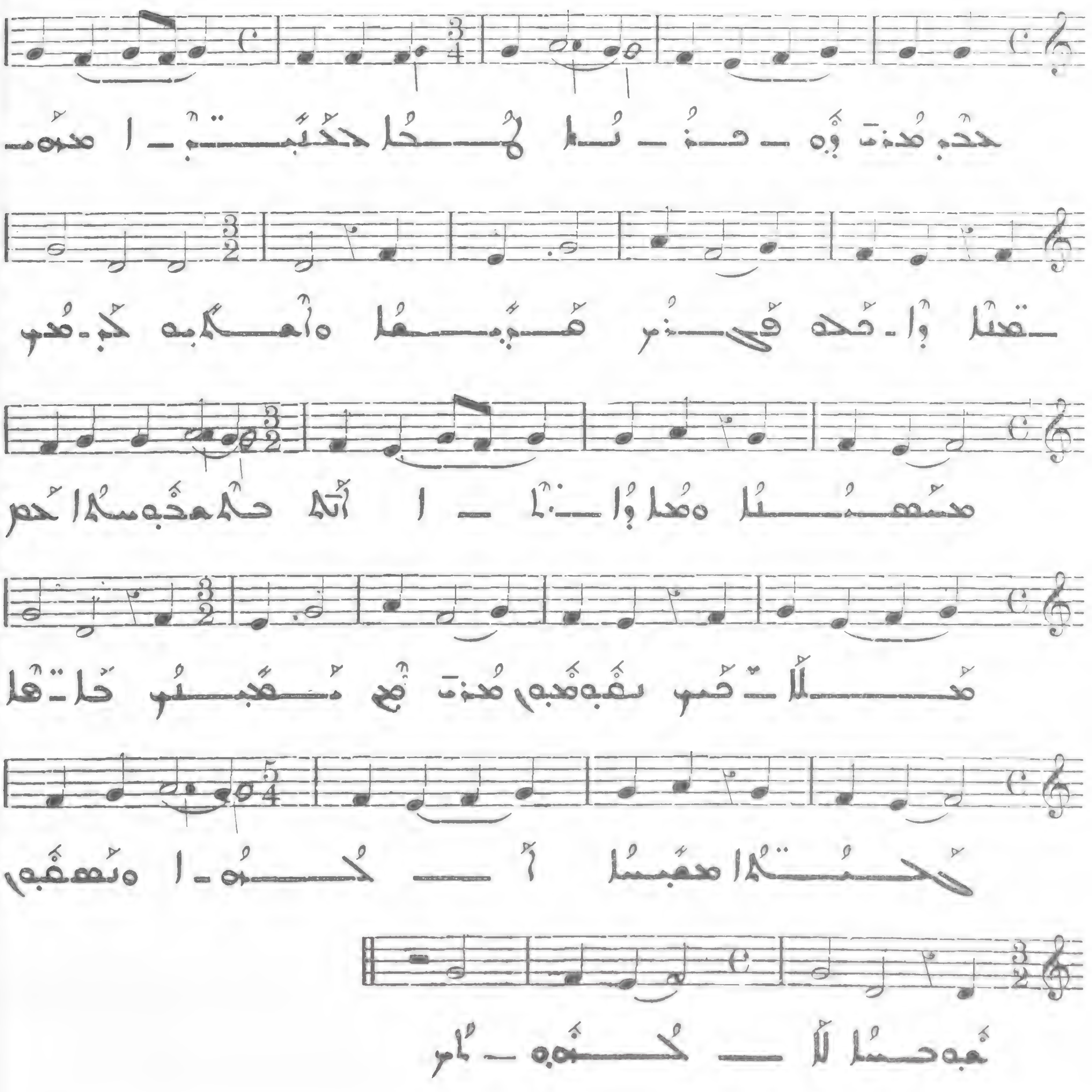




ܘ 276

Allegro

VI



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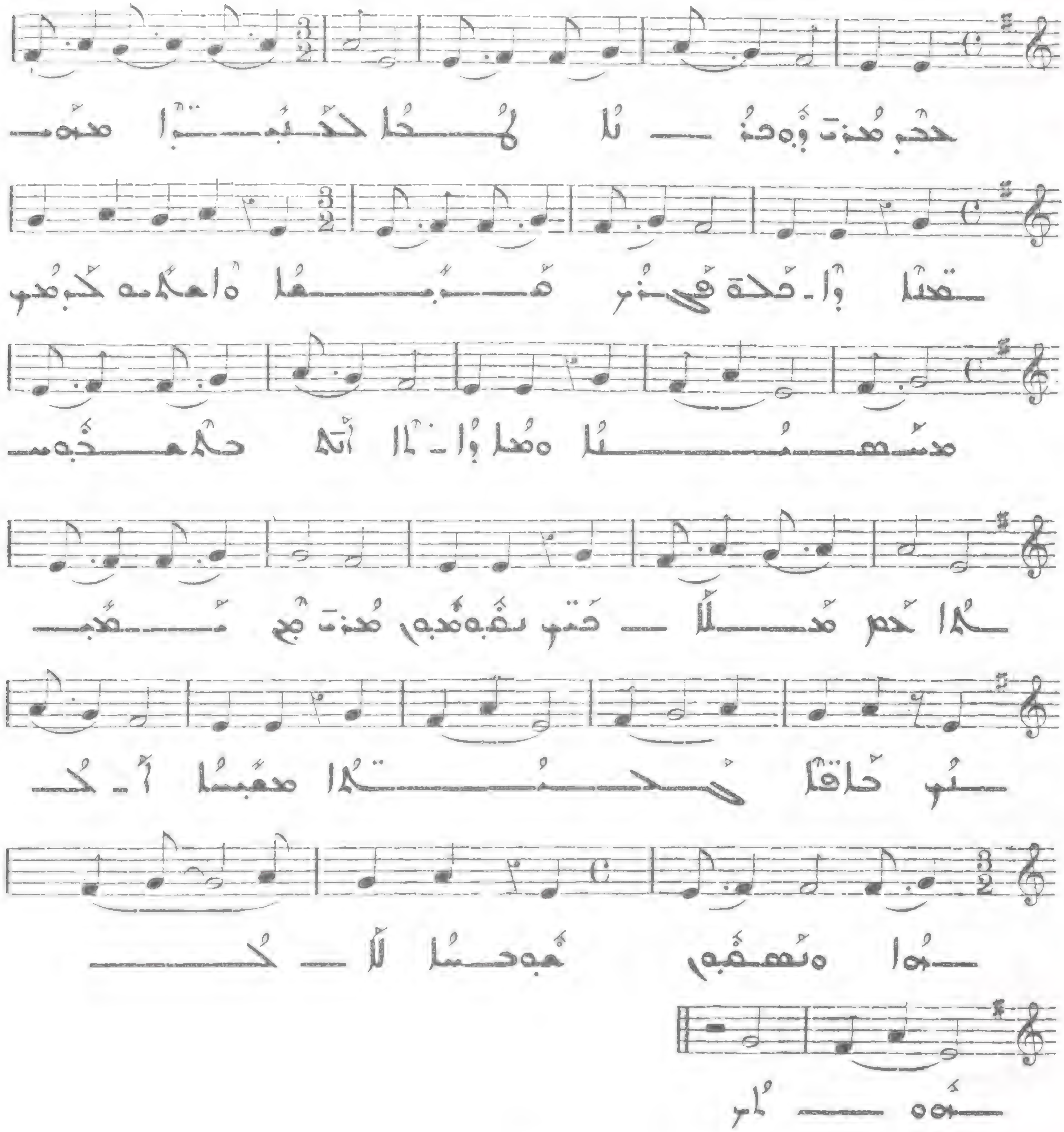
277

Allegro

VII



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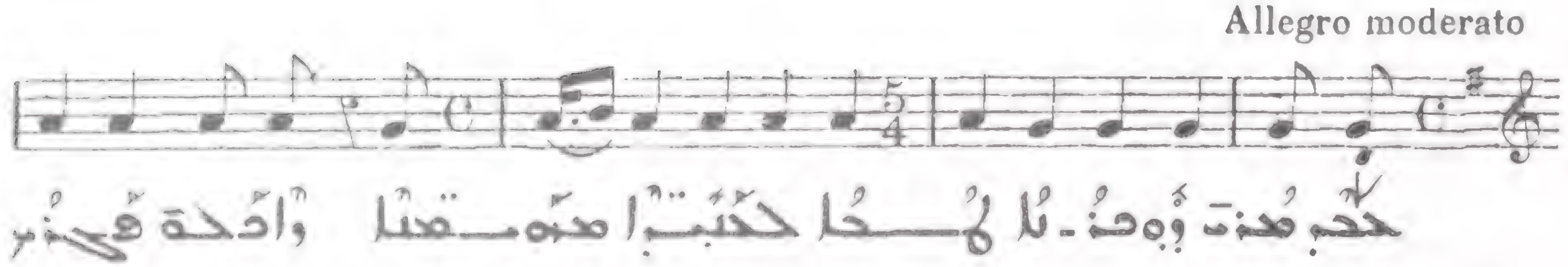
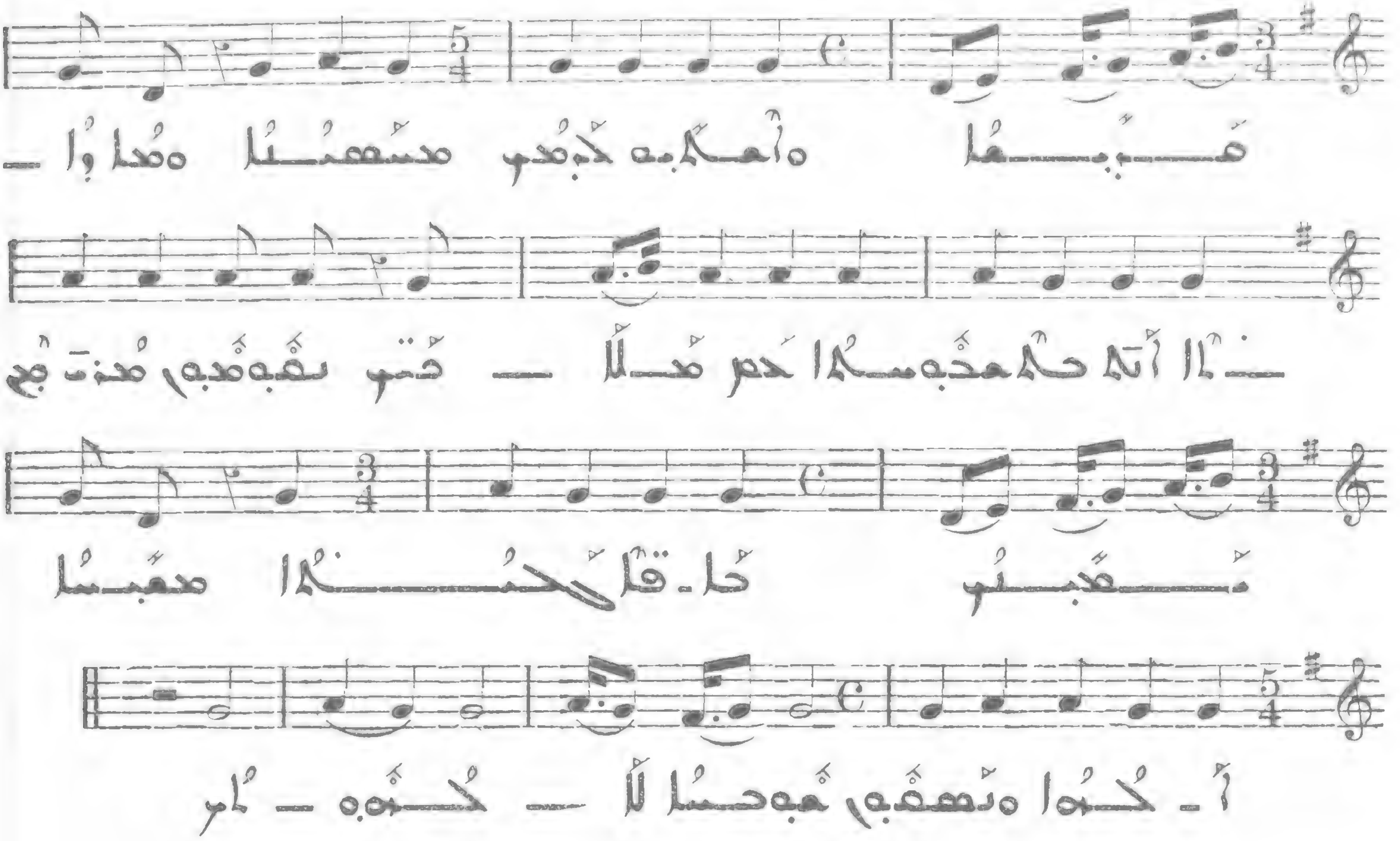
Allegro moderato

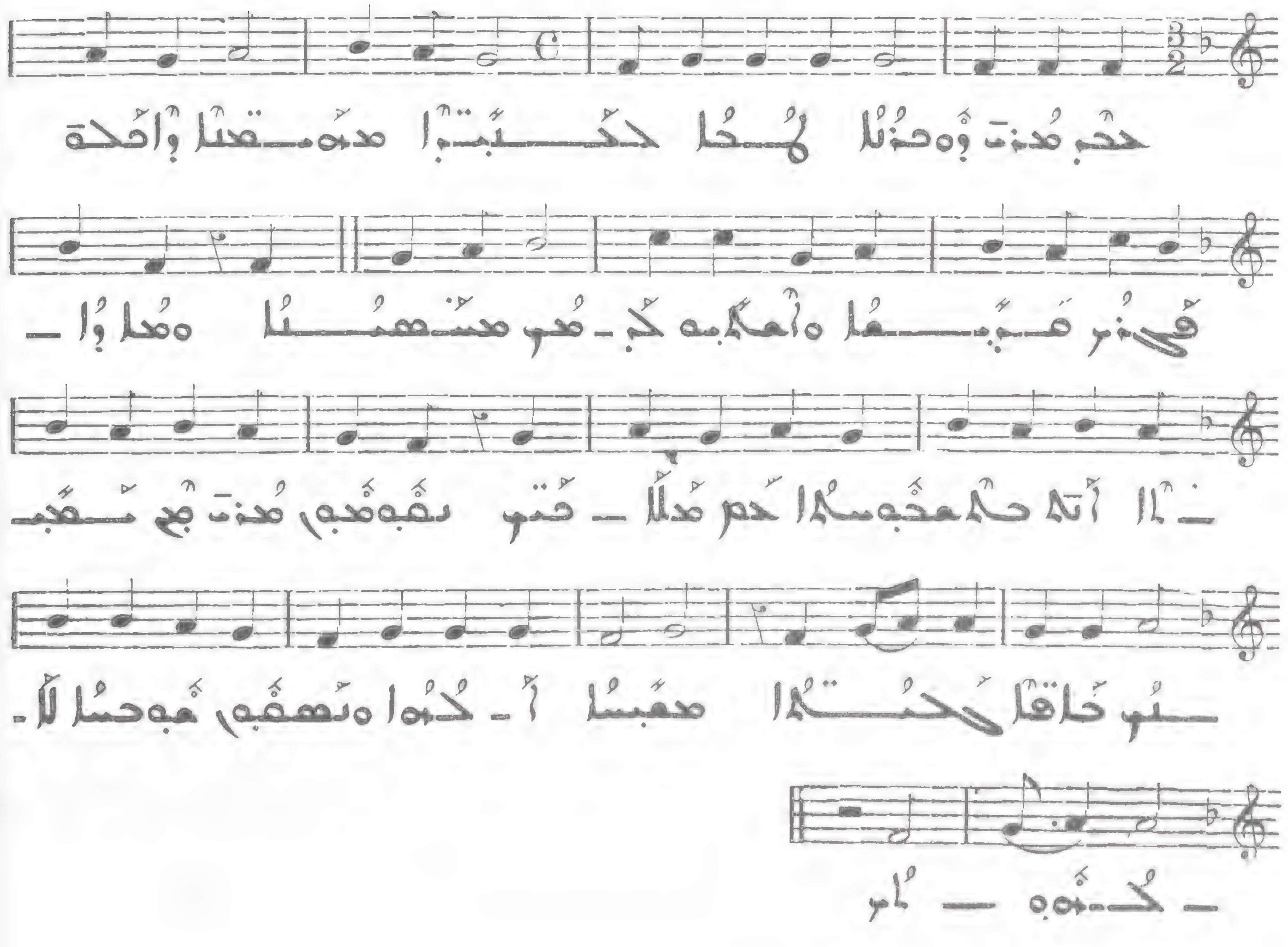
VIII





279

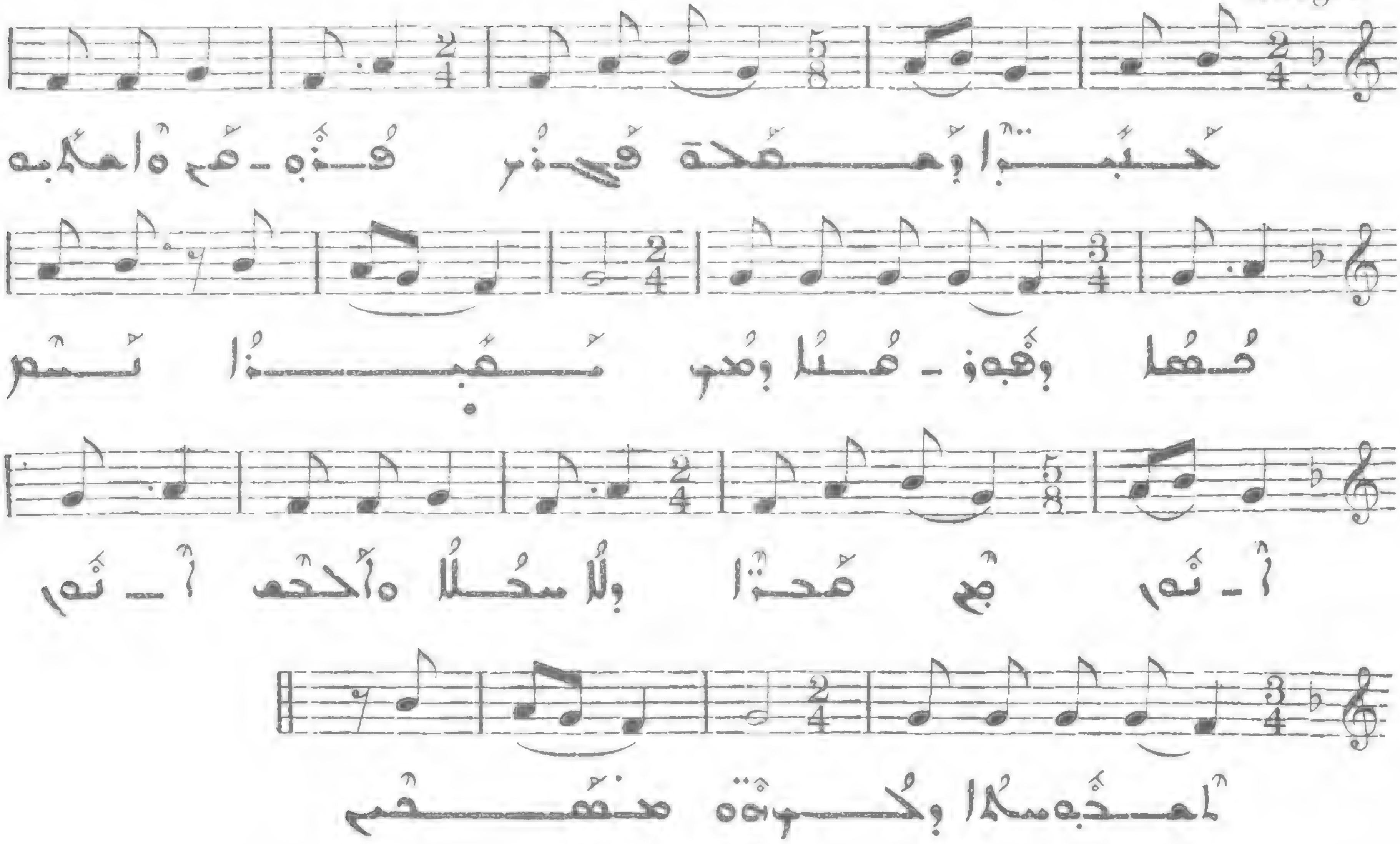
Presto



ܒܪܫܐ ܕܥܠܡܐ ܐܠܗܝ : ܐ 280

Allegro

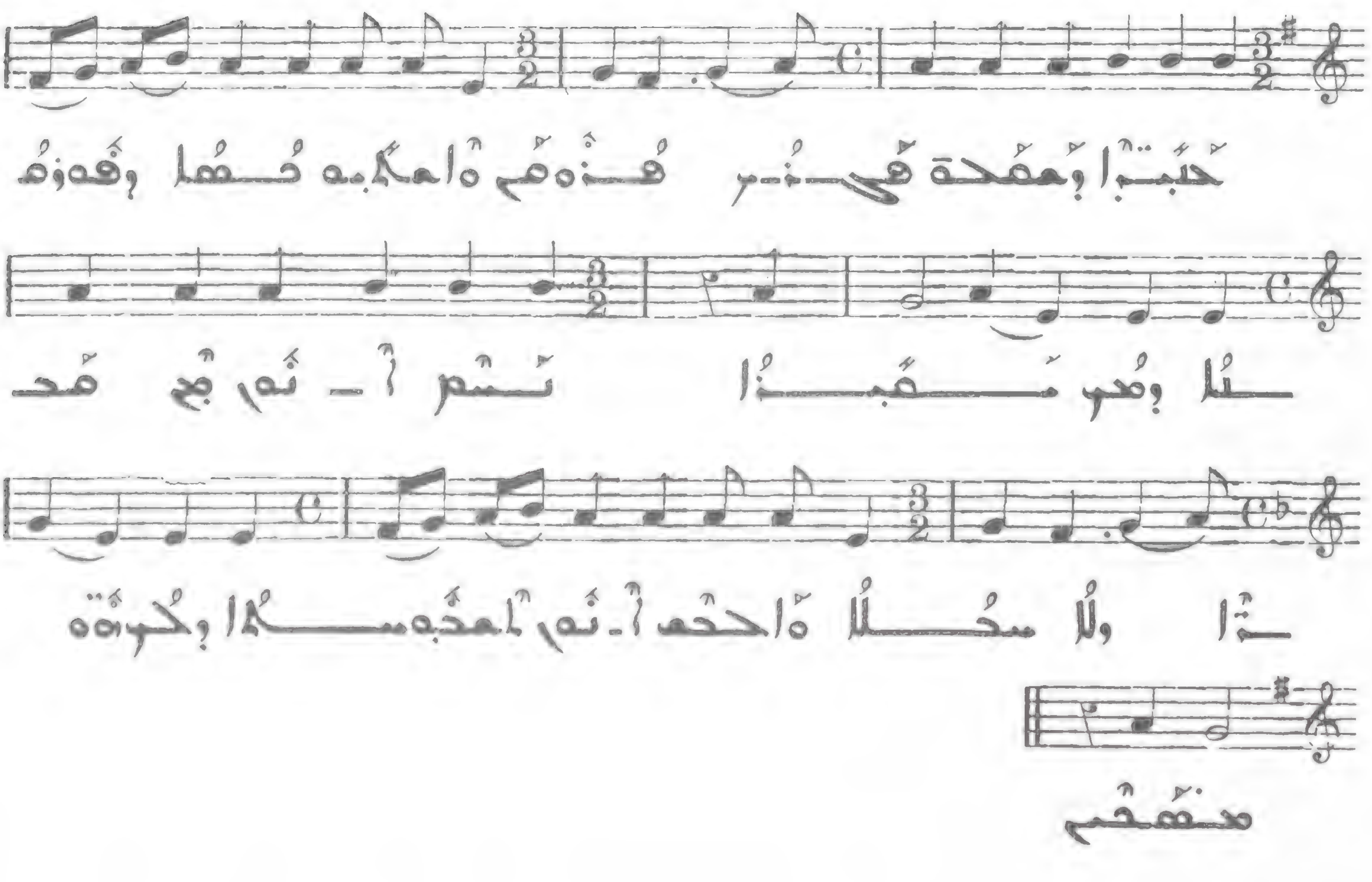
I



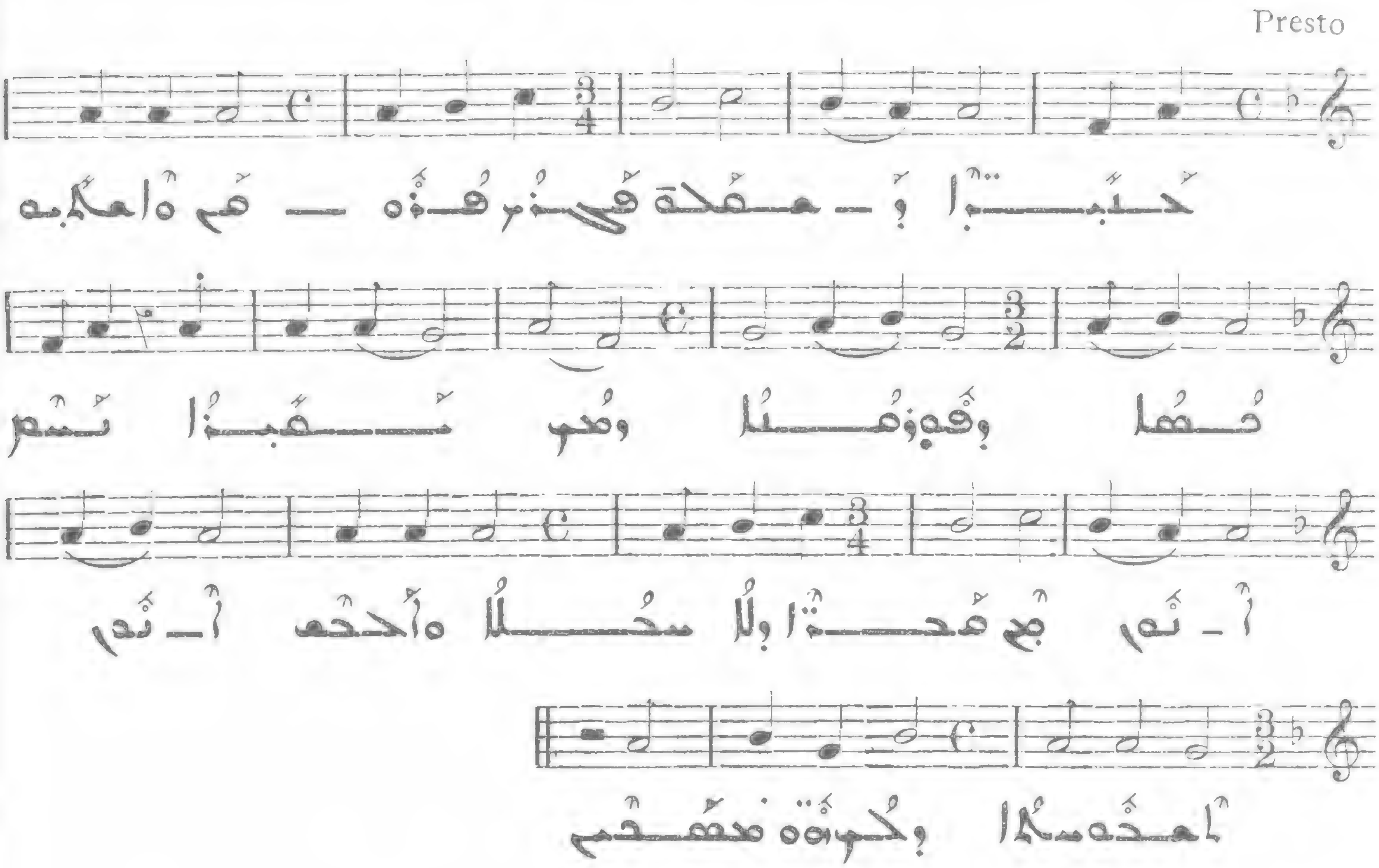
ܒ 281

Presto

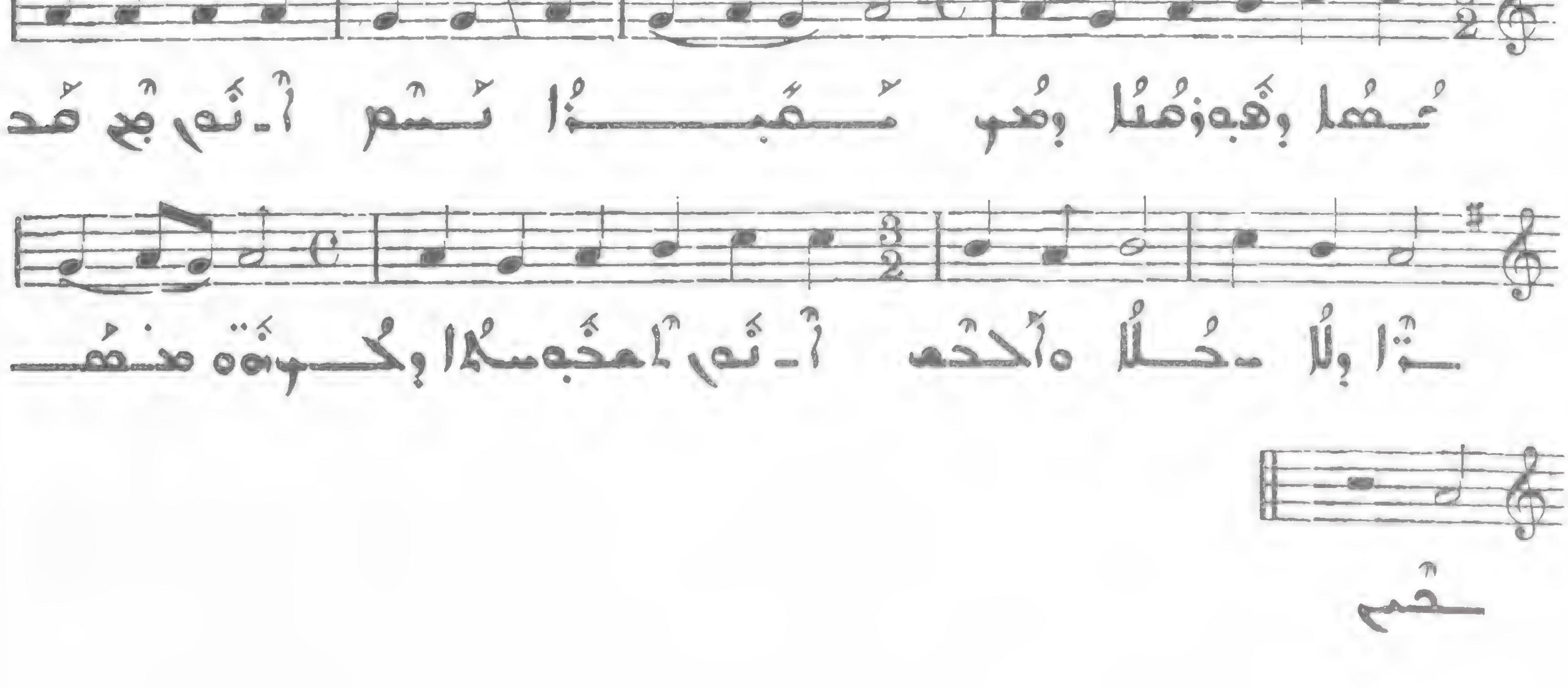
II



282



283



284

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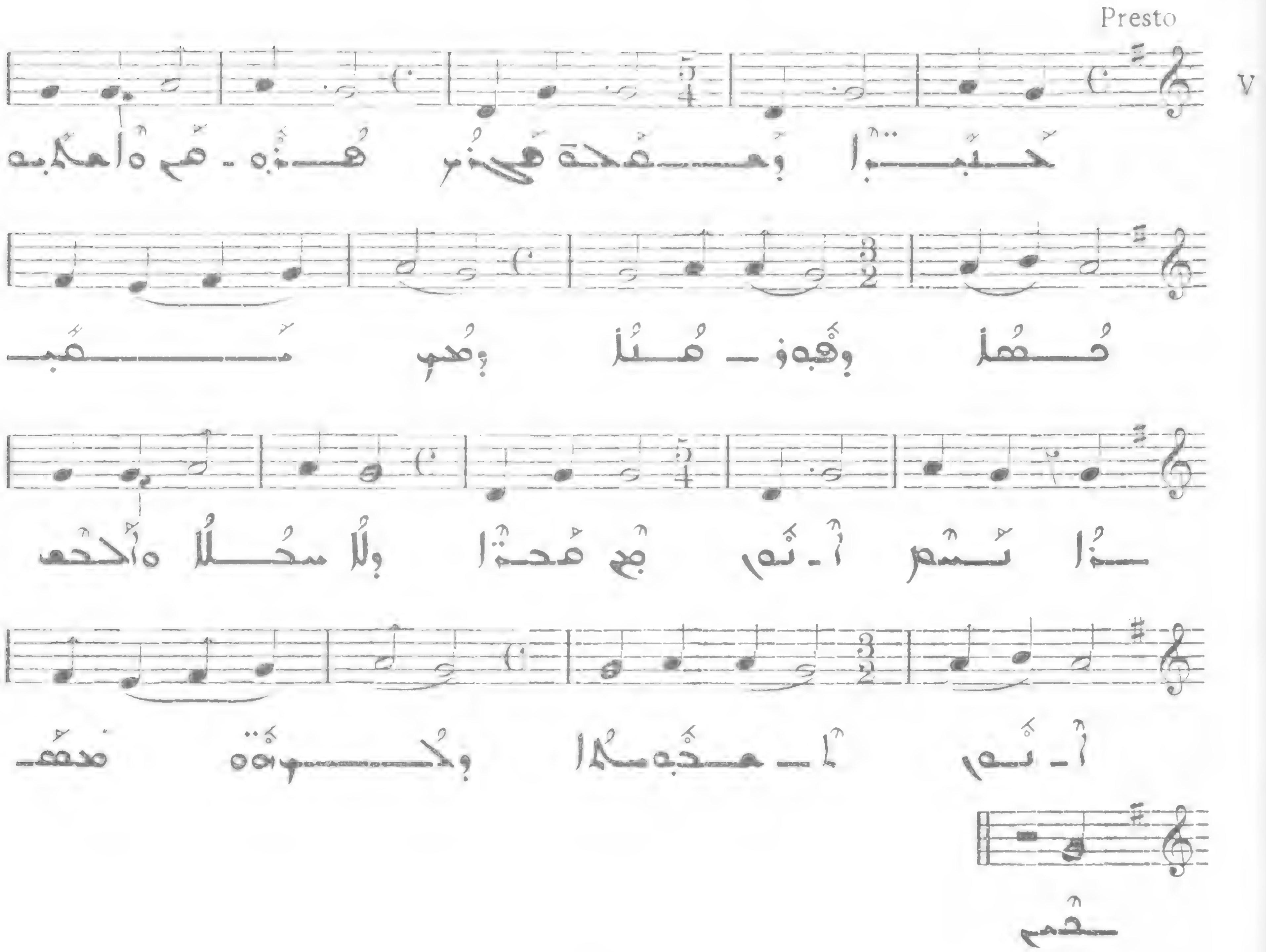

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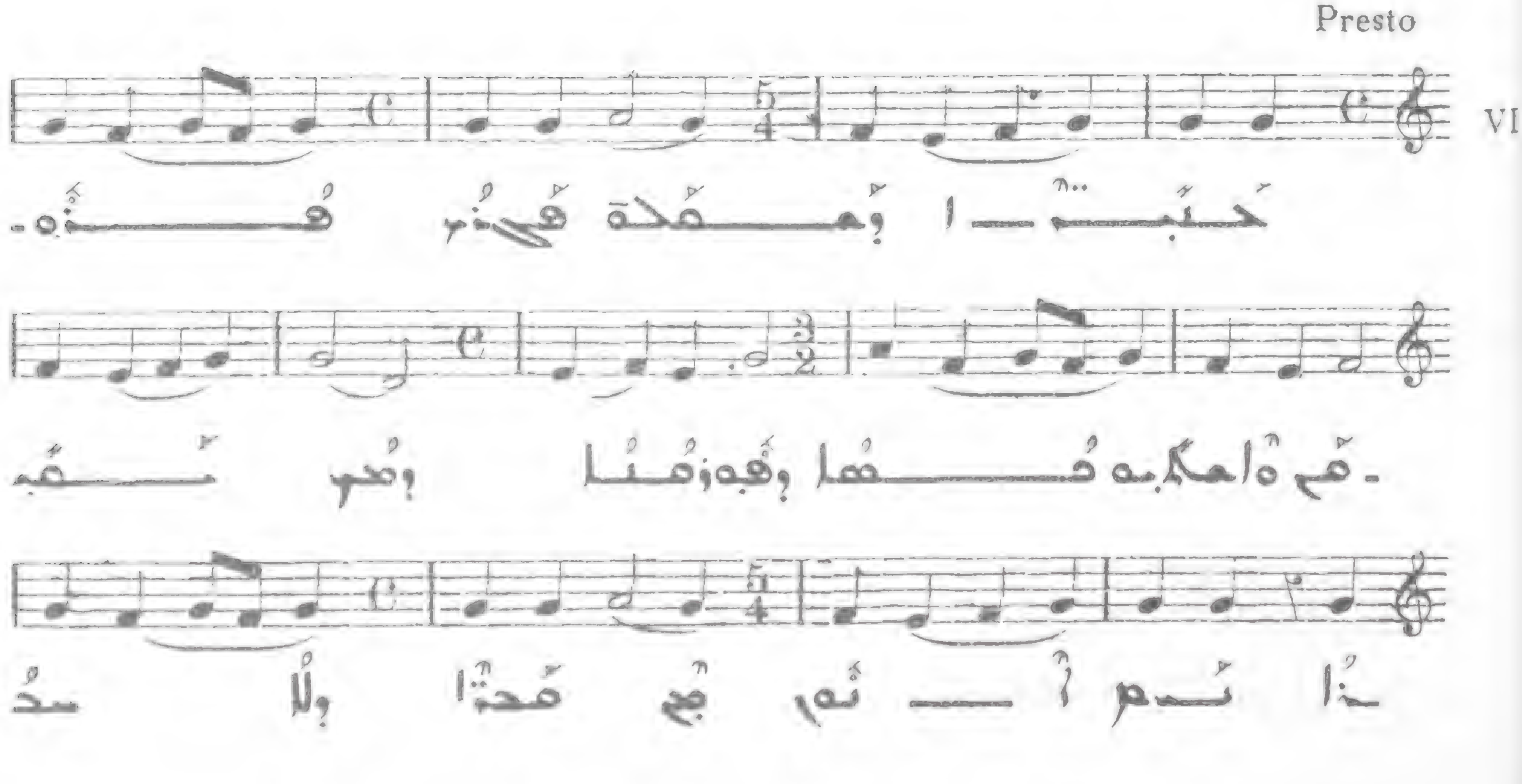

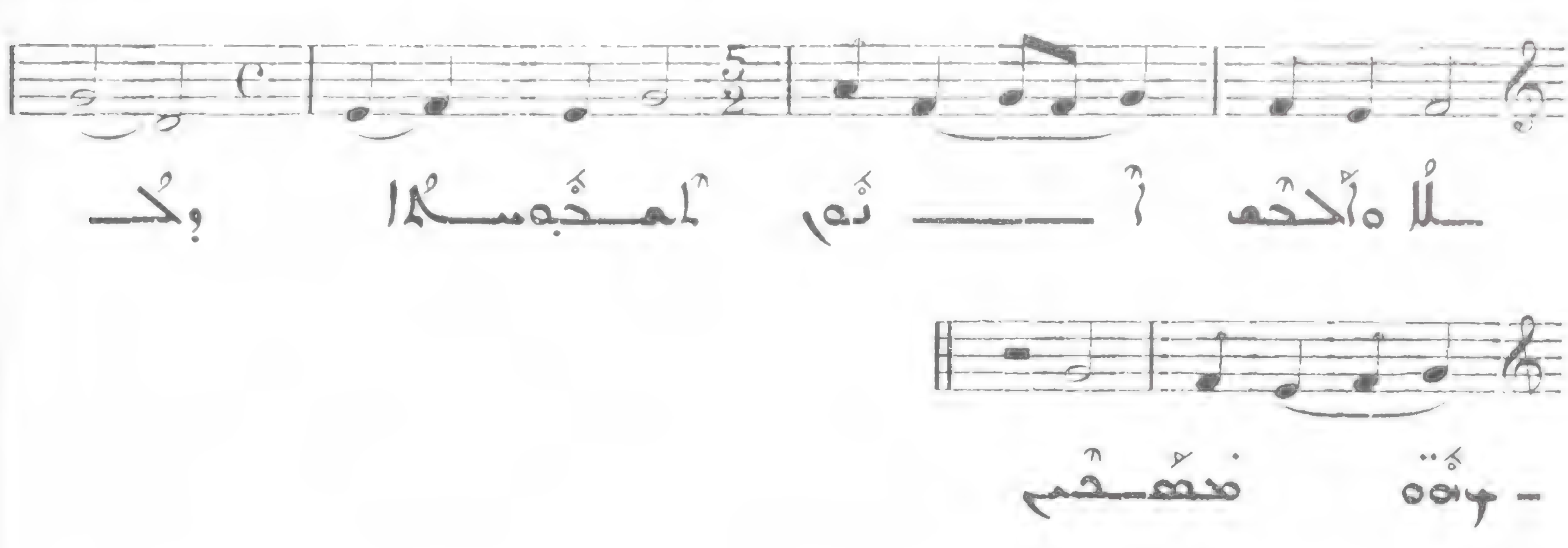

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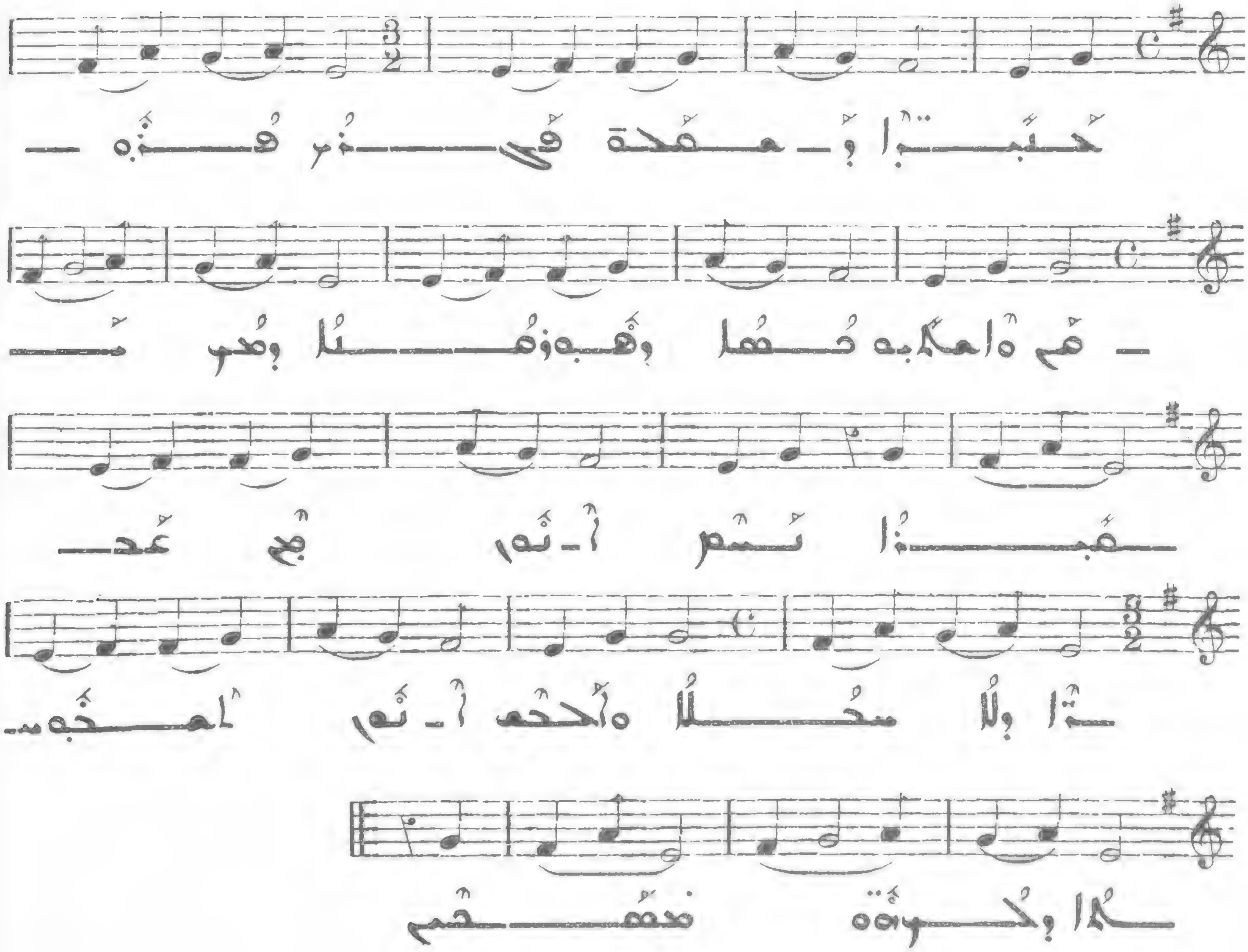
286

Presto

VII



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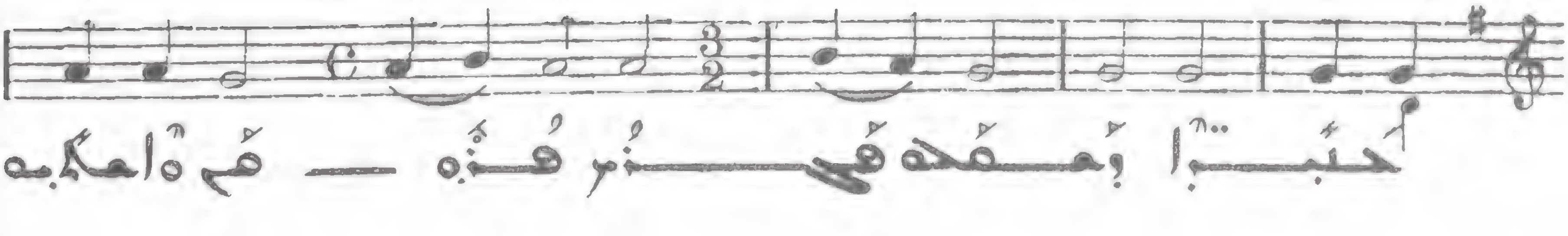
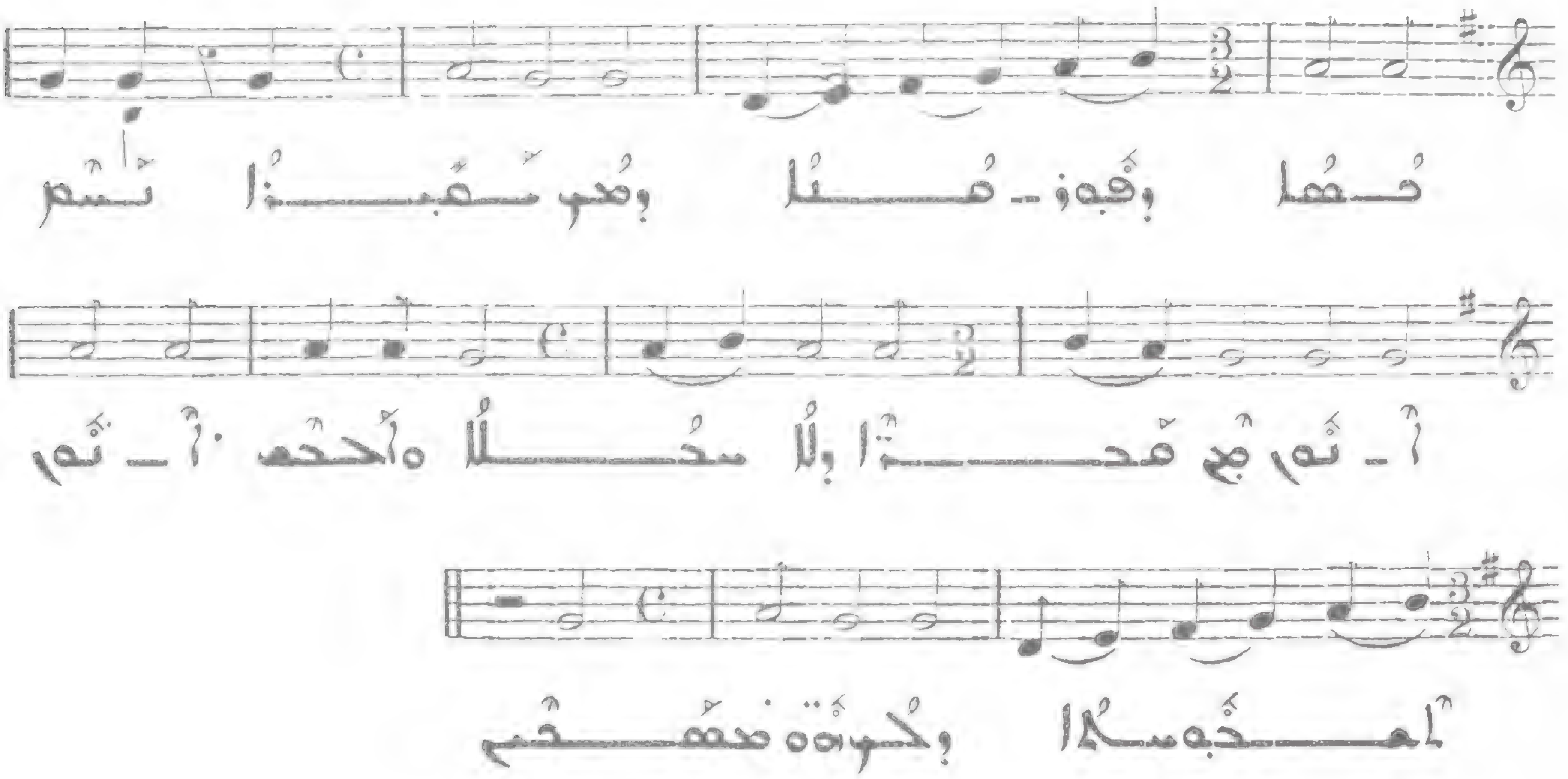
Prest

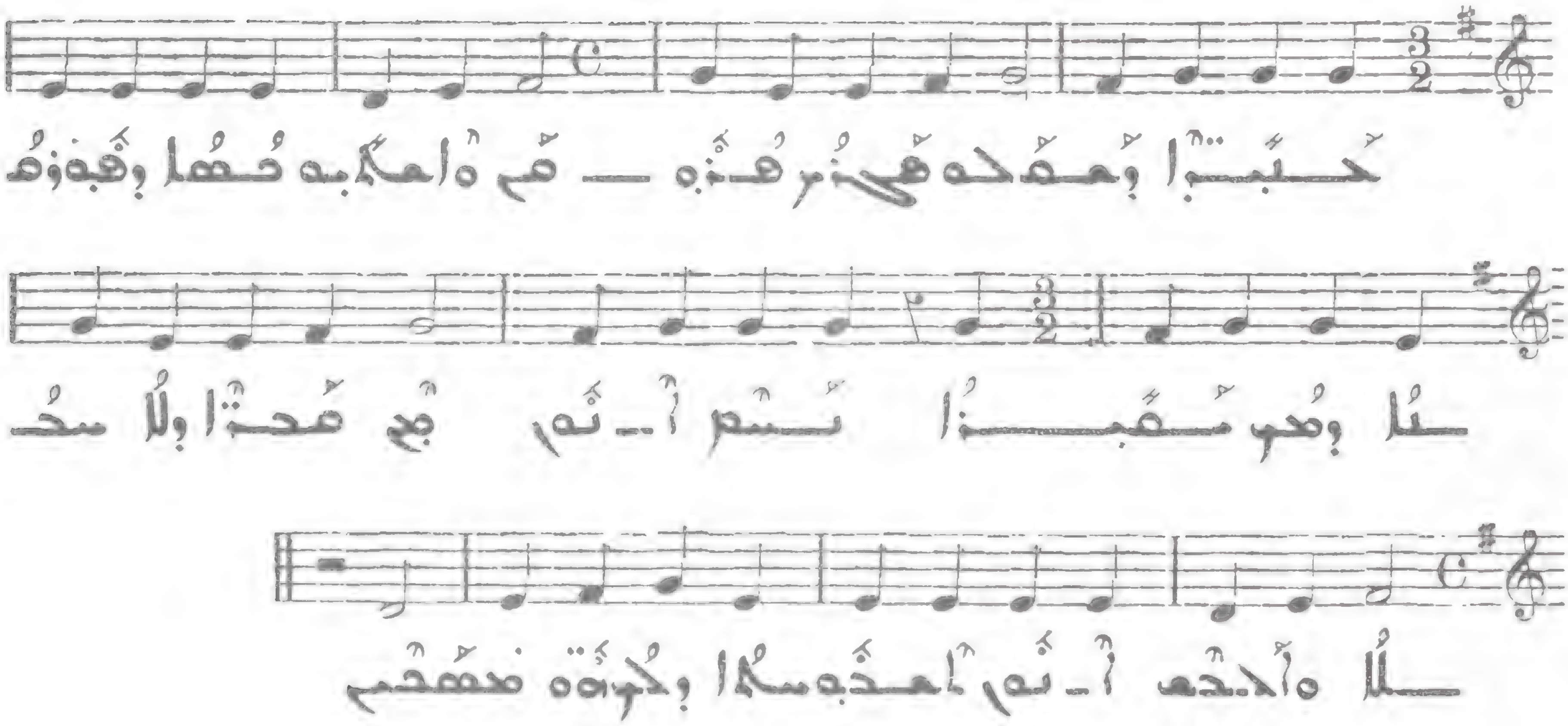
VIII





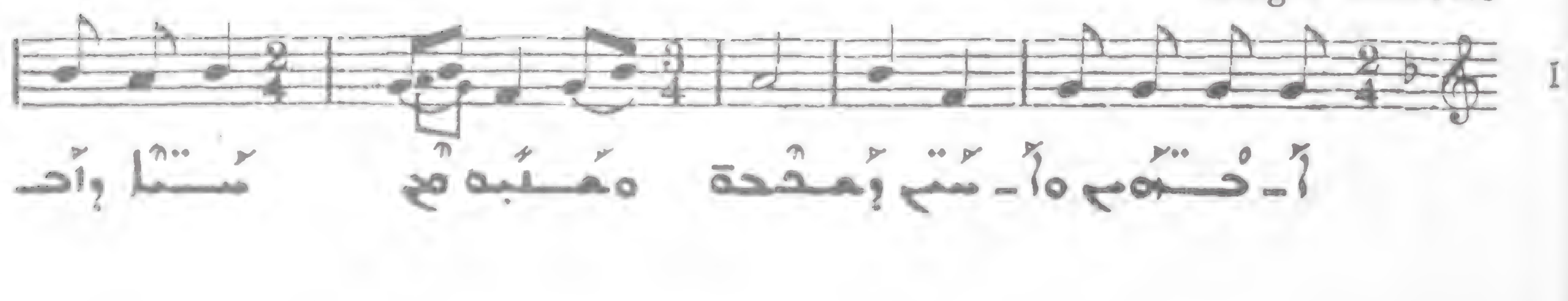
288 ܒܥܘܬܐ ܕܡܠܗ

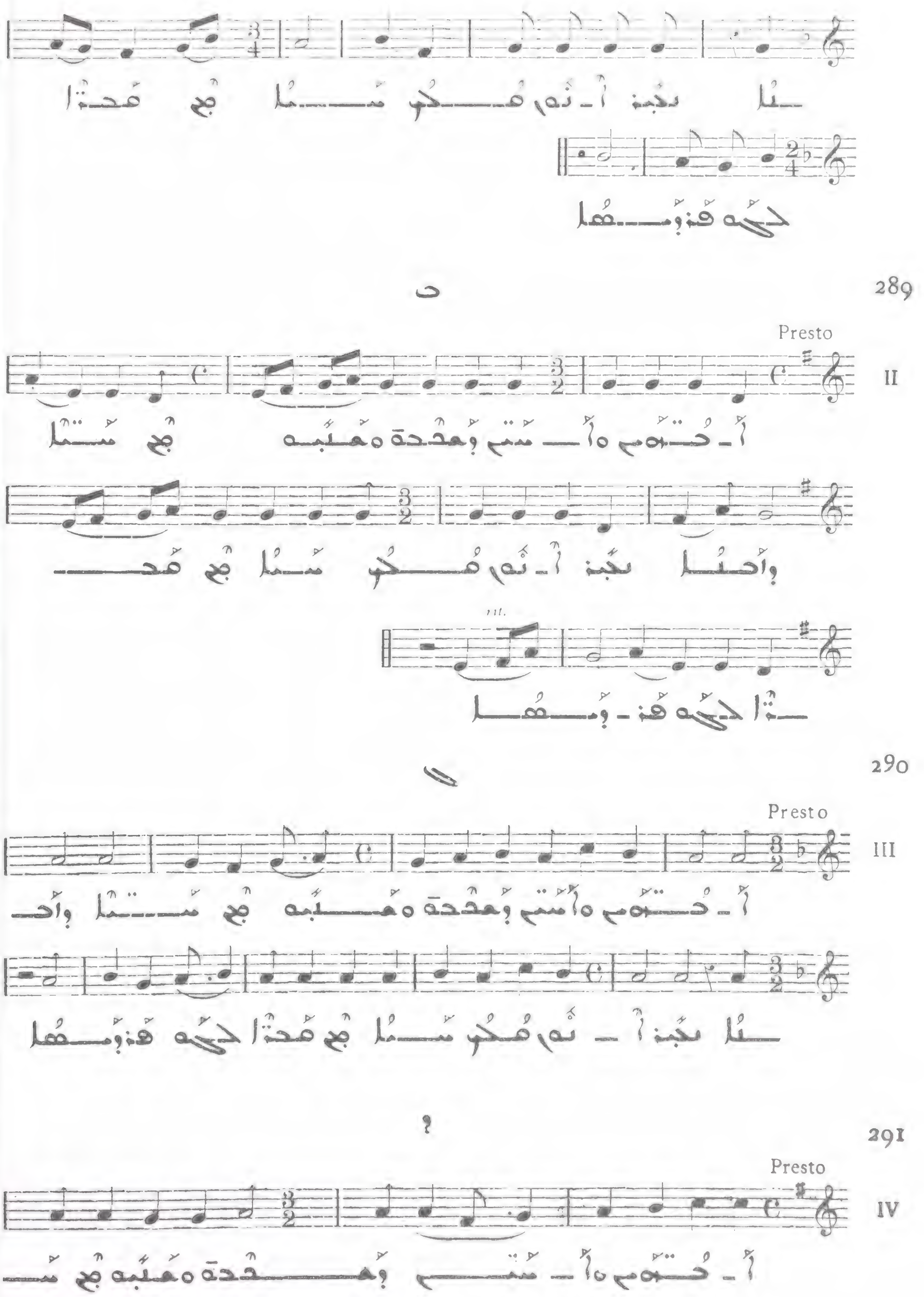
Presto



289 ܩܠܐ ܒܪܫܐ ܕܩܕܡܘܗܝ ܒܗܘ ܩܢܘܢܐ : ܐ

Allegro moderato

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II
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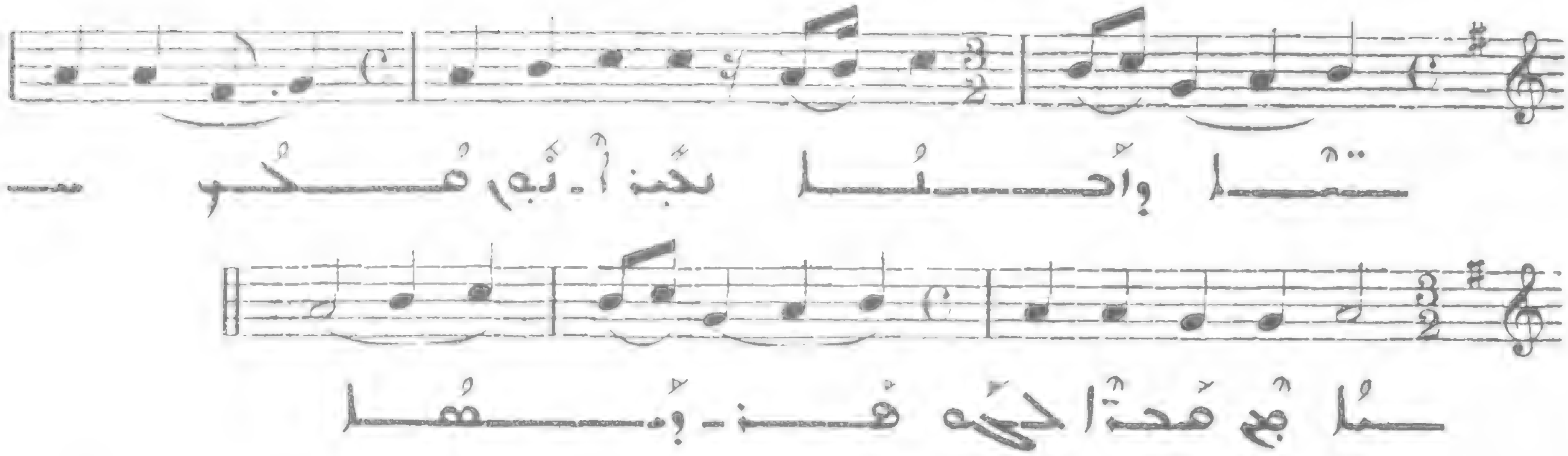
IV



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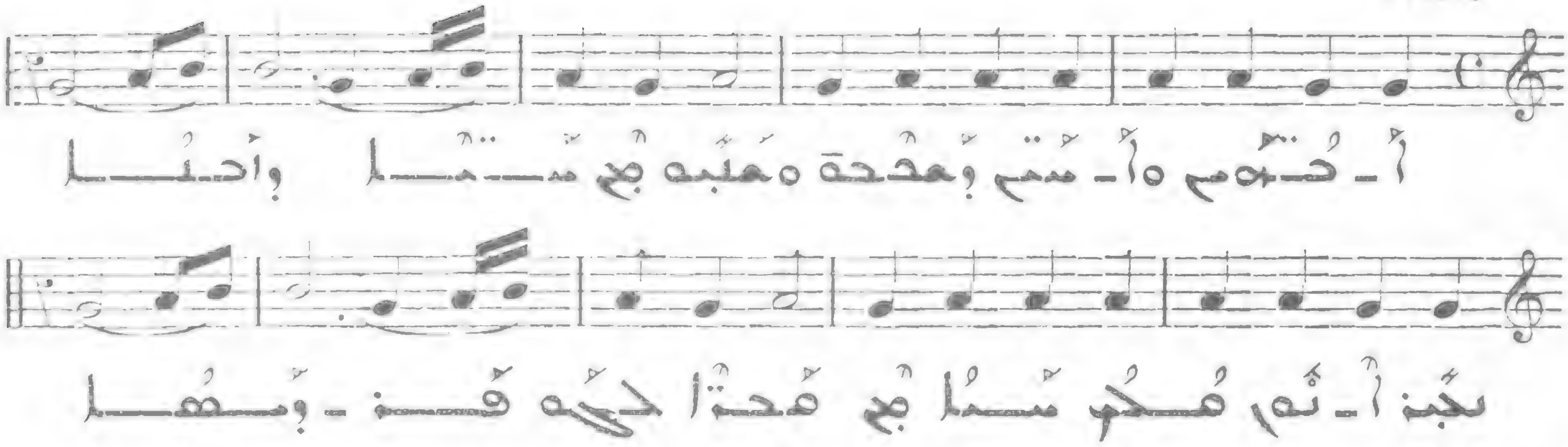
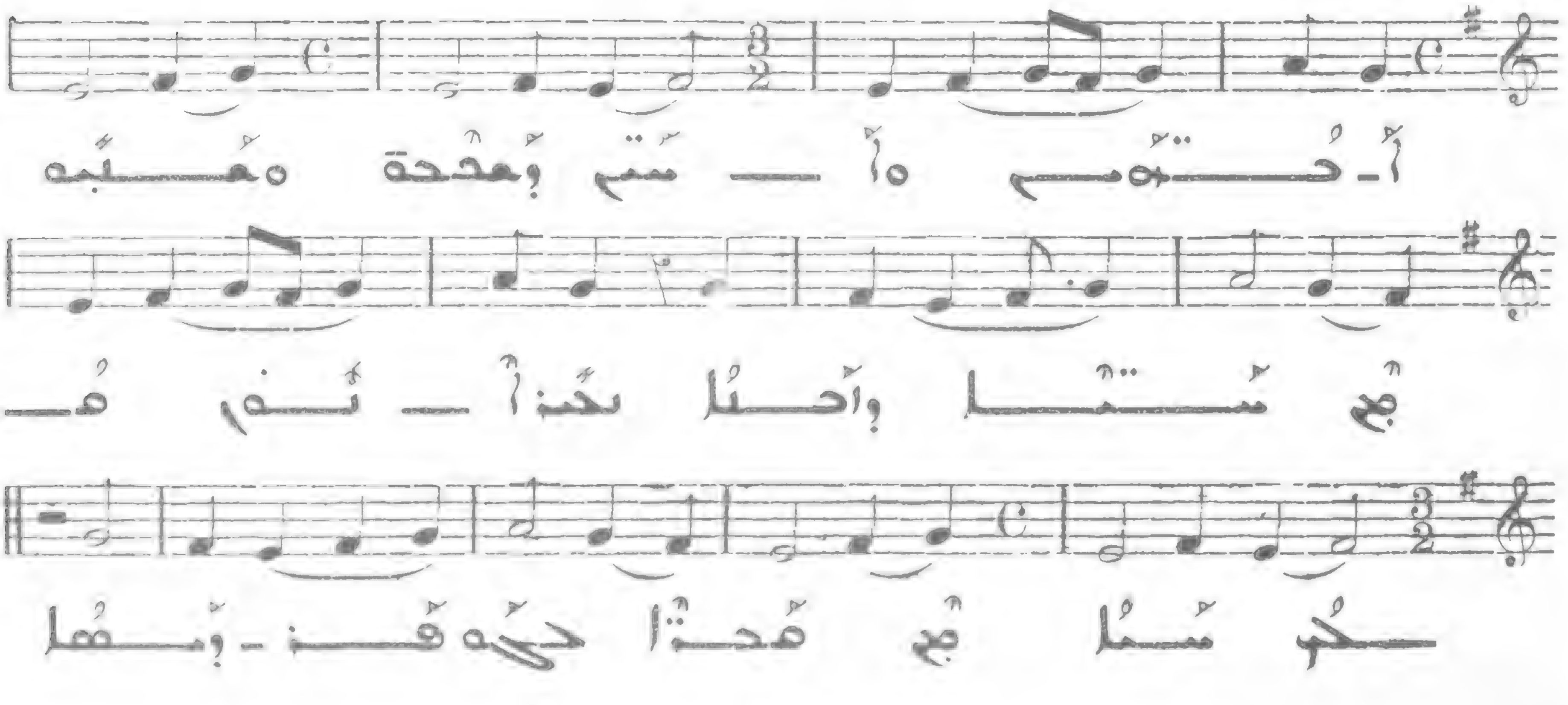


294



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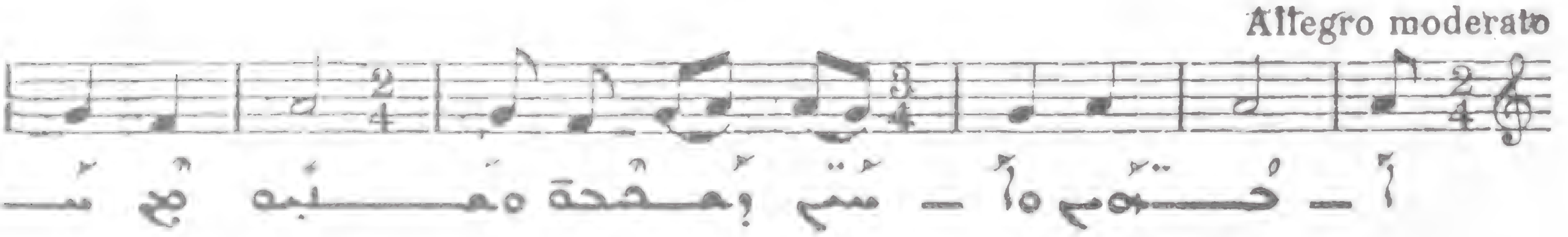

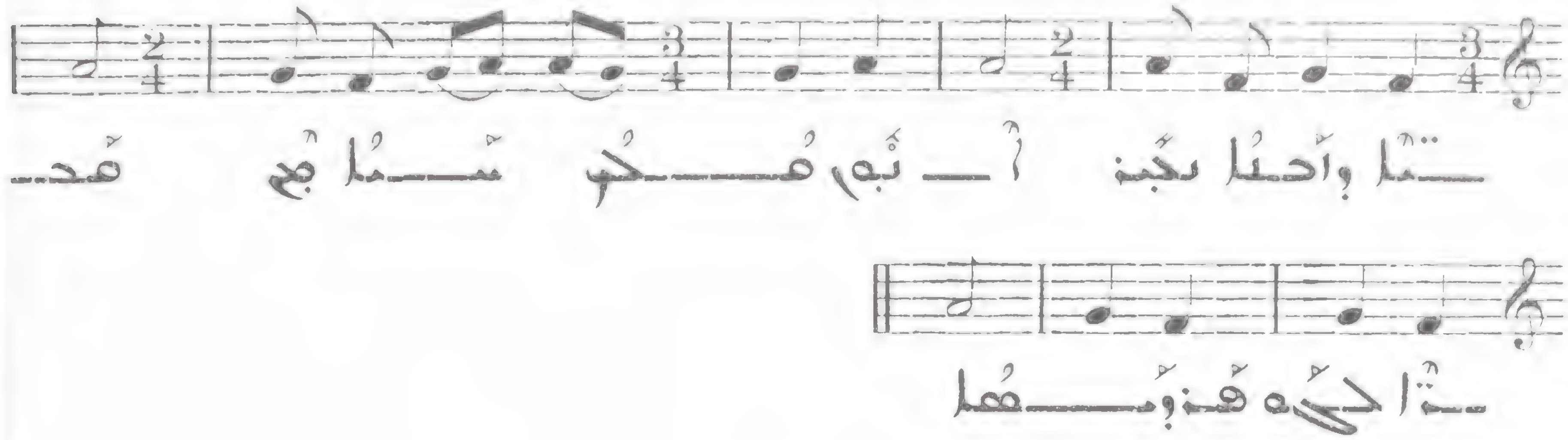

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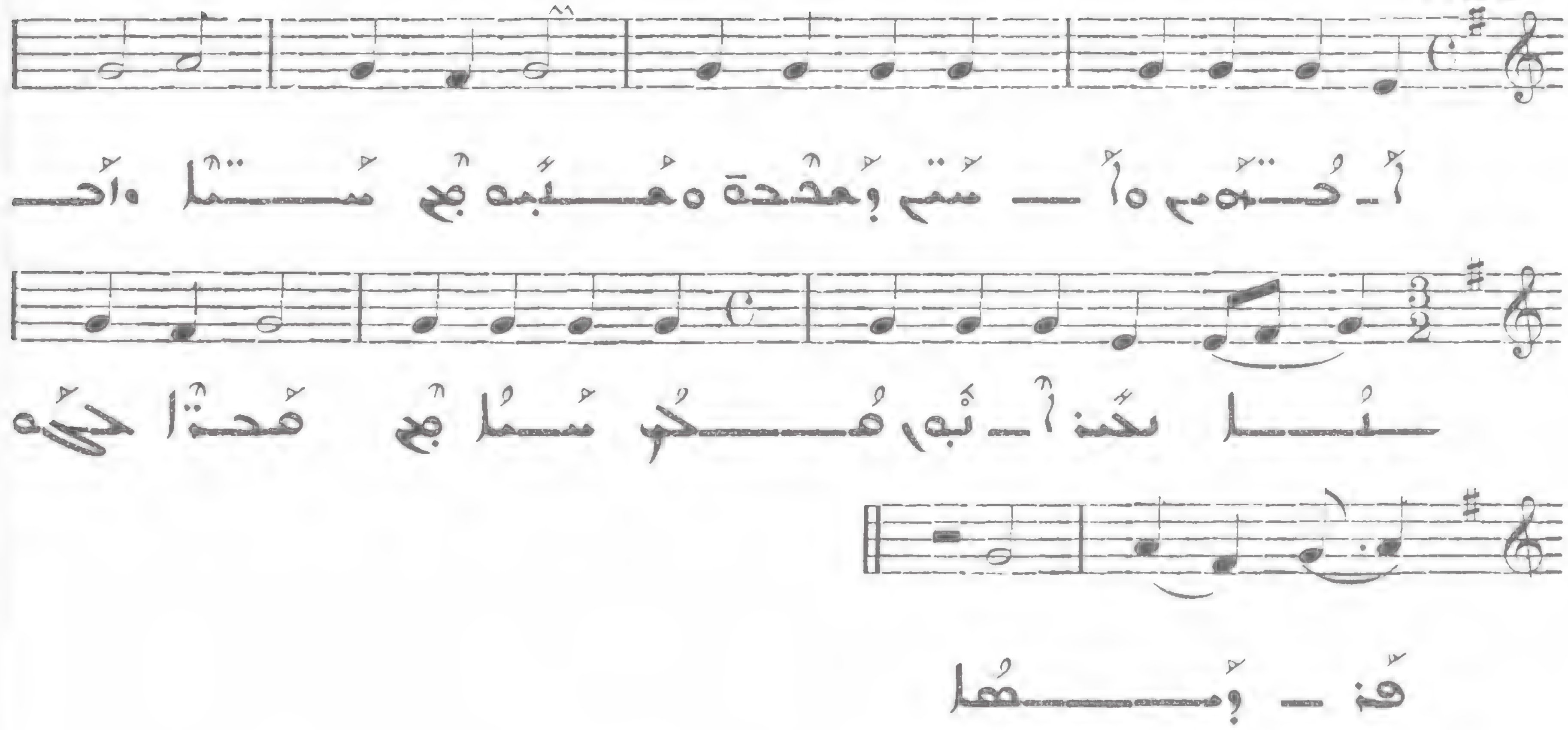
296

Presto

VII



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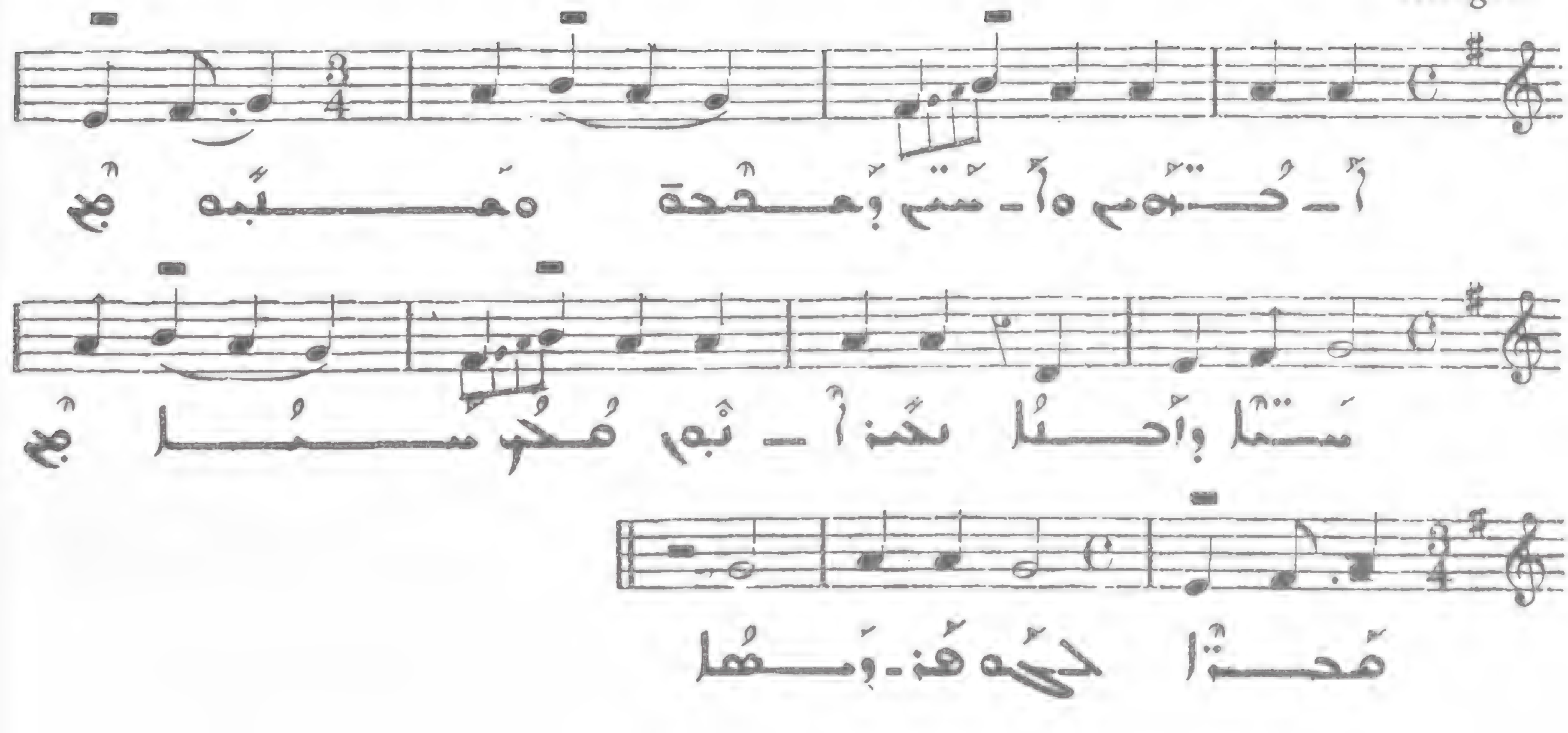
297

Allegro

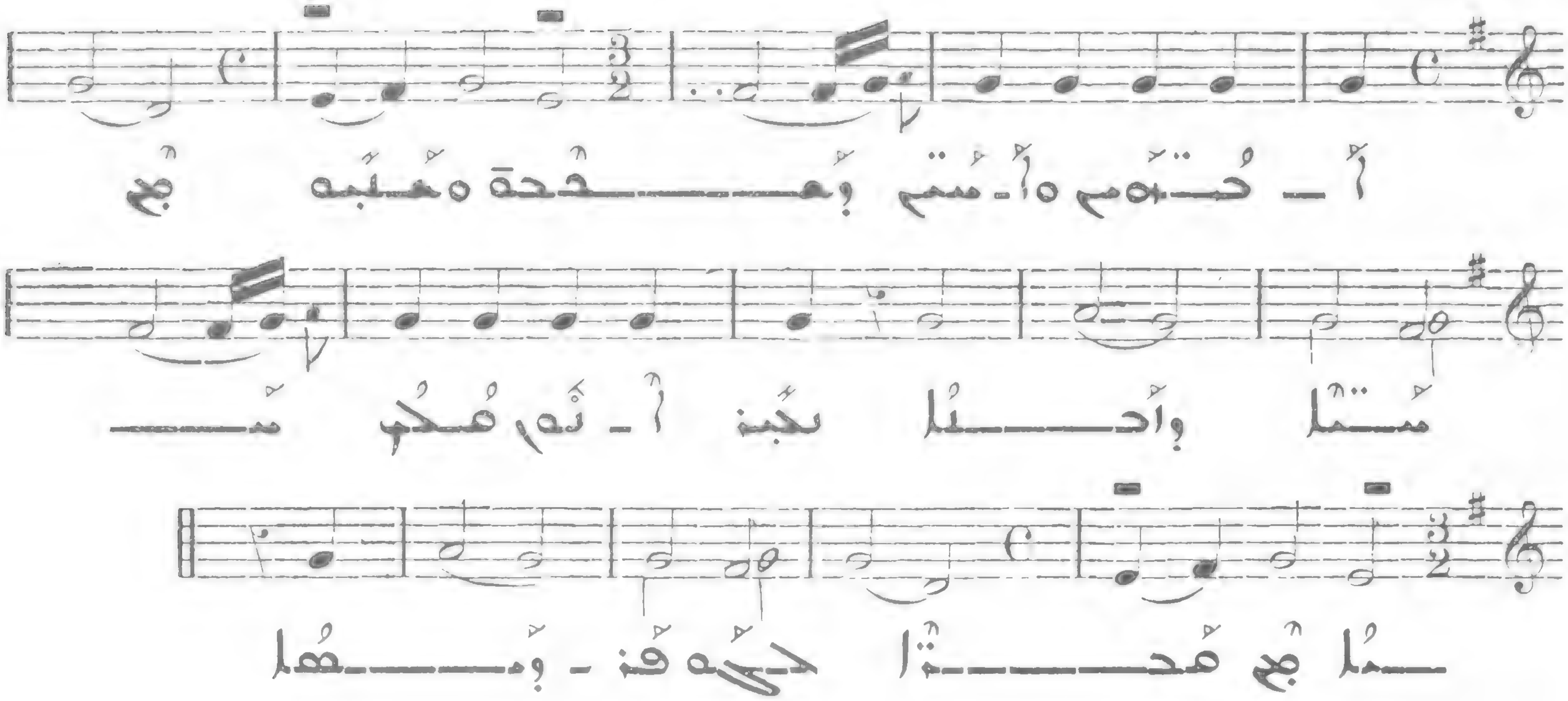
VIII



ܐ̱ܚܪܢܐ ܠܥܢܝܢܐ 298

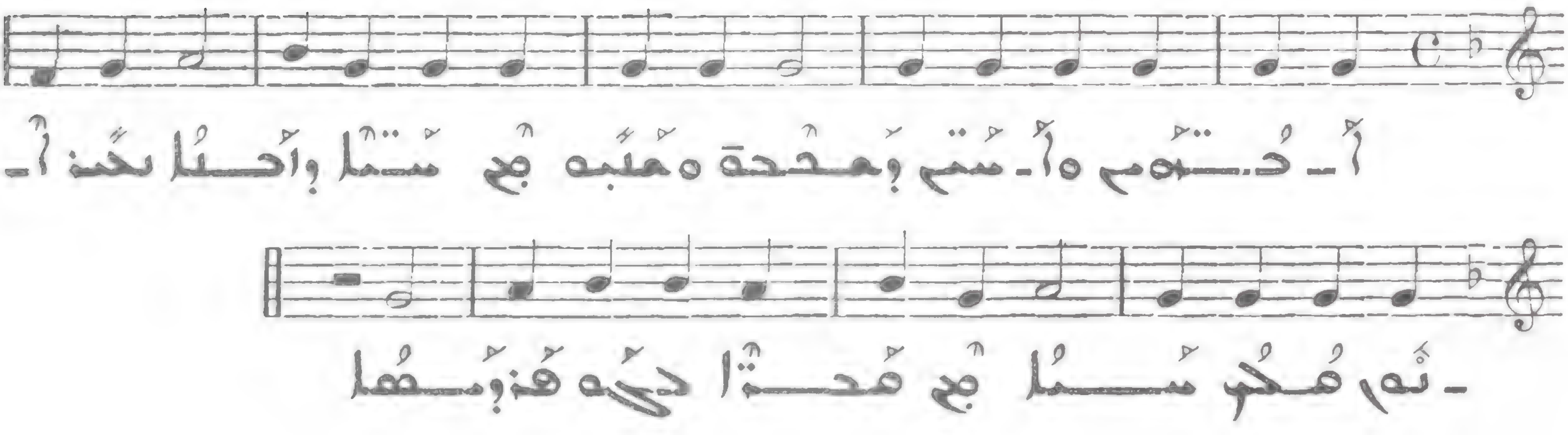
Presto

VII



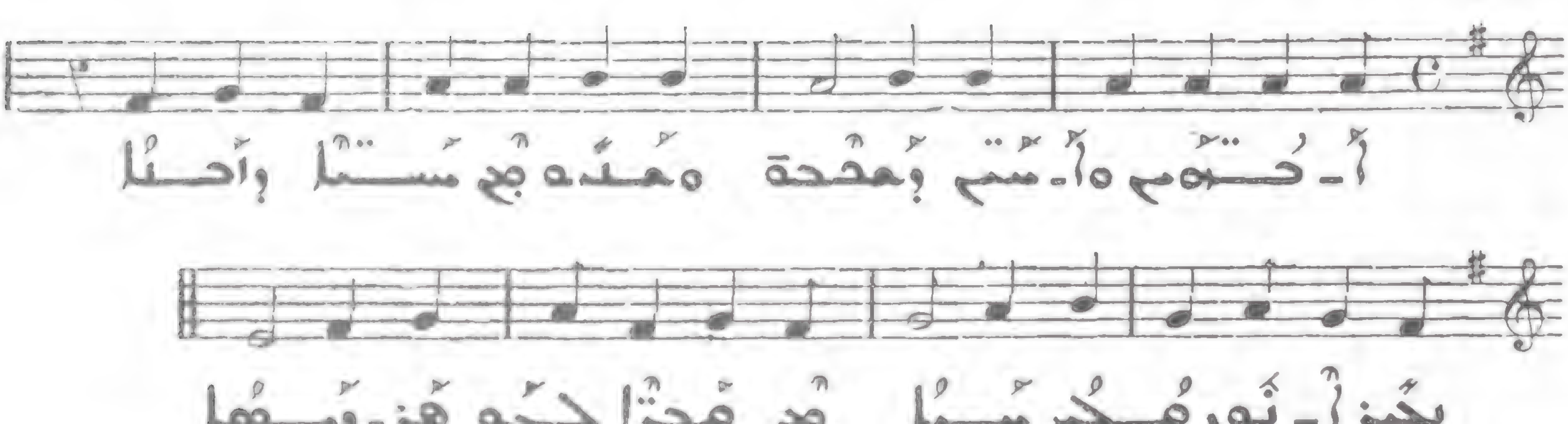
ܕܩܘܠܣܐ ܕܒܥܘܬܐ 299

Presto



ܩܘܠܣܐ ܐ̱ܚܪܢܐ 299 (bis)

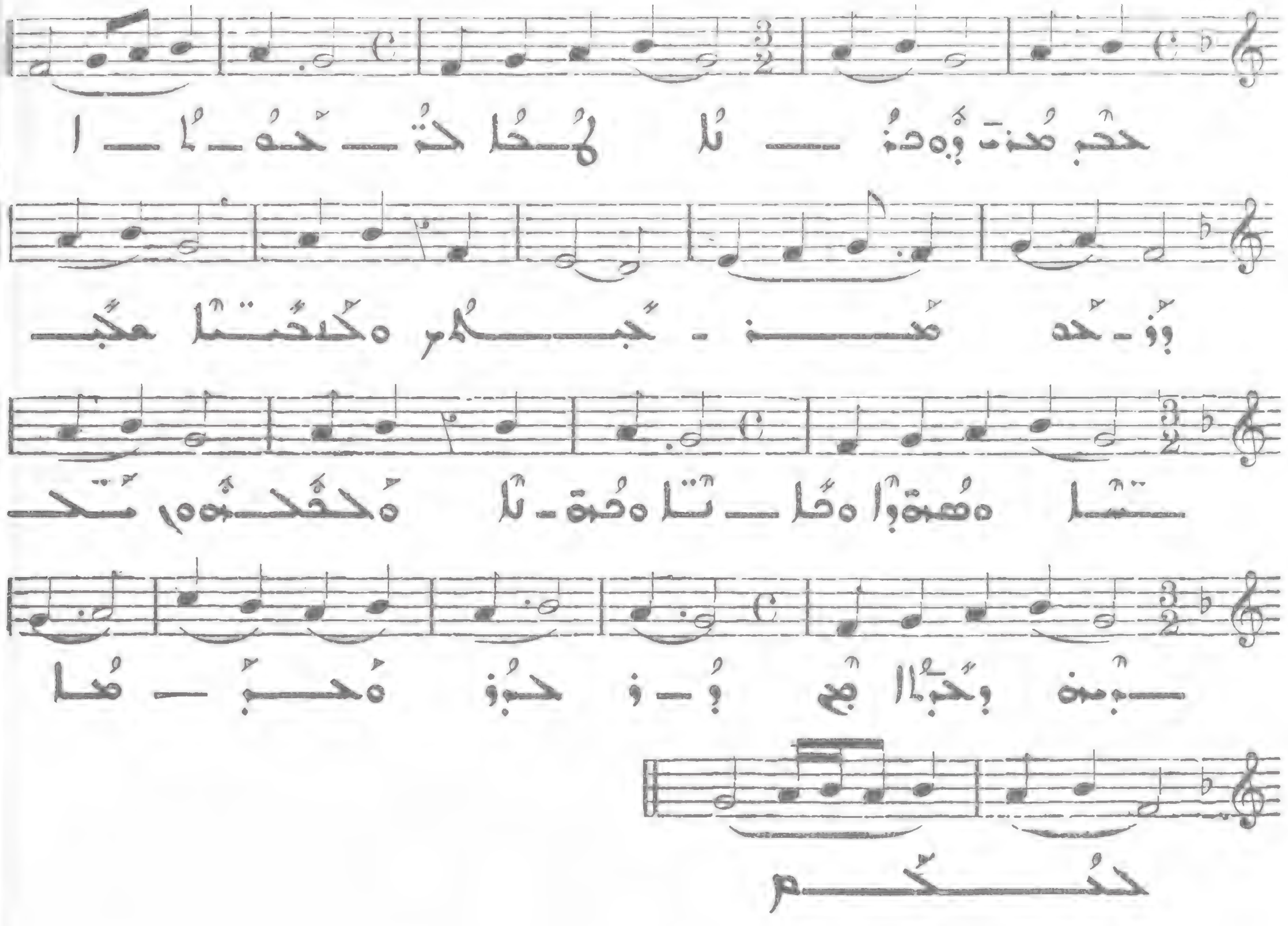
Presto



ܩܘܠܐ ܕܥܠ ܙܘܥܐ ܡܪܝܡ : ܐ 300

Presto

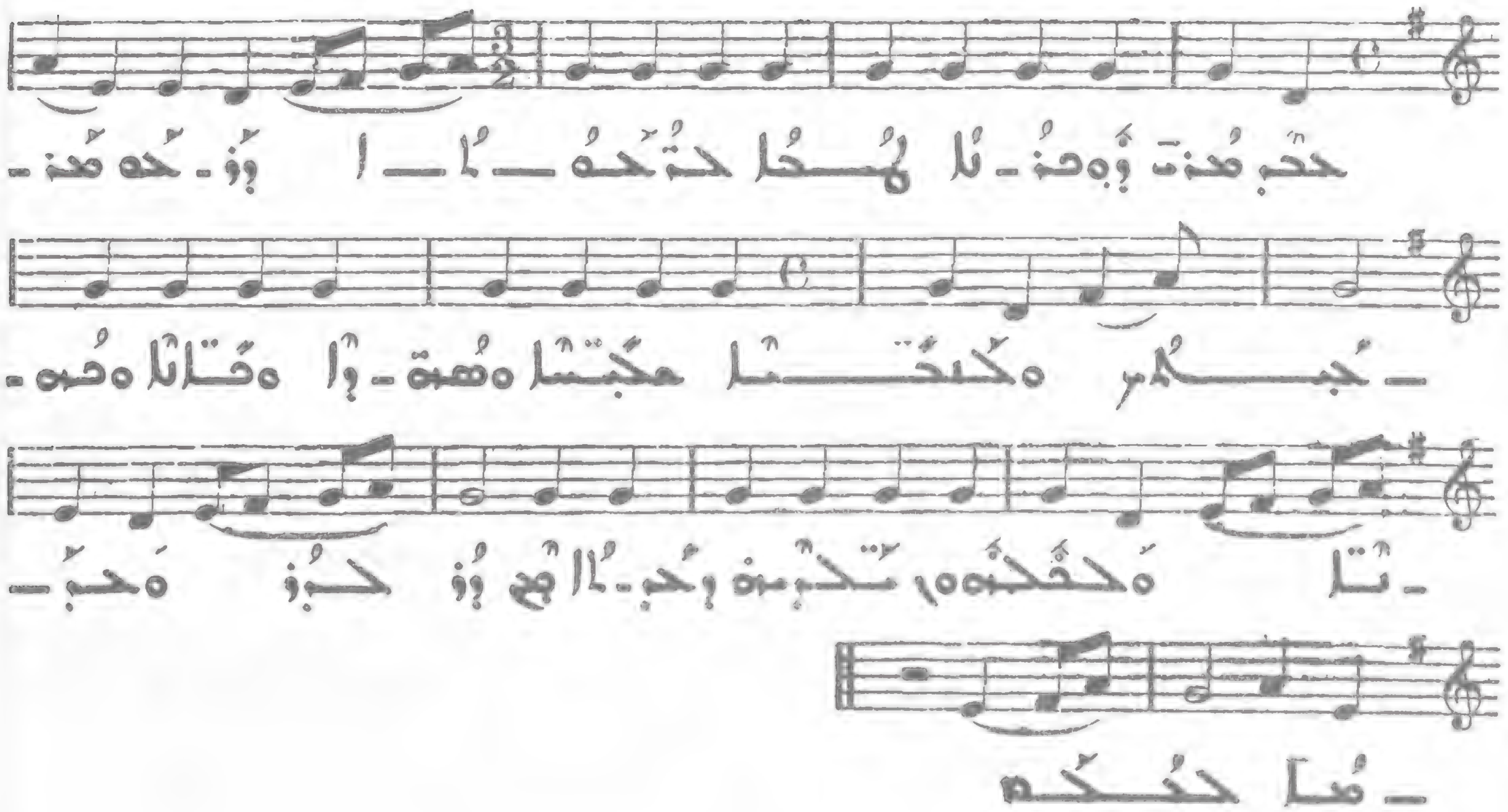
I

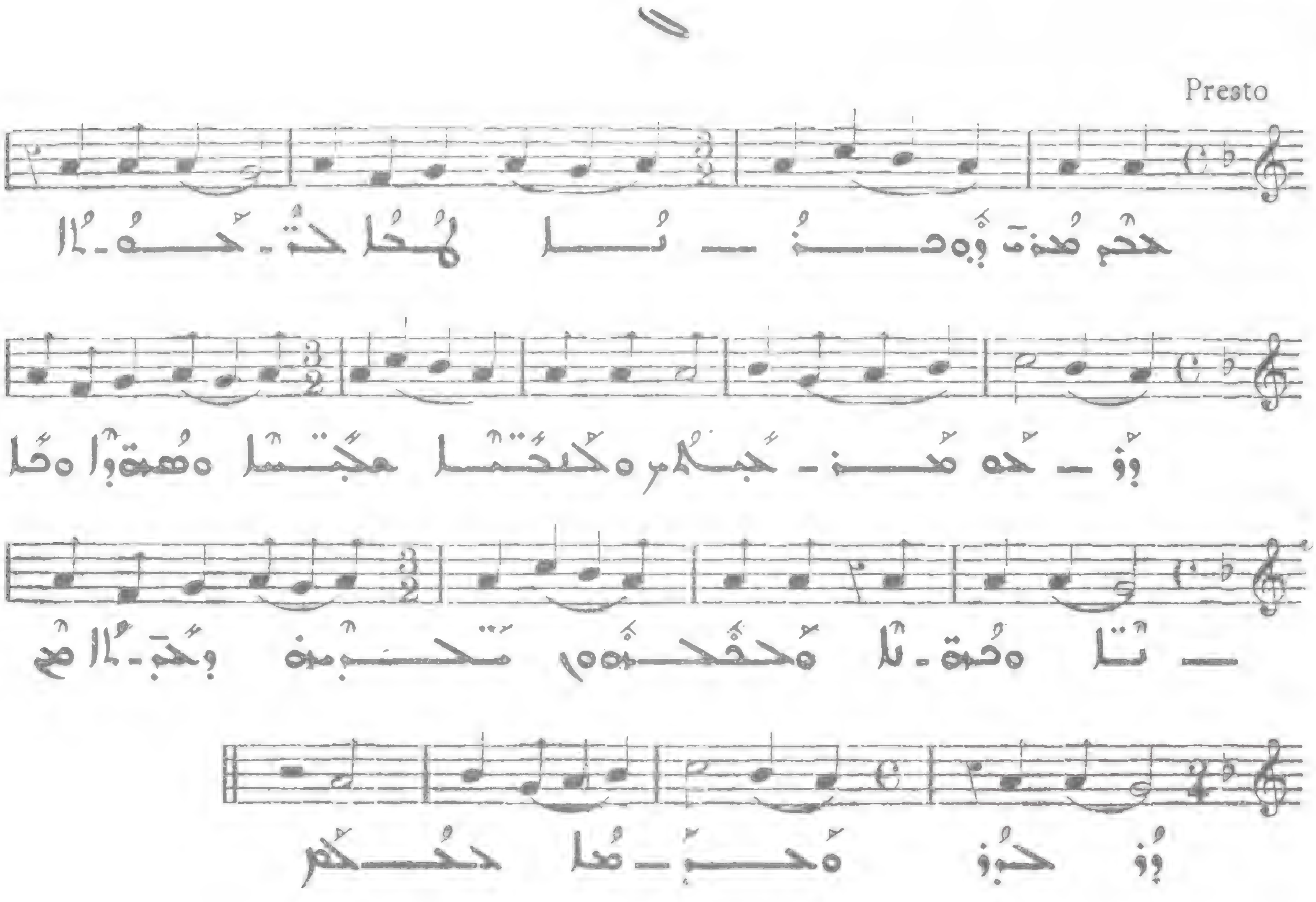


ܒ 301

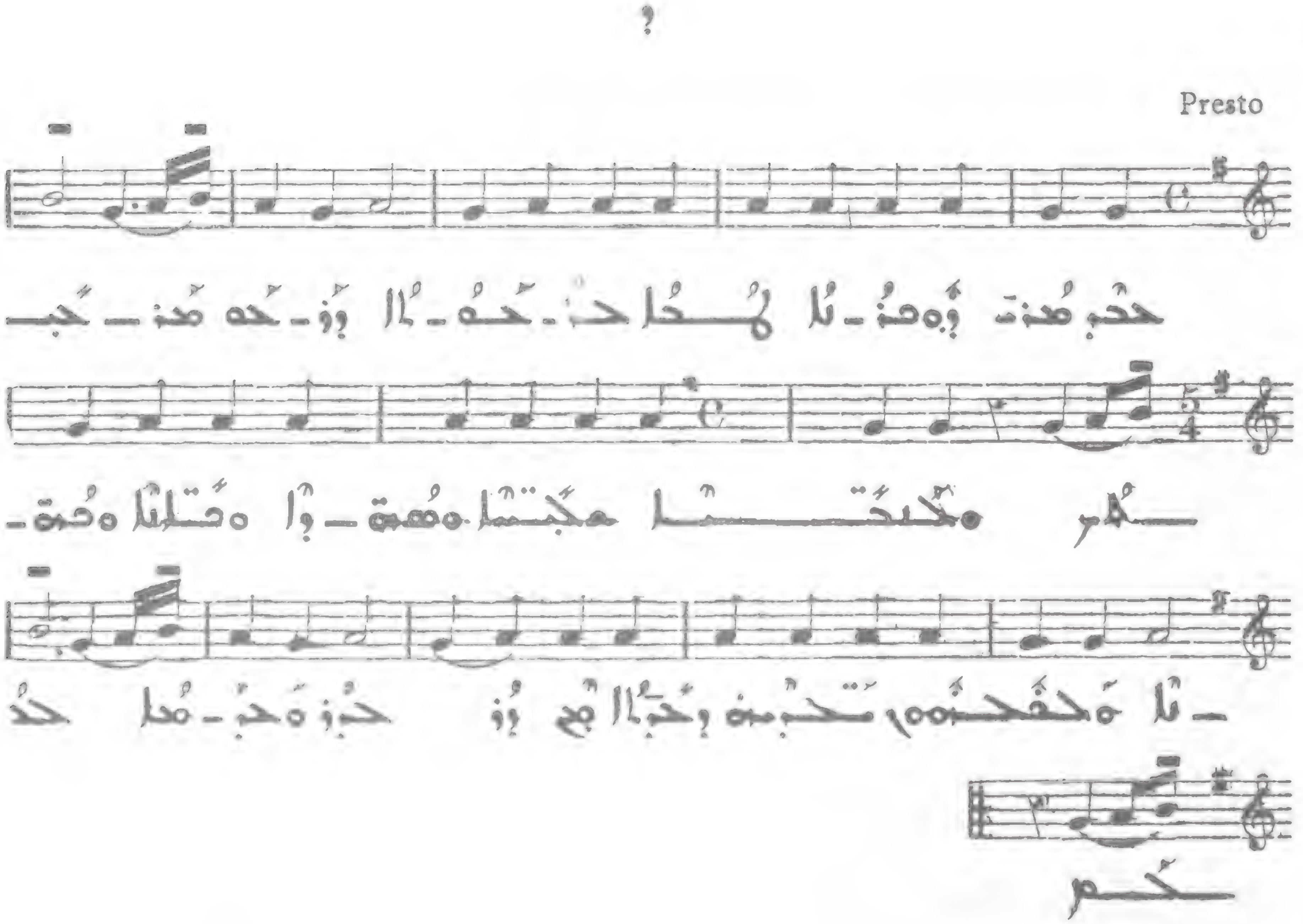
All. molto

II





III



IV

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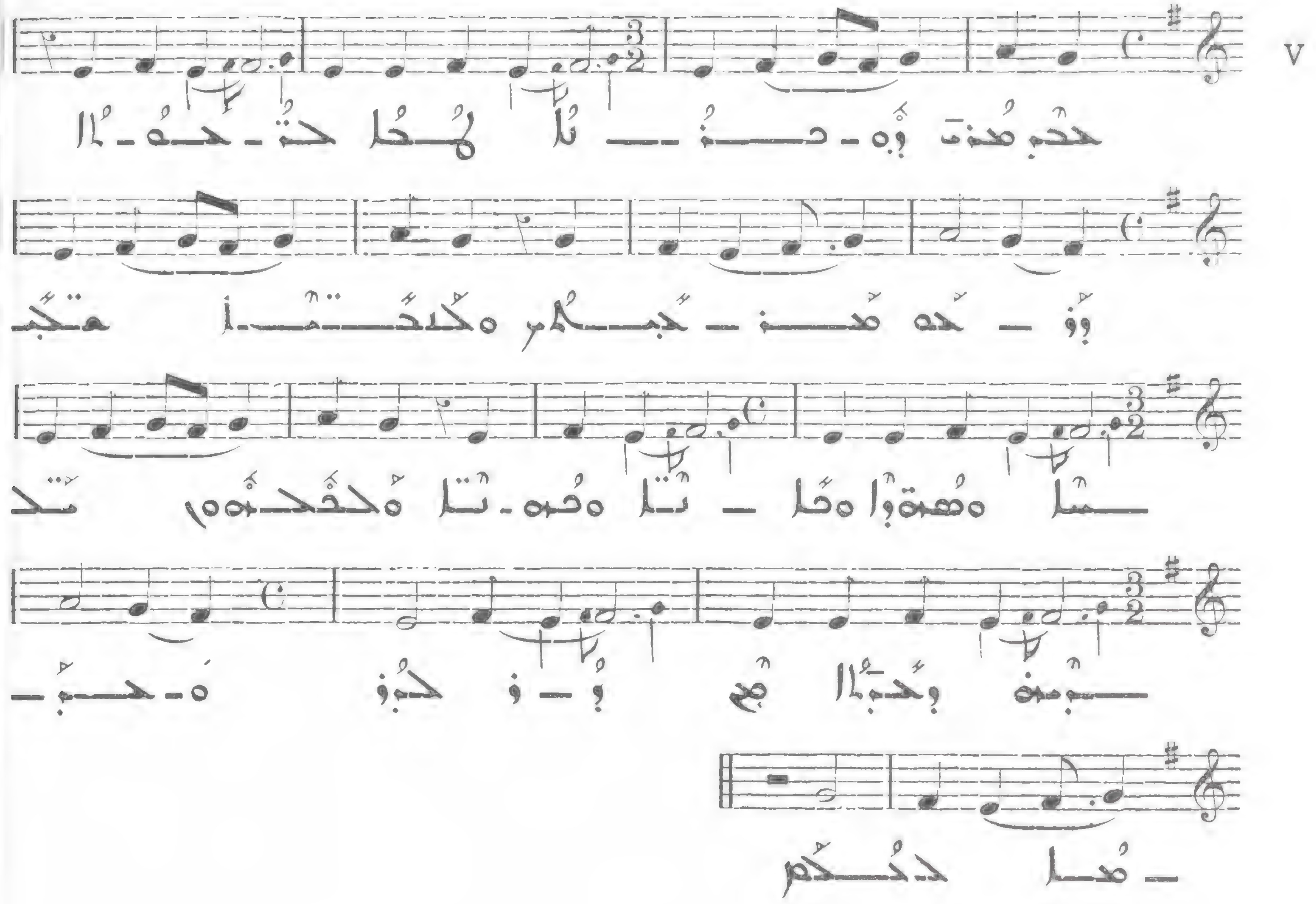
304

Presto



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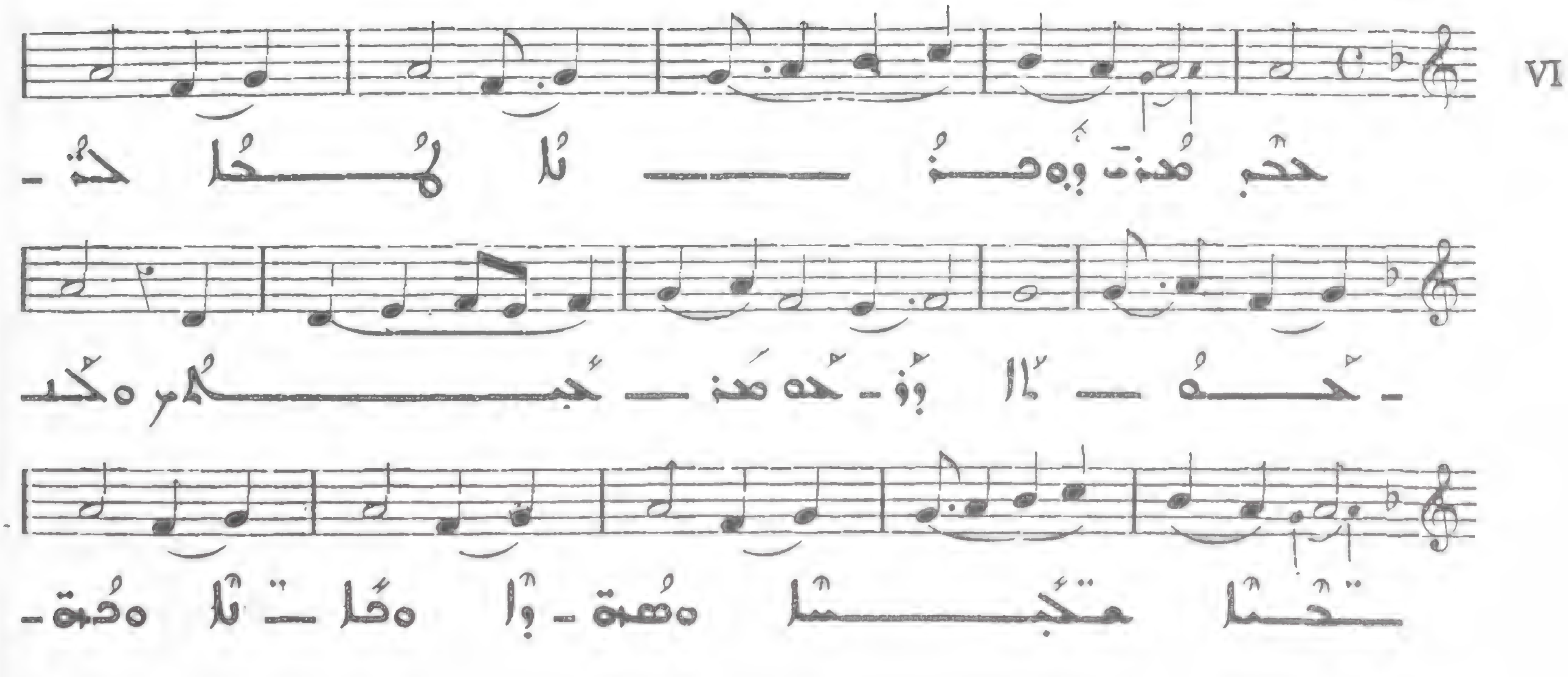
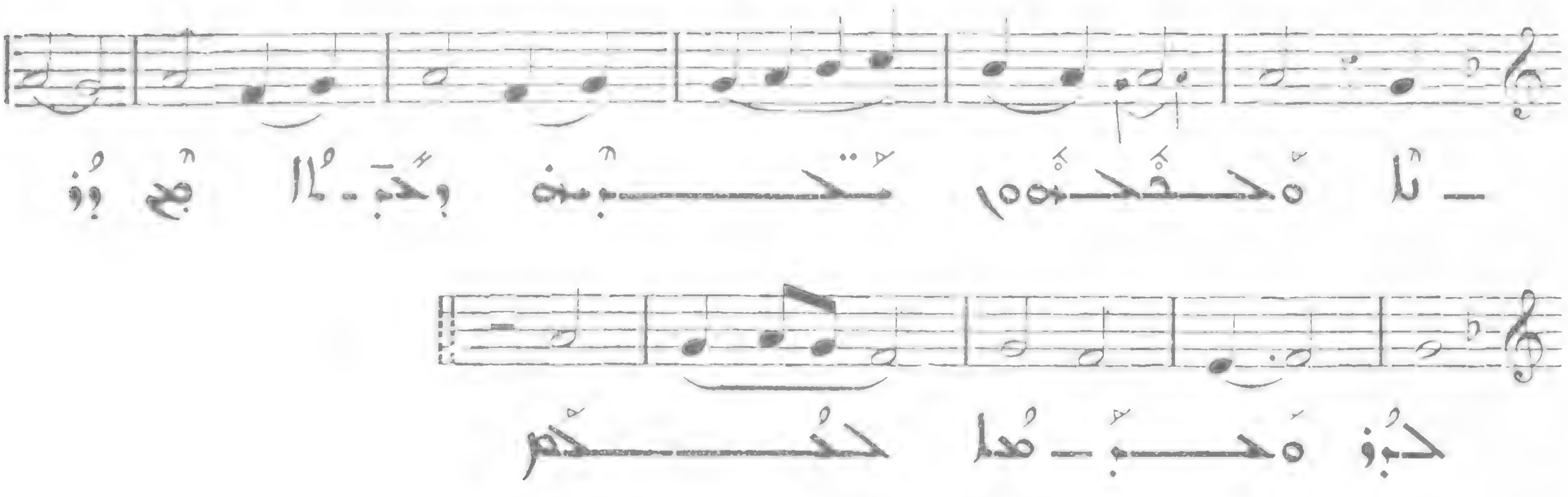
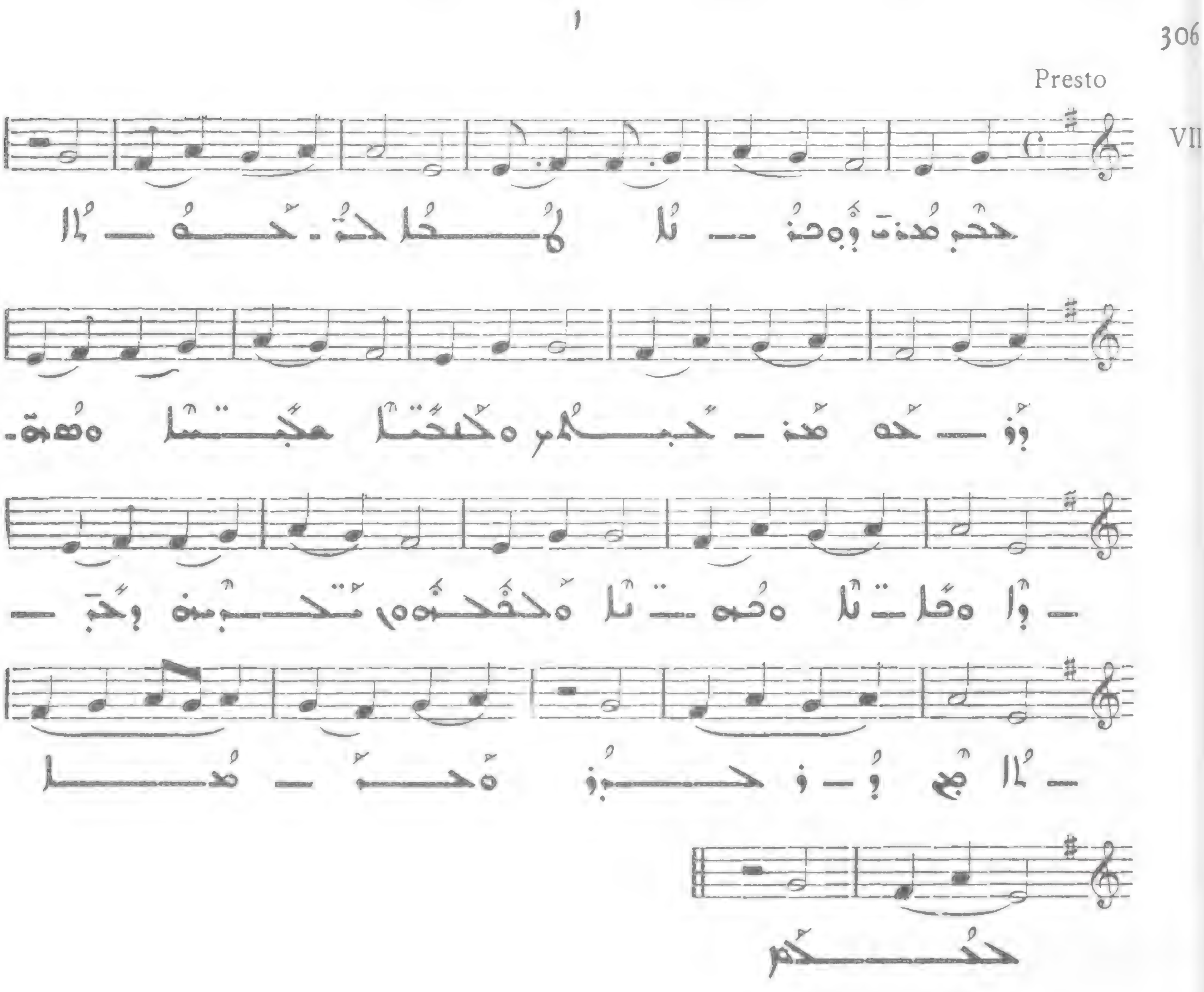
305

Presto

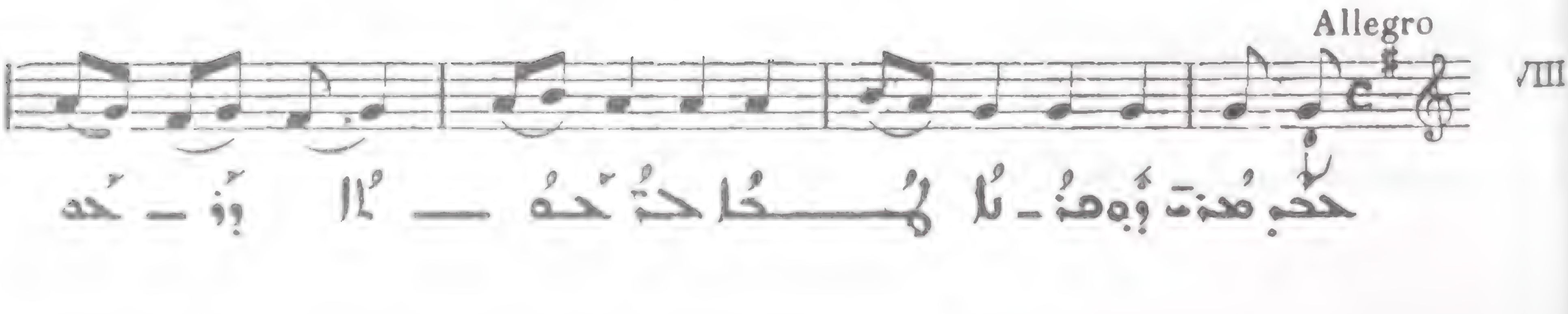


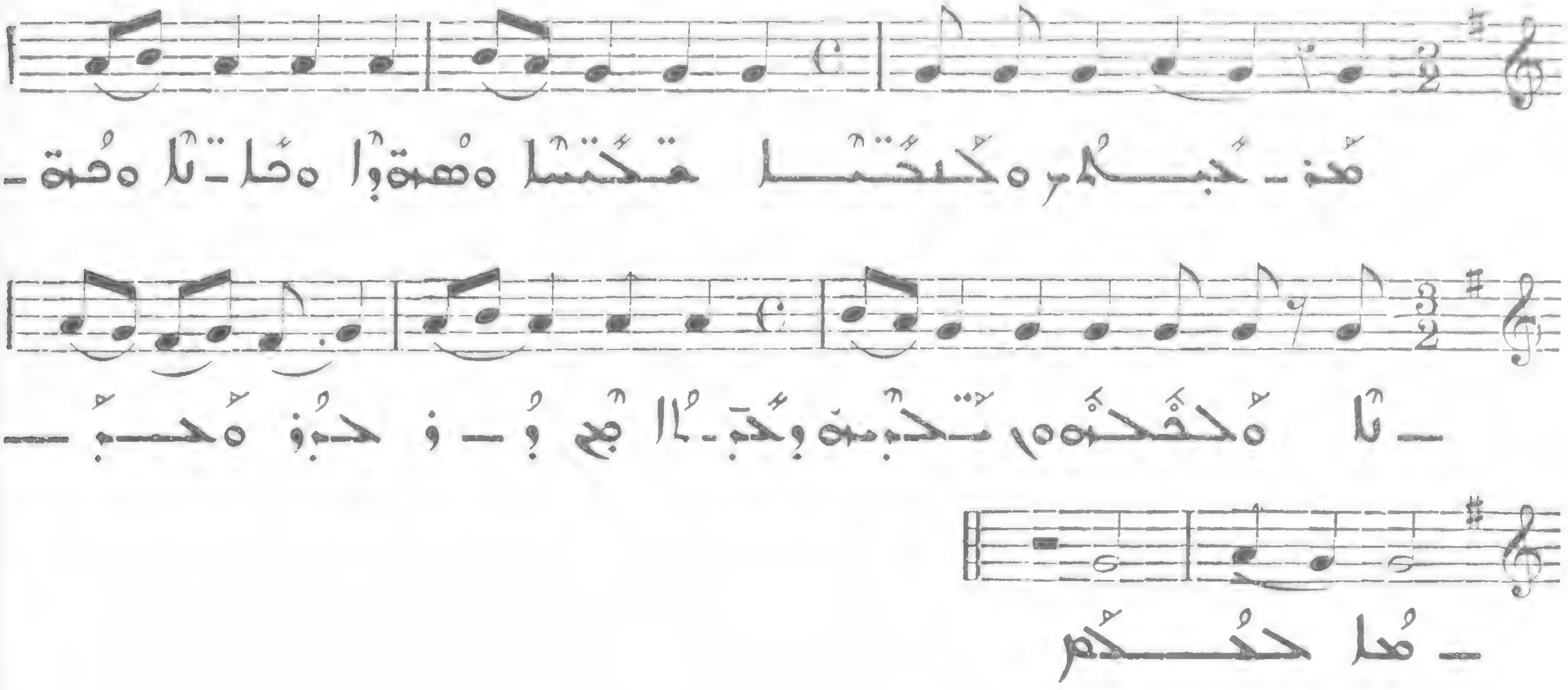


306



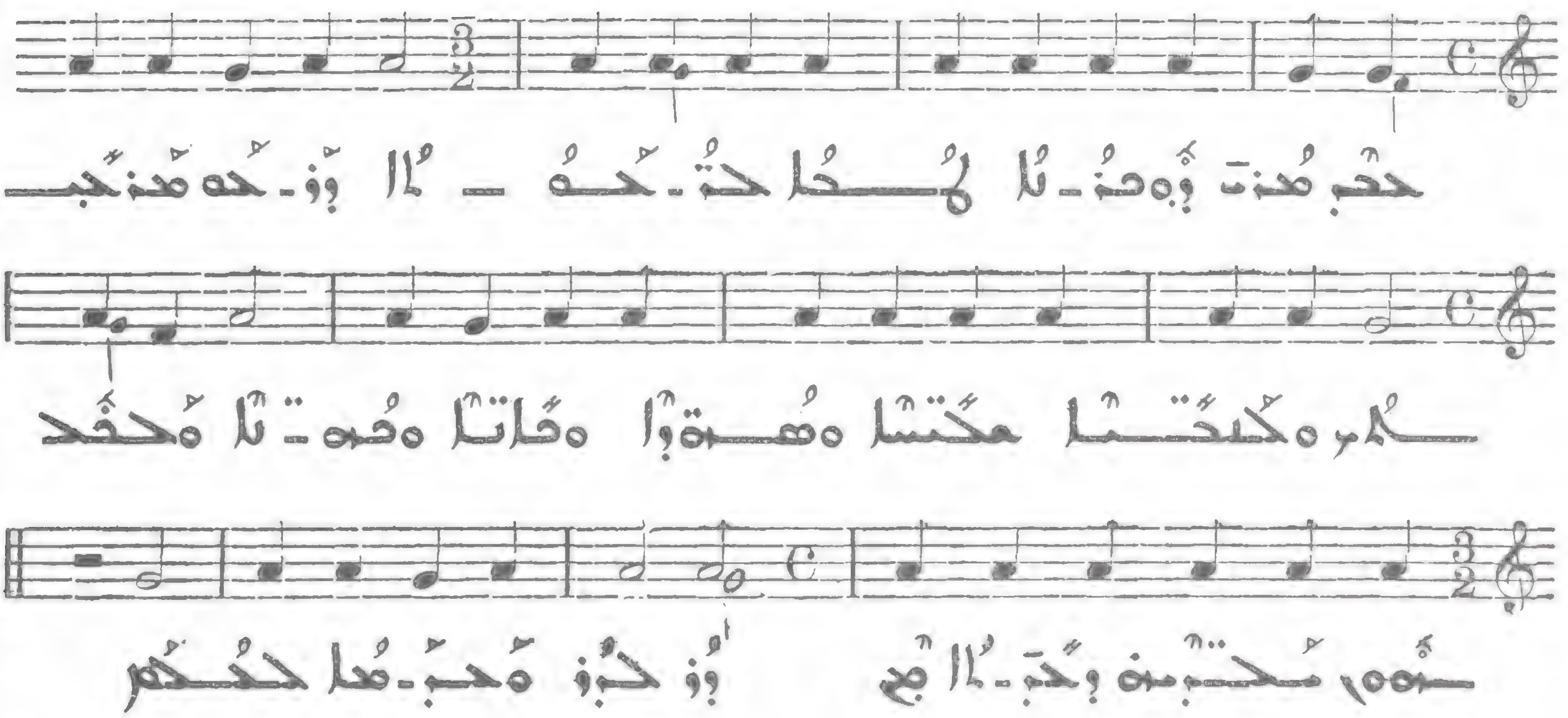
307





308

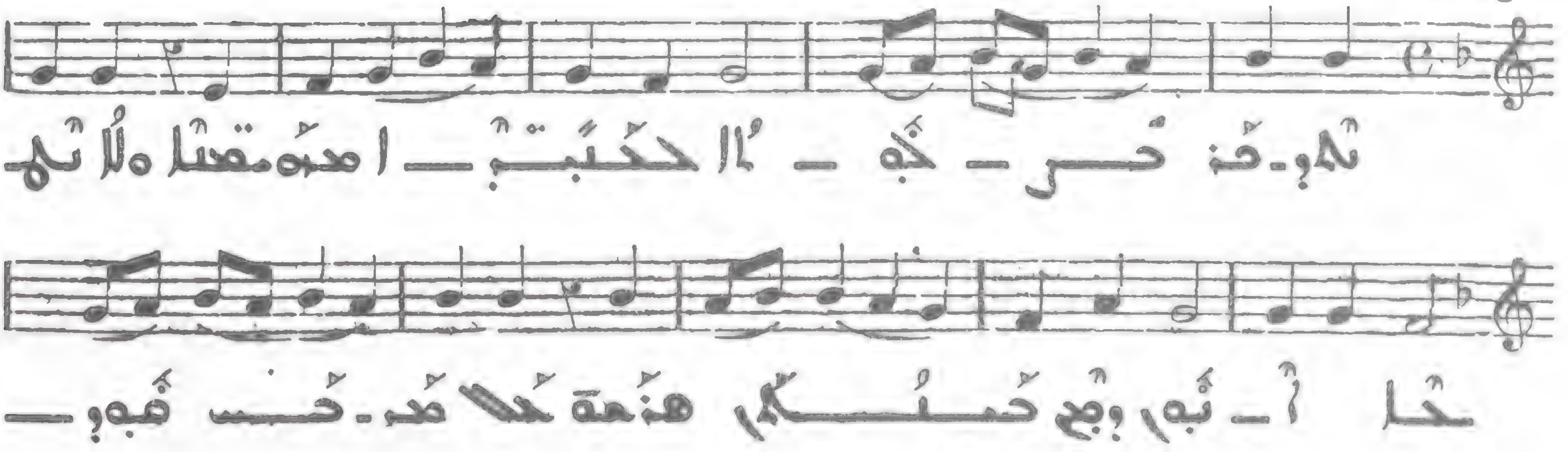
Presto

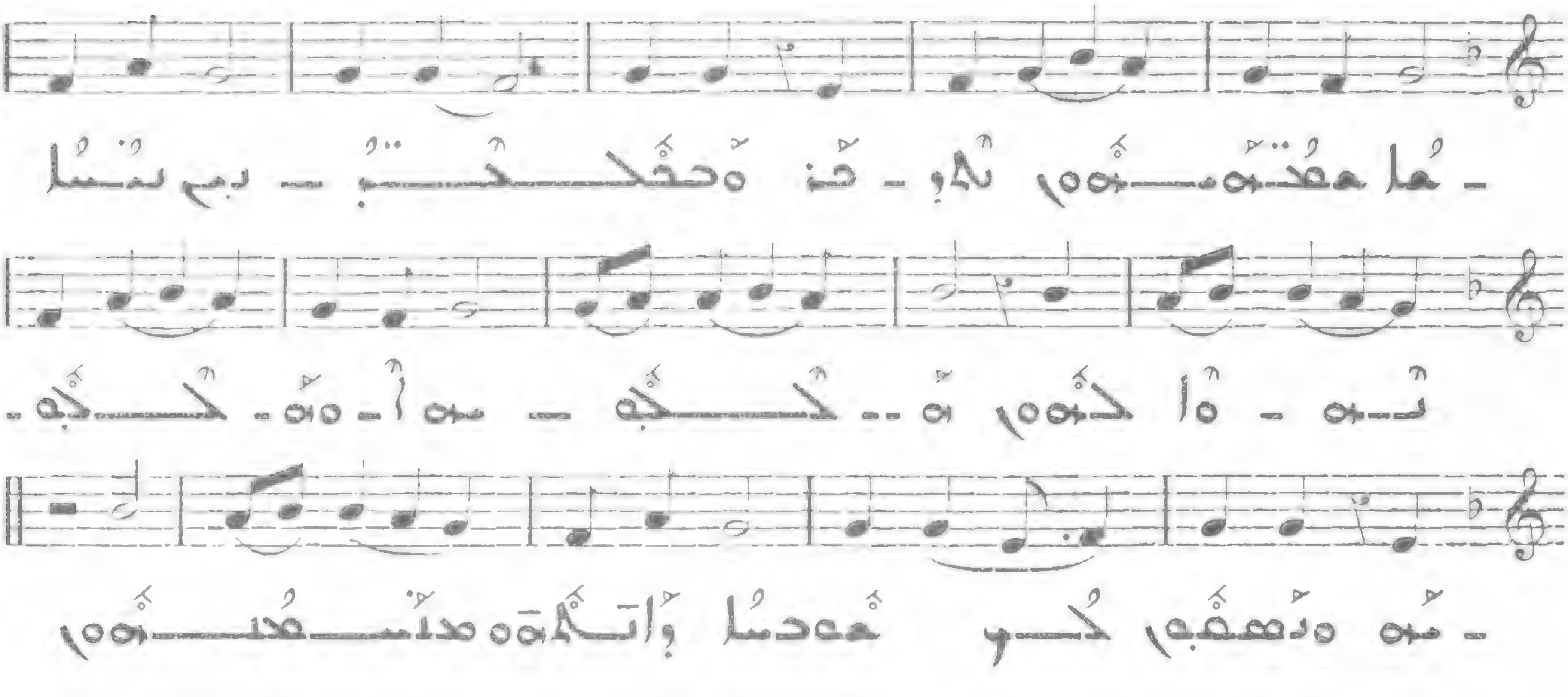


309

Allegro

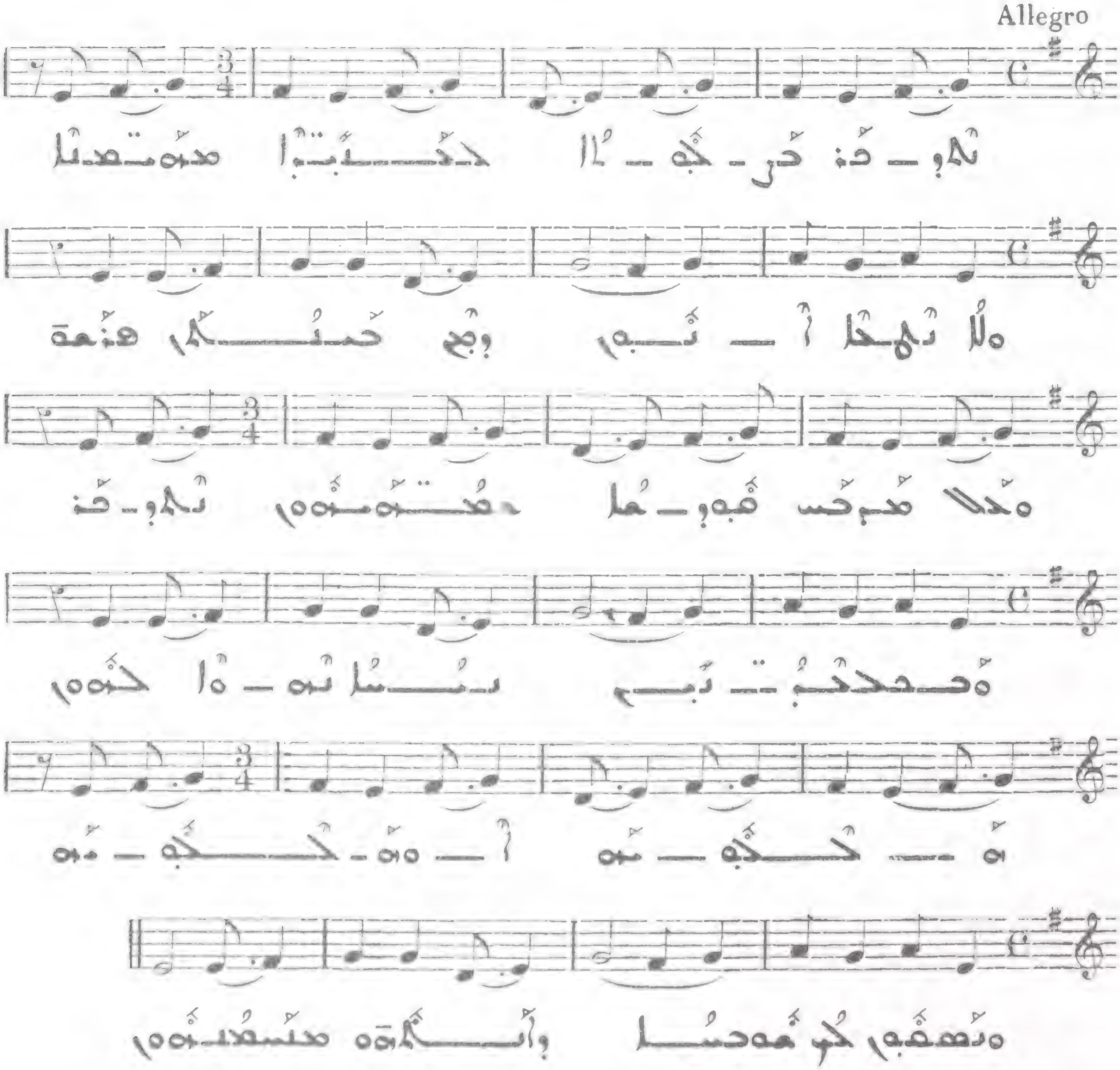
1



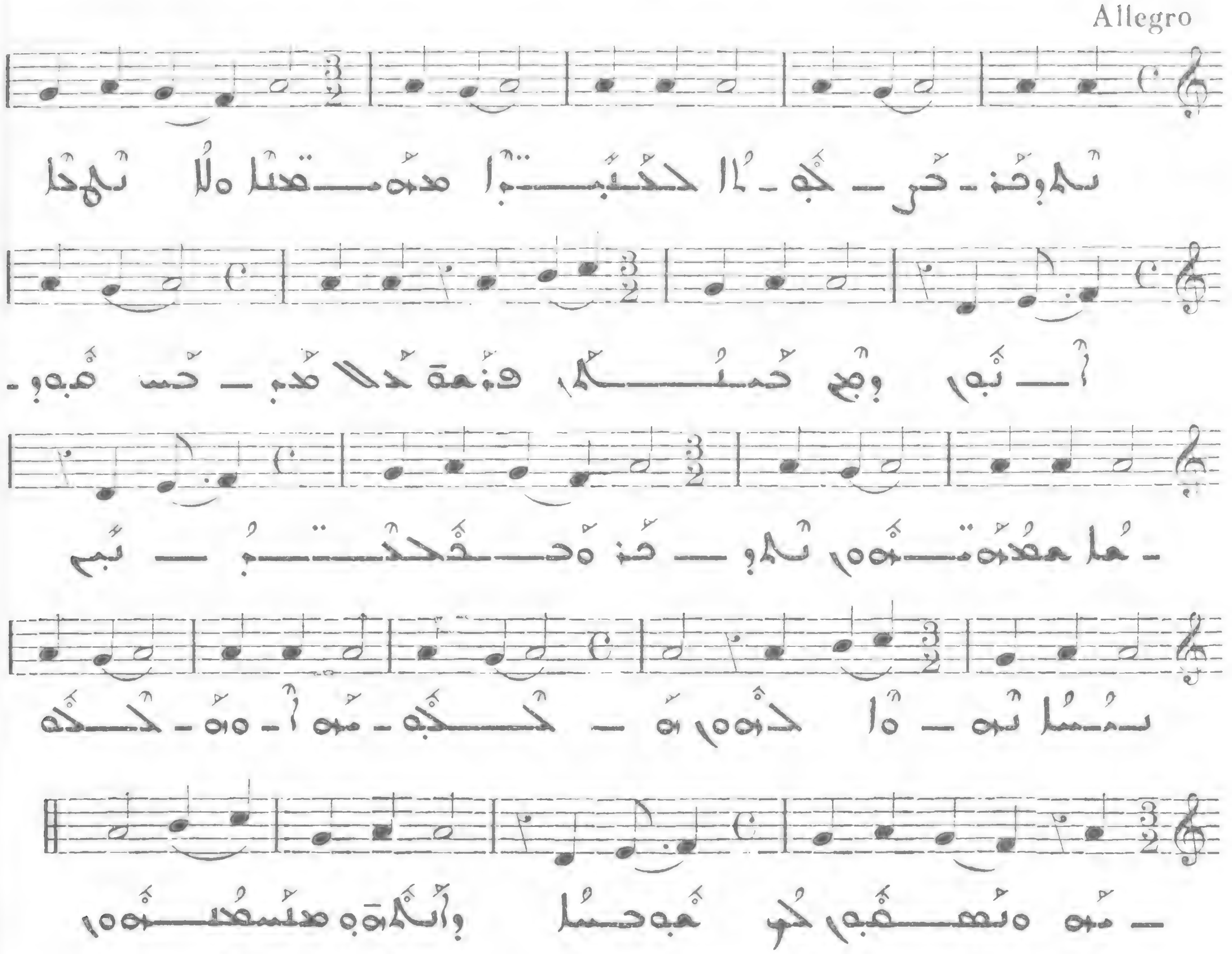


310

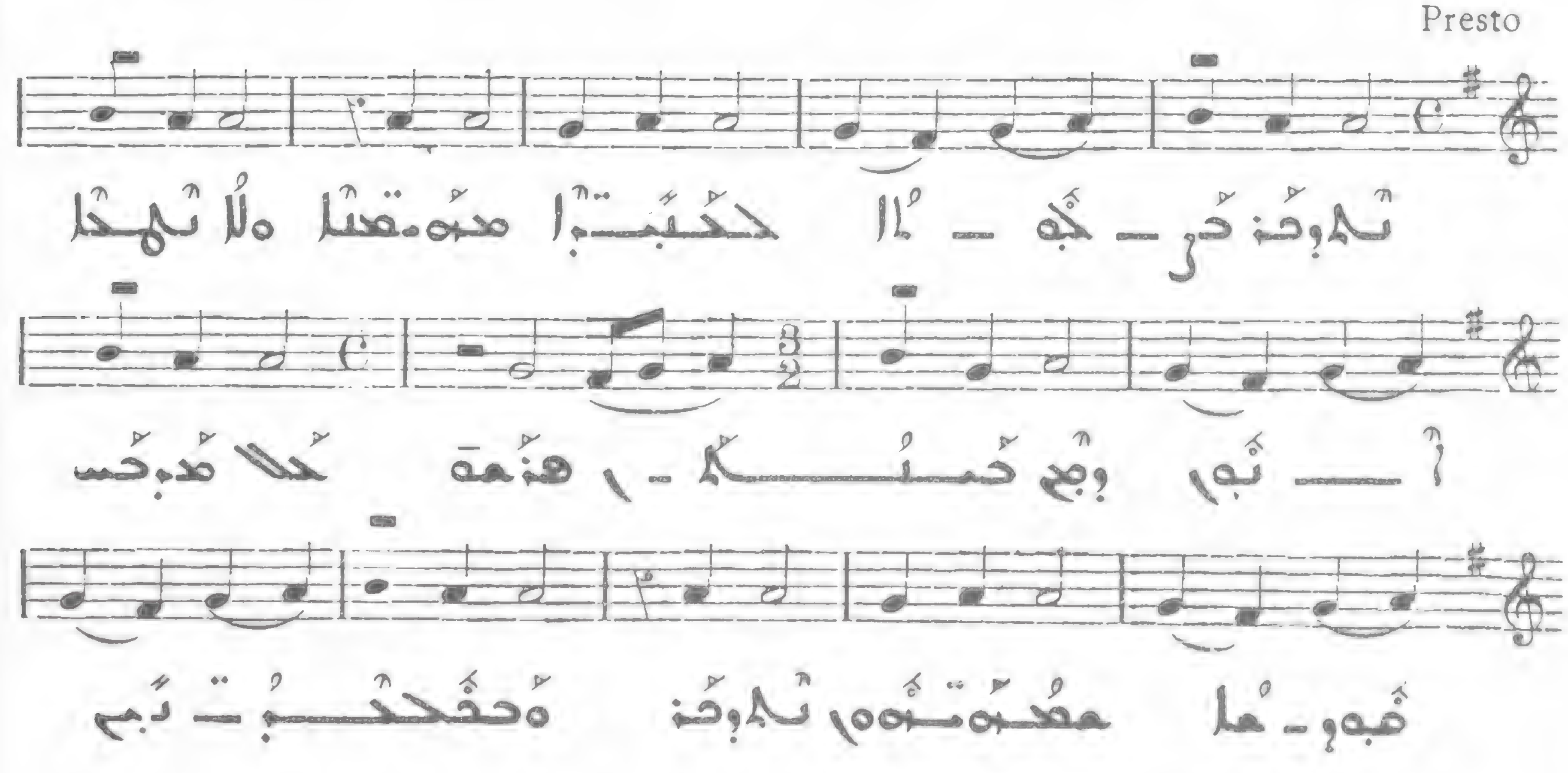
II

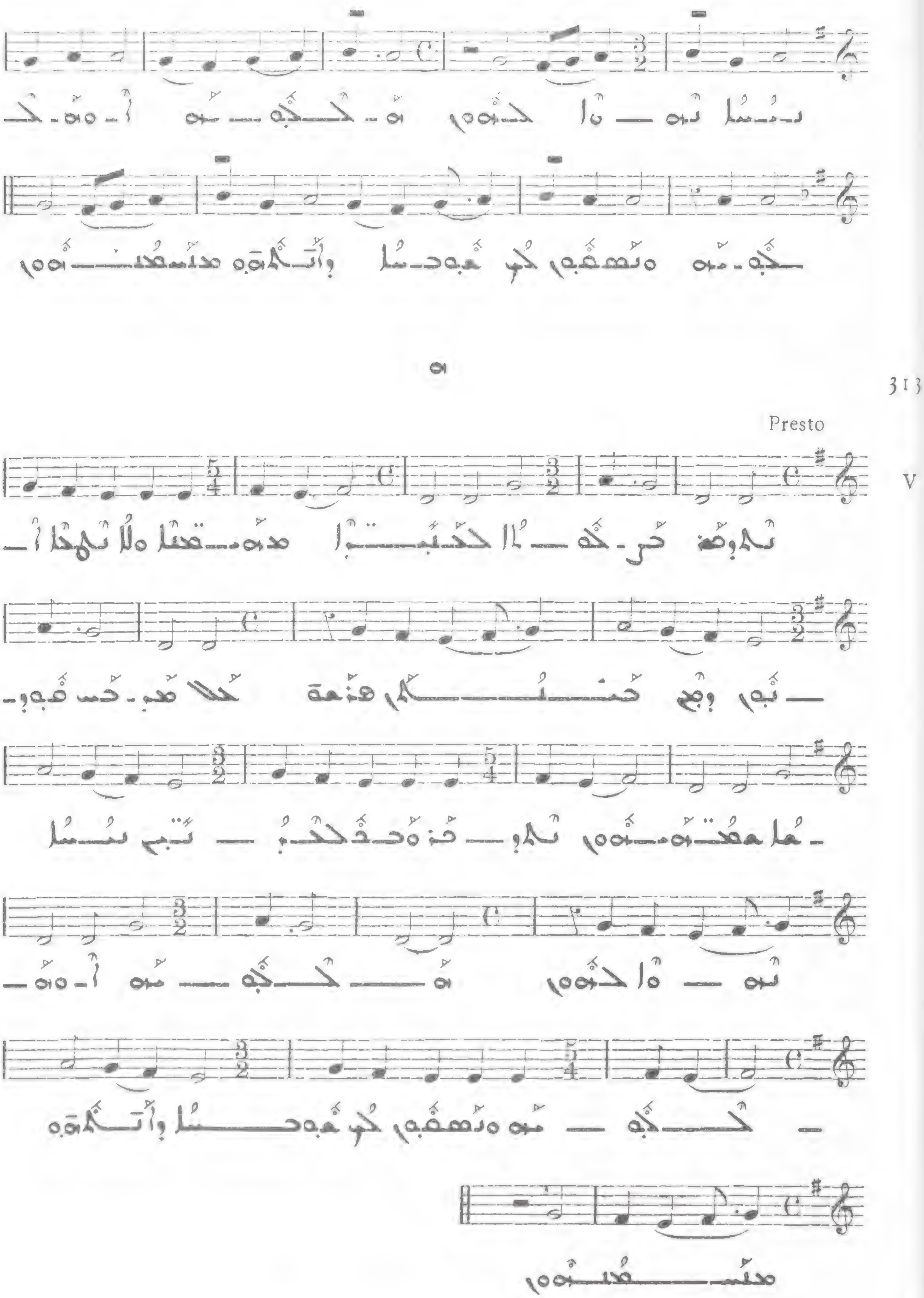


311

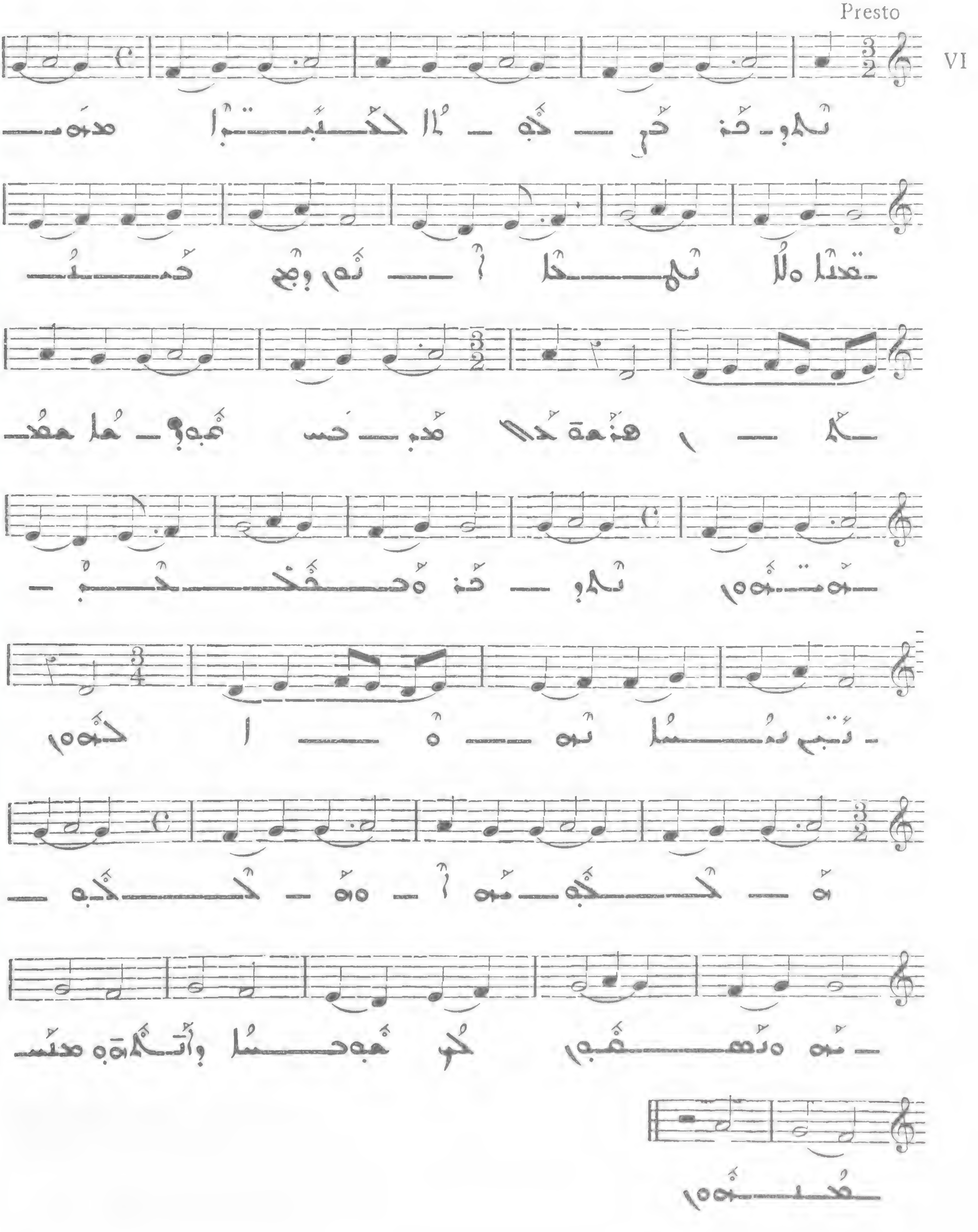


312

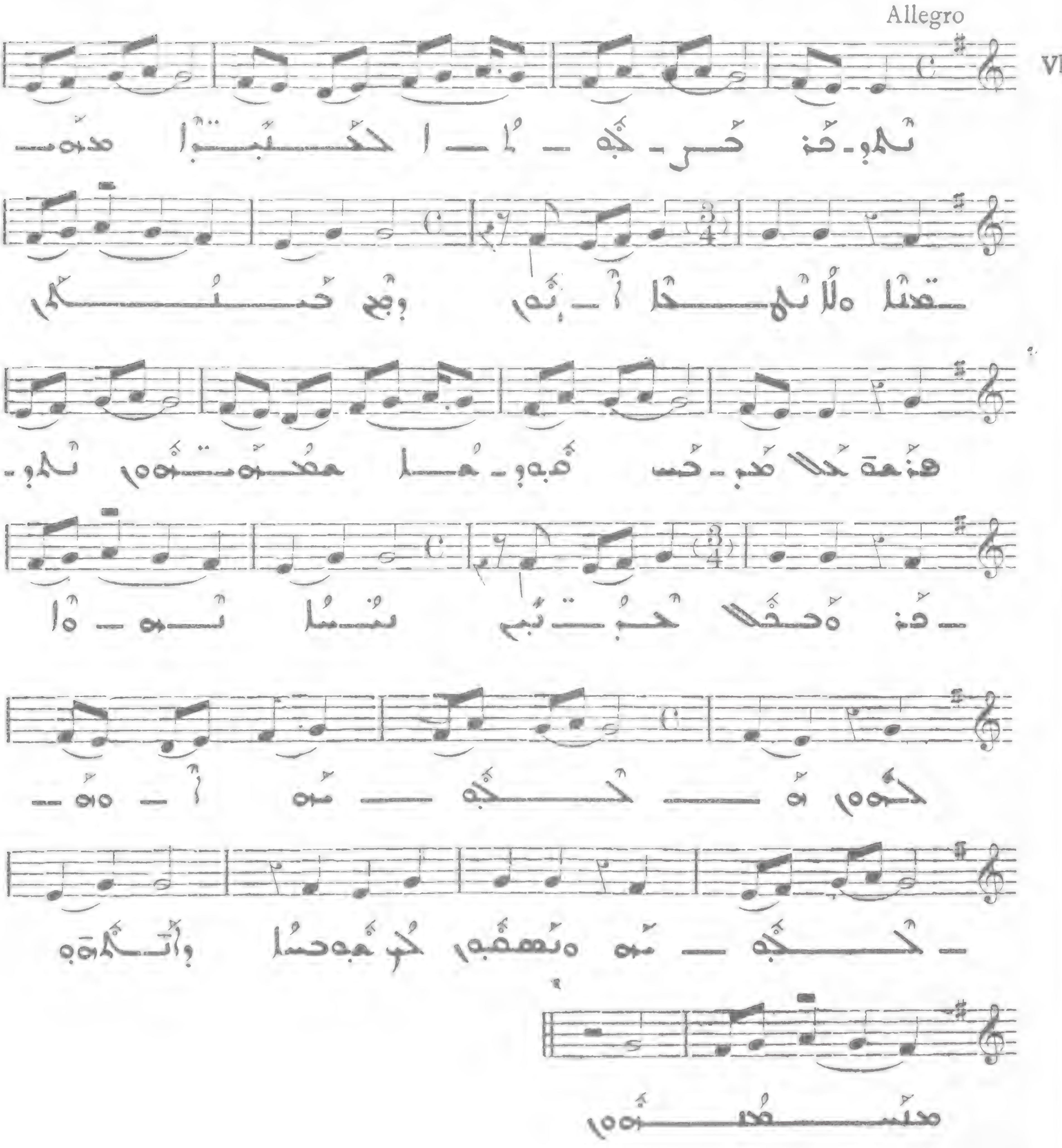



ܗ
Presto
313
V

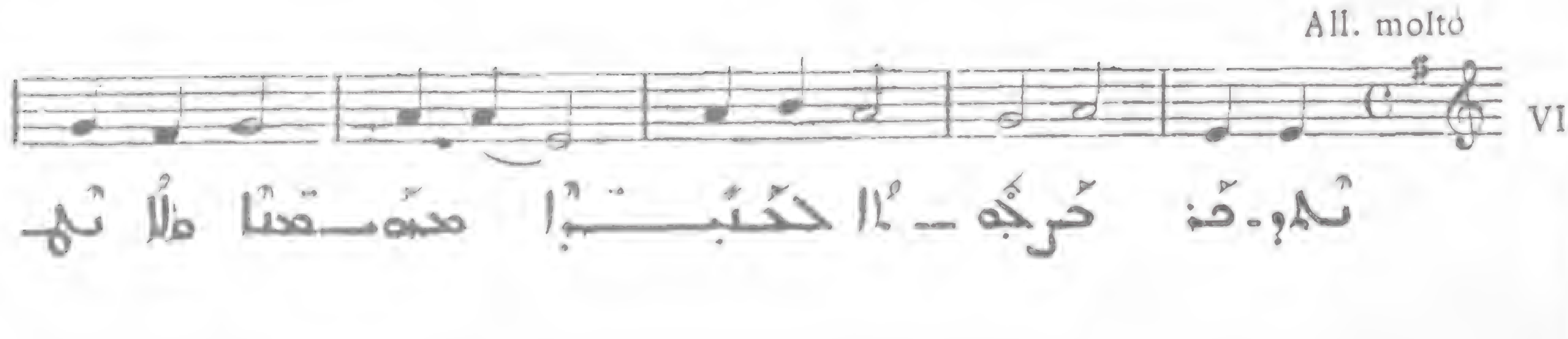
ܘ 314

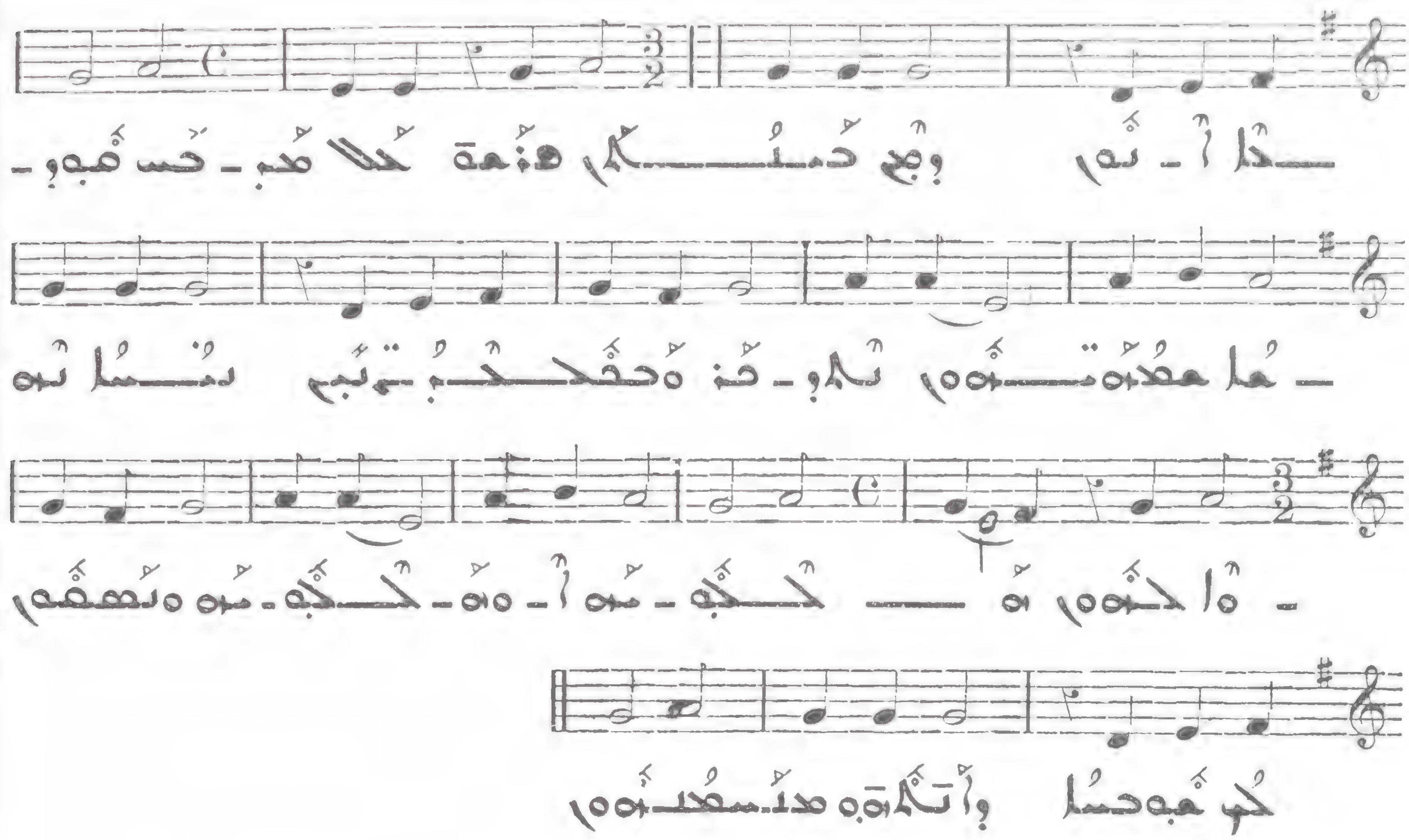


ܐ 315



ܒ 316

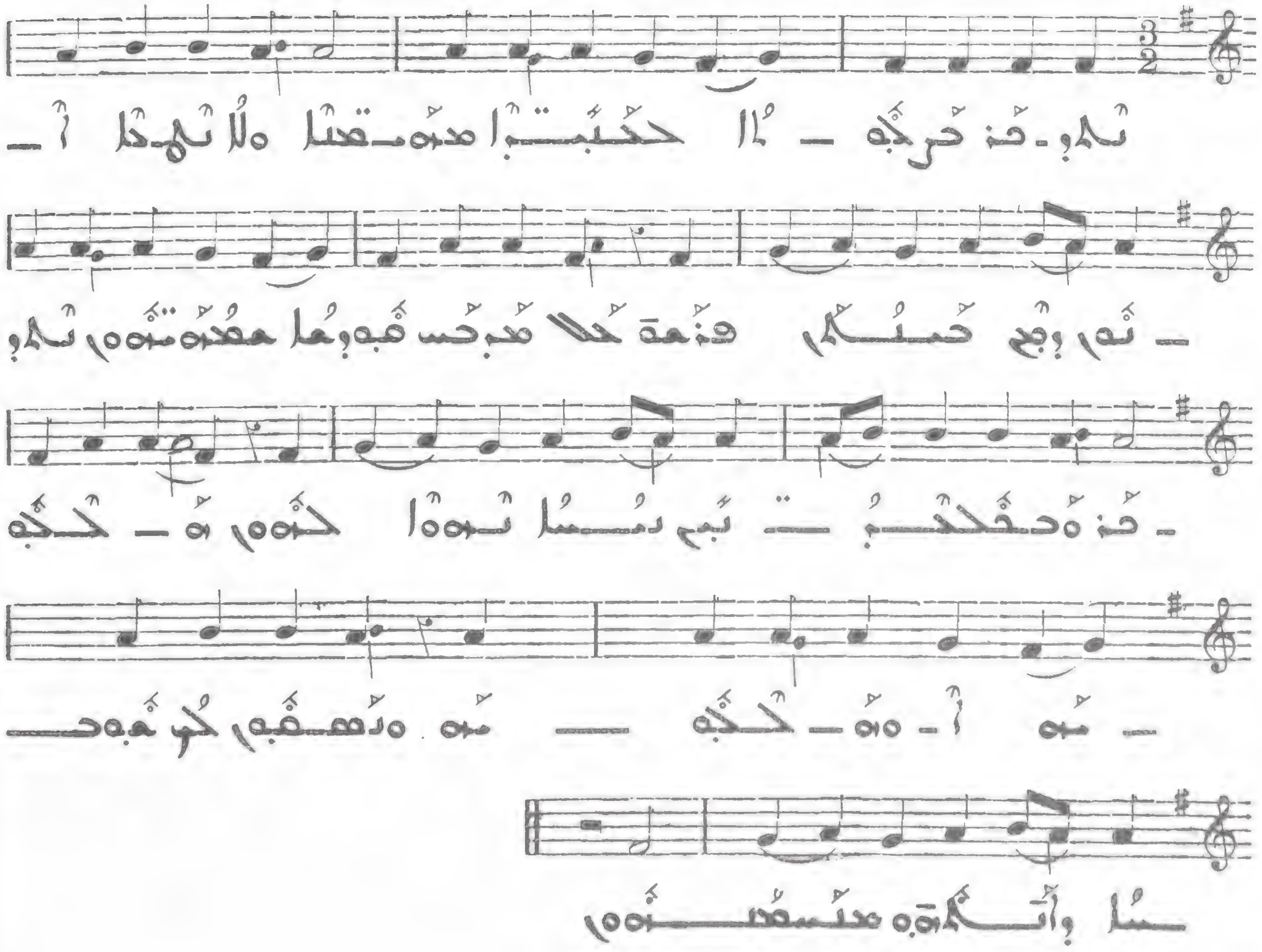




317

Presto

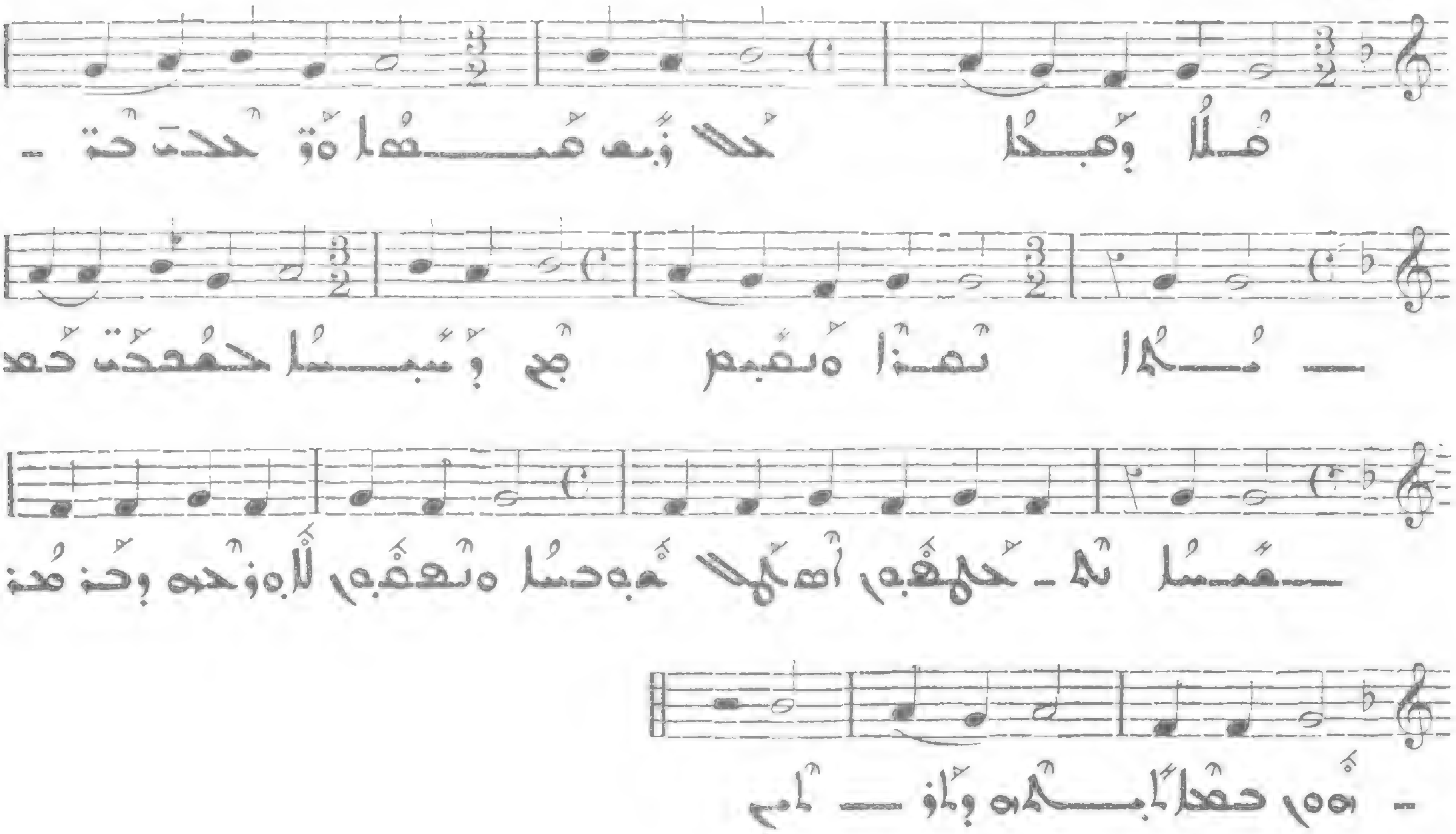
III
V



ܩܠܐ ܕܗܘܘ ܠܟܘܢ ܠܢܦܫܟܘܢ : ܐ 318

Presto

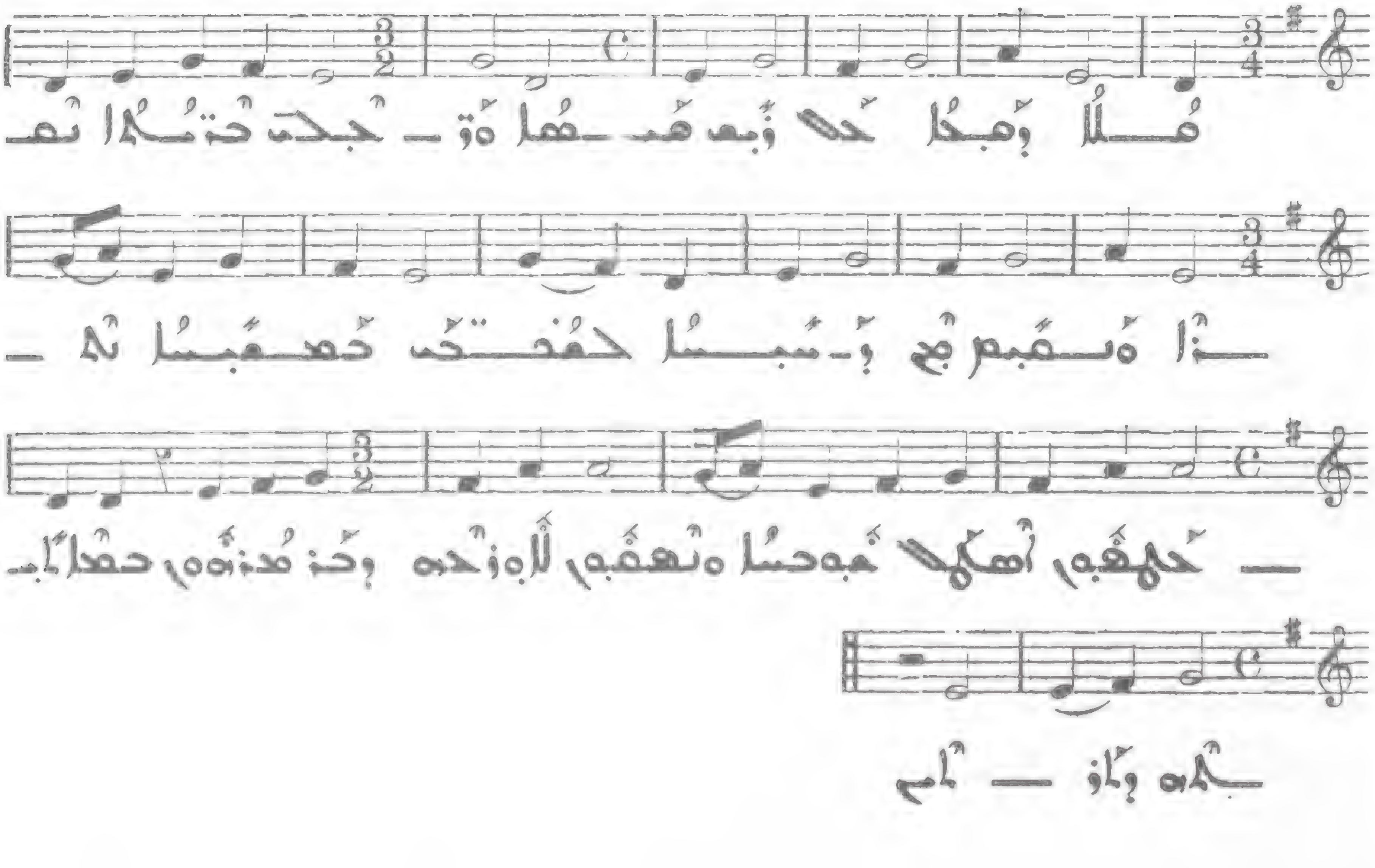
I



ܒ 319

Presto

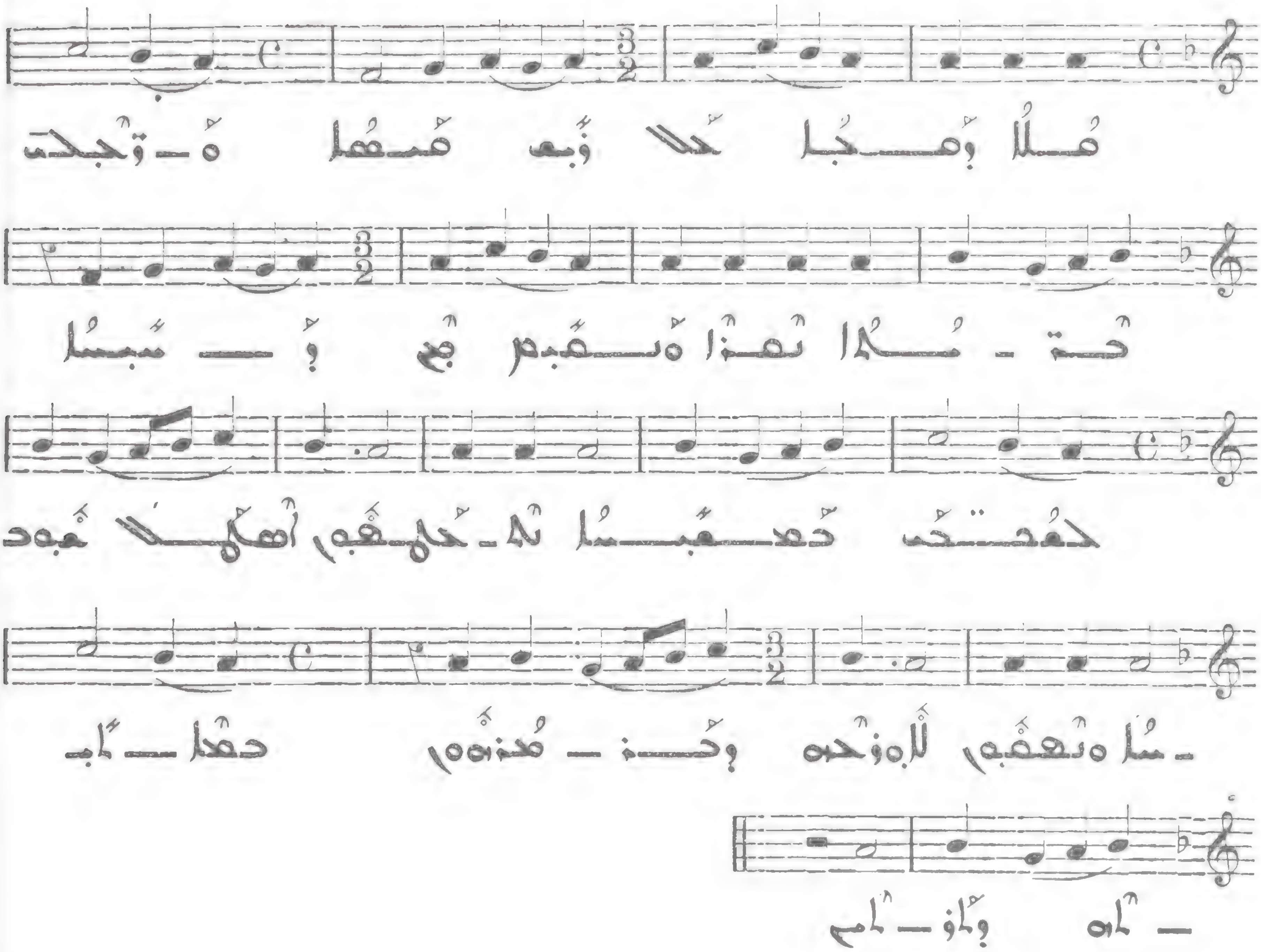
II



320

Presto

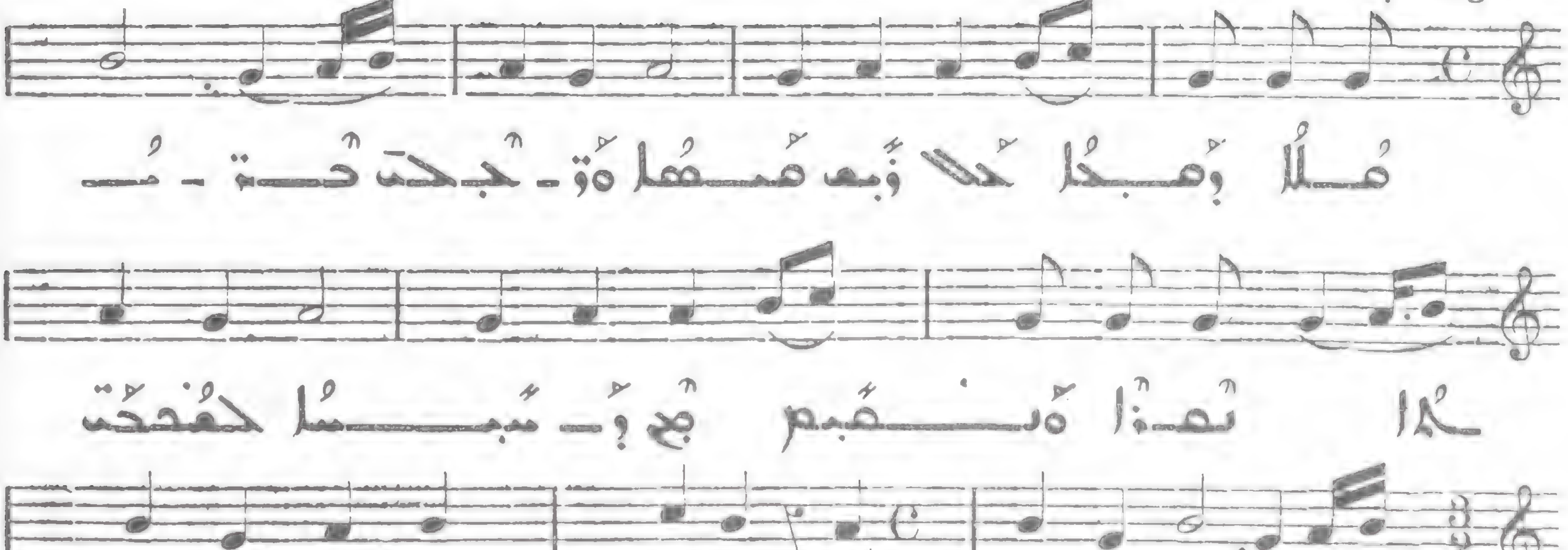
III

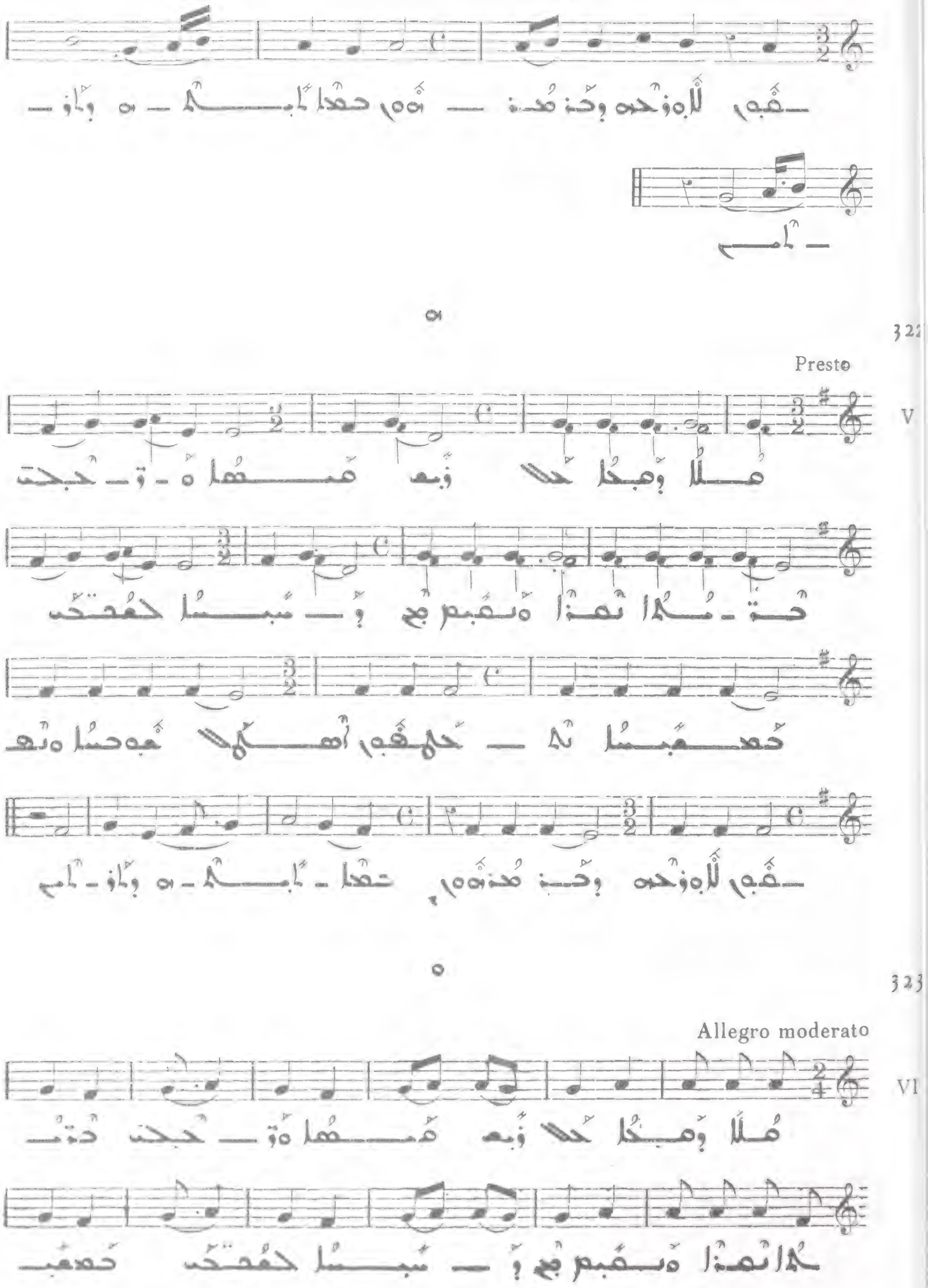


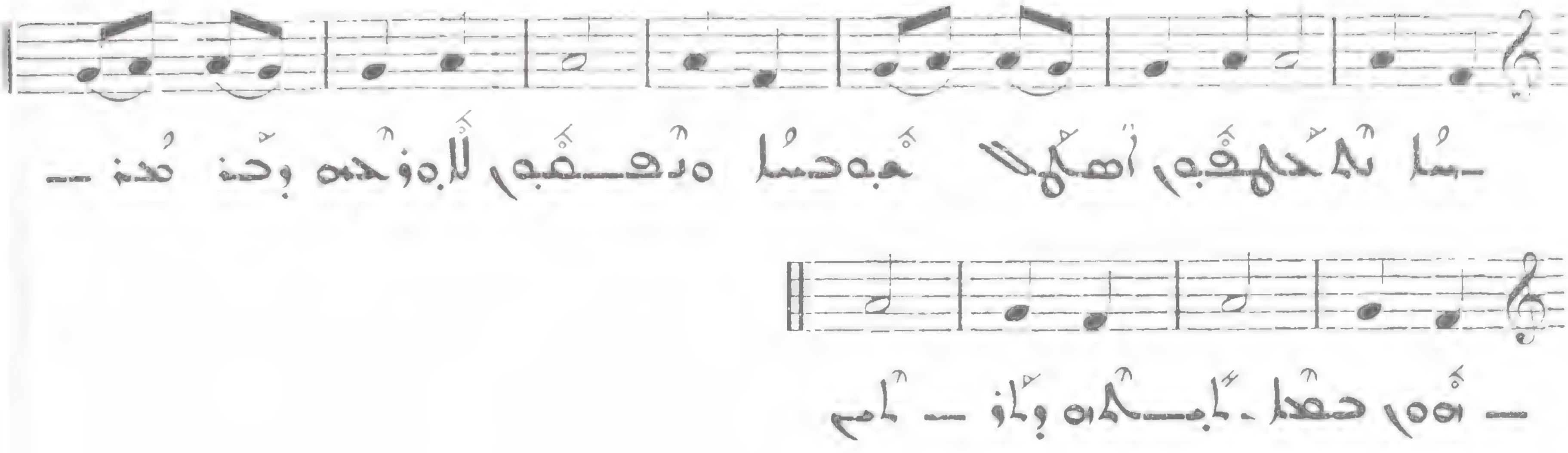
321

Allegro

IV




322
Presto
V
323
Allegro moderato
VI



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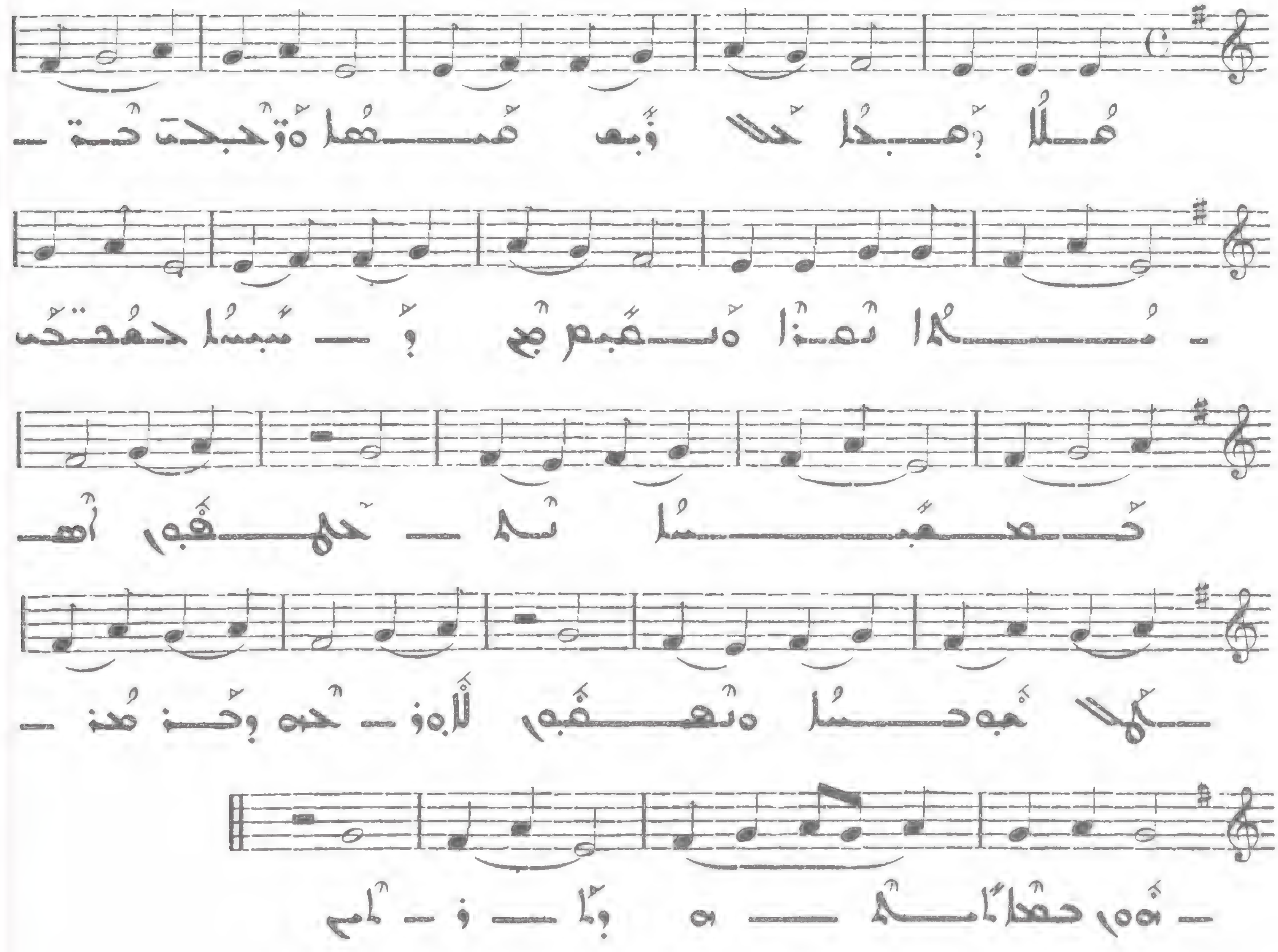
324

Presto

VII



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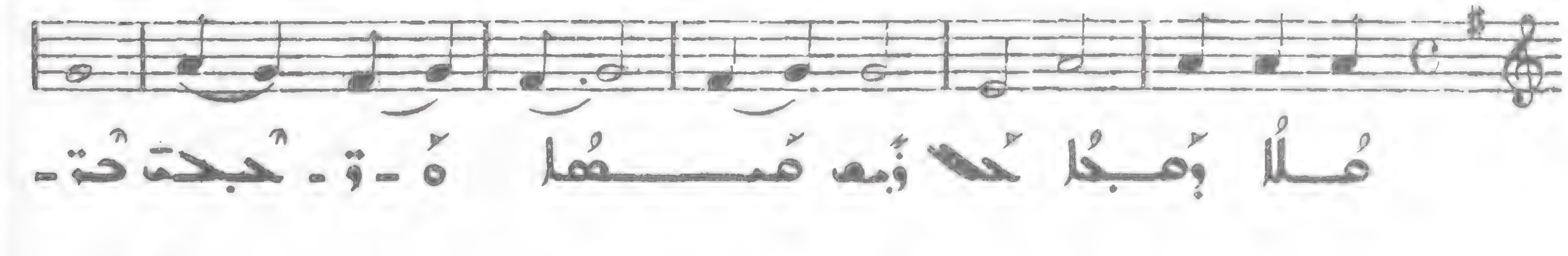
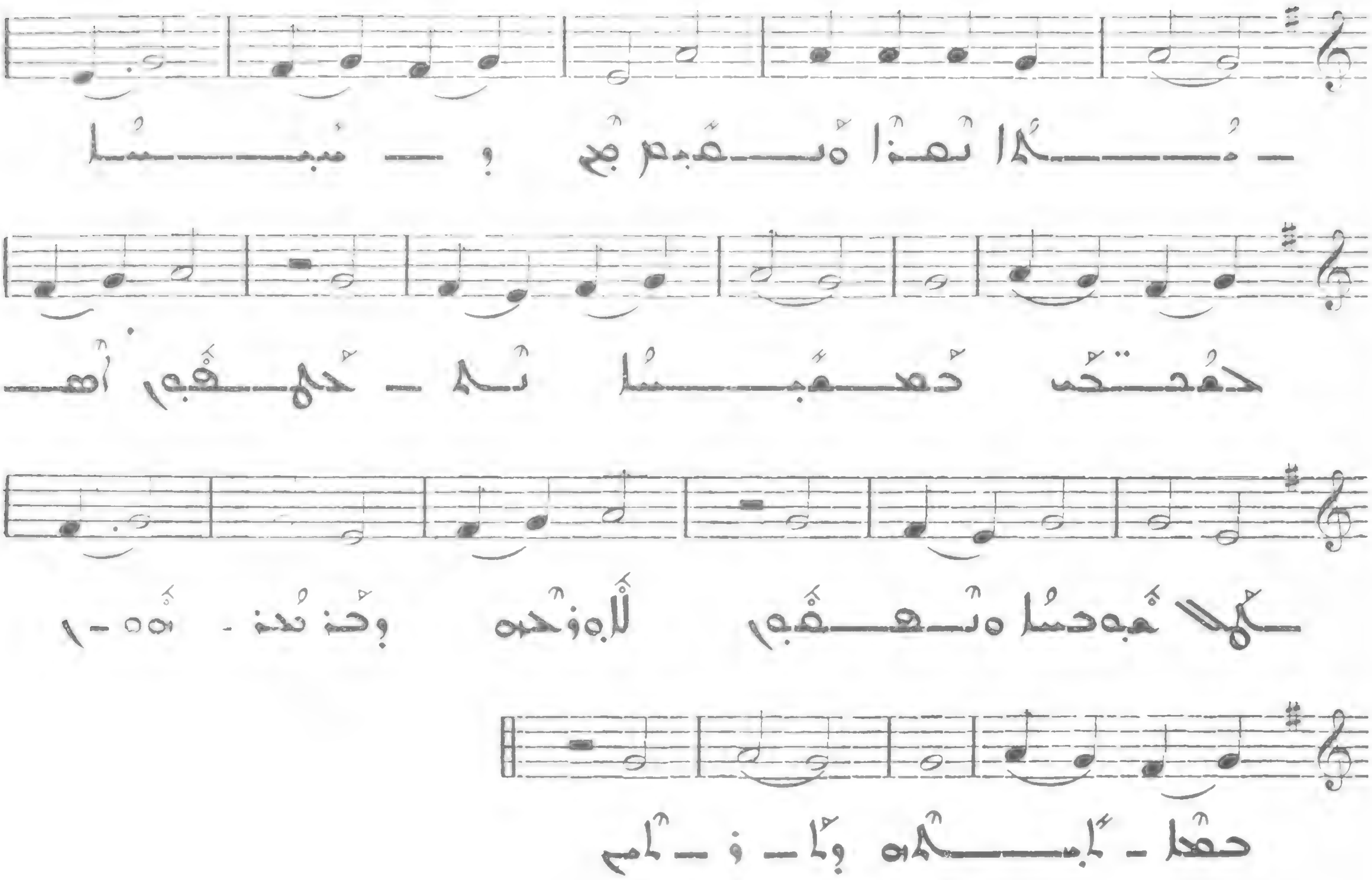
325

Presto

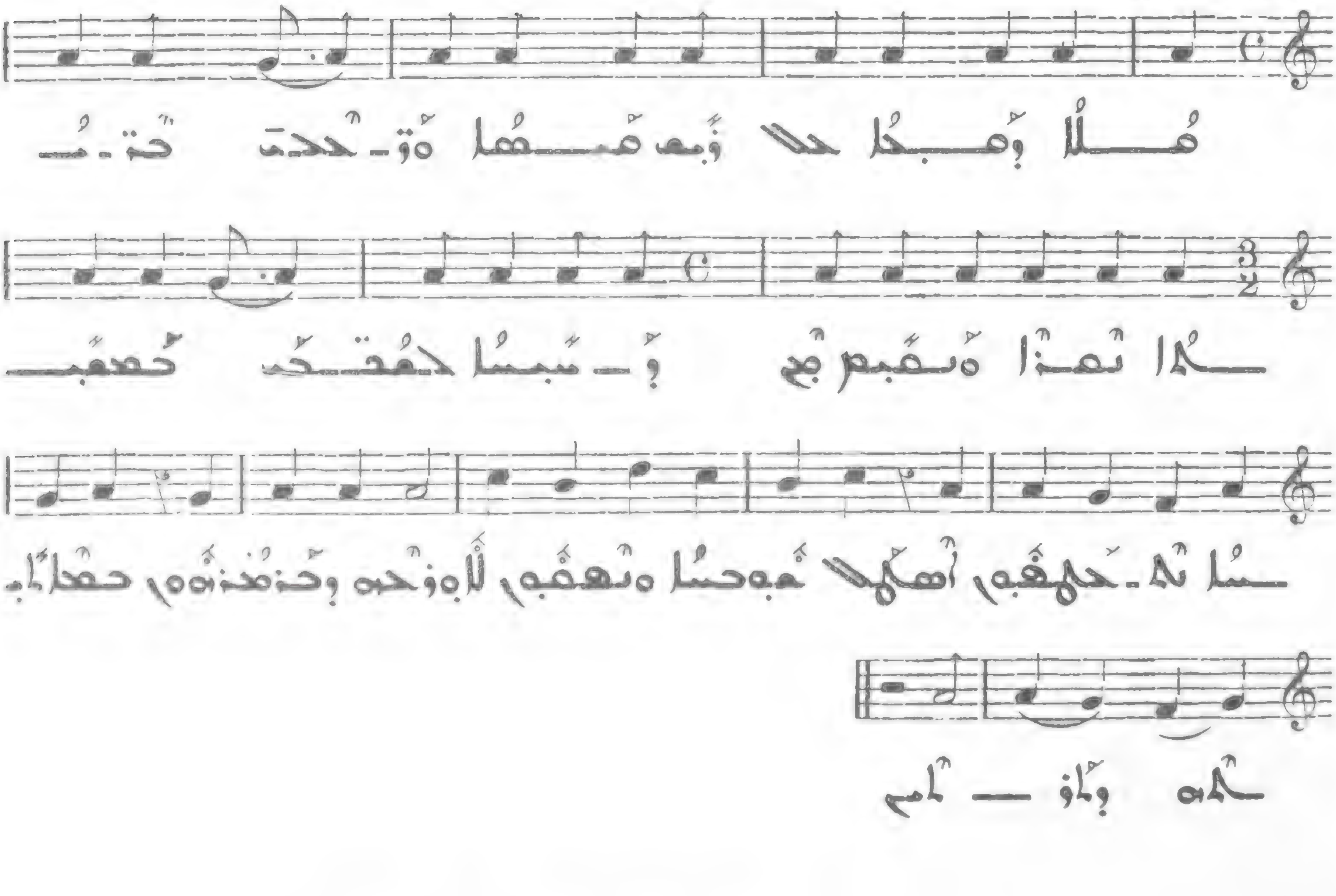
VIII





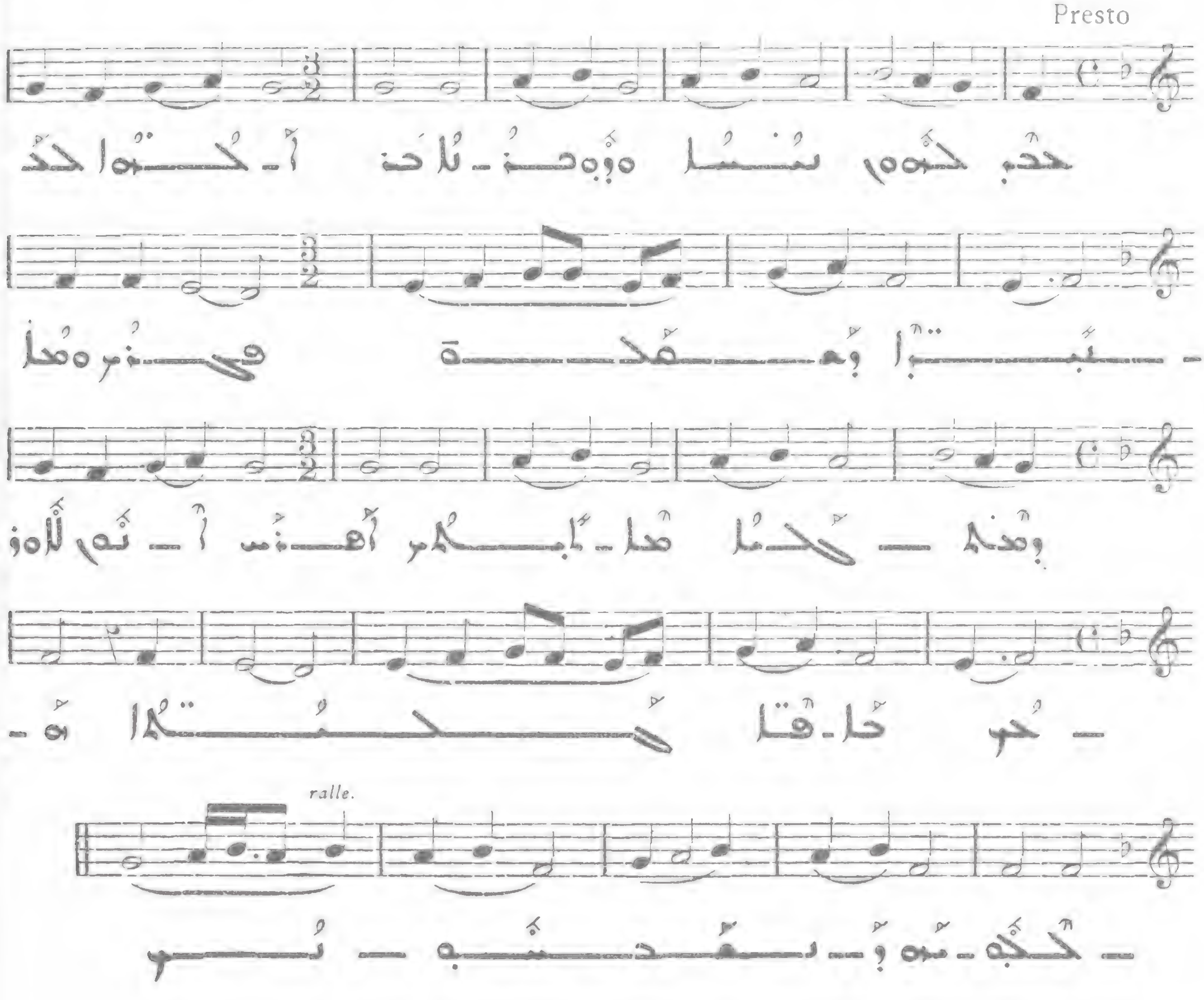
326 ܕܠܘܩܒܠ ܕܪܗܘ

VI All. molto



327

I



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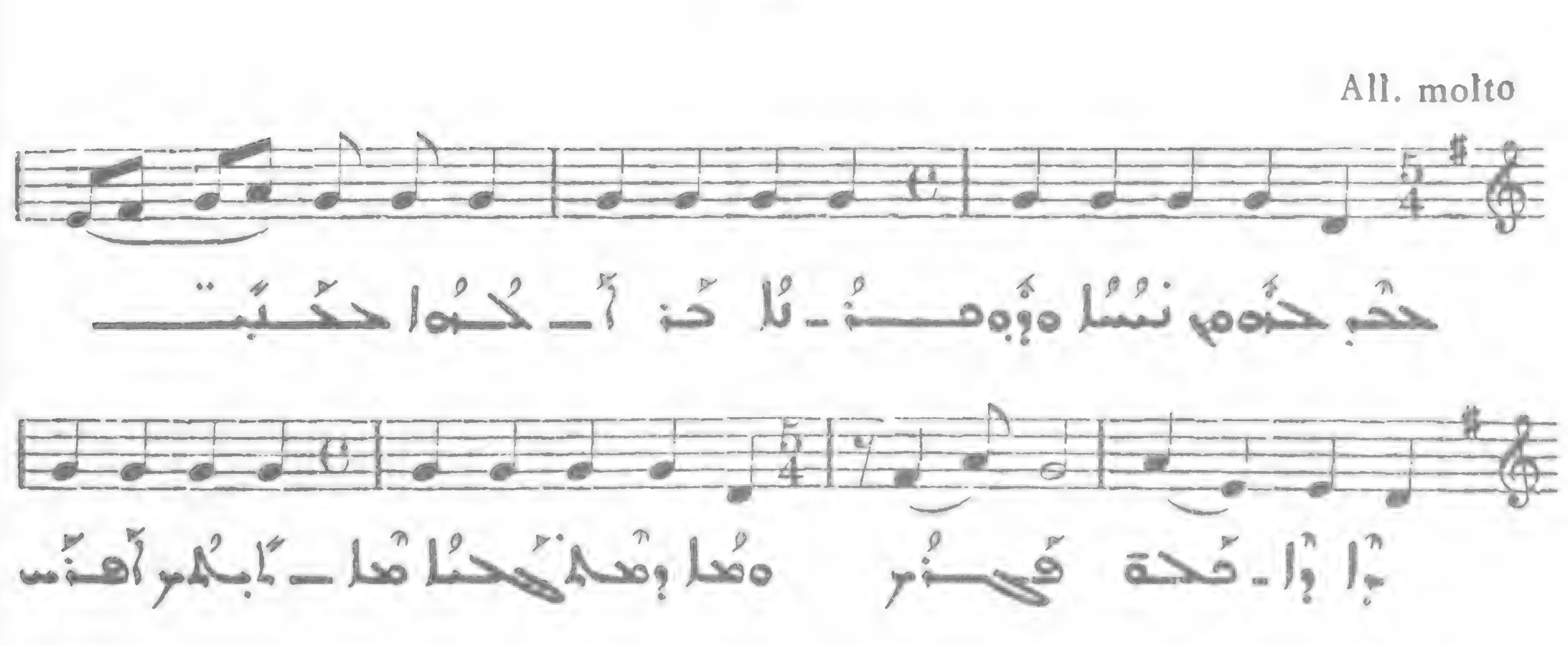
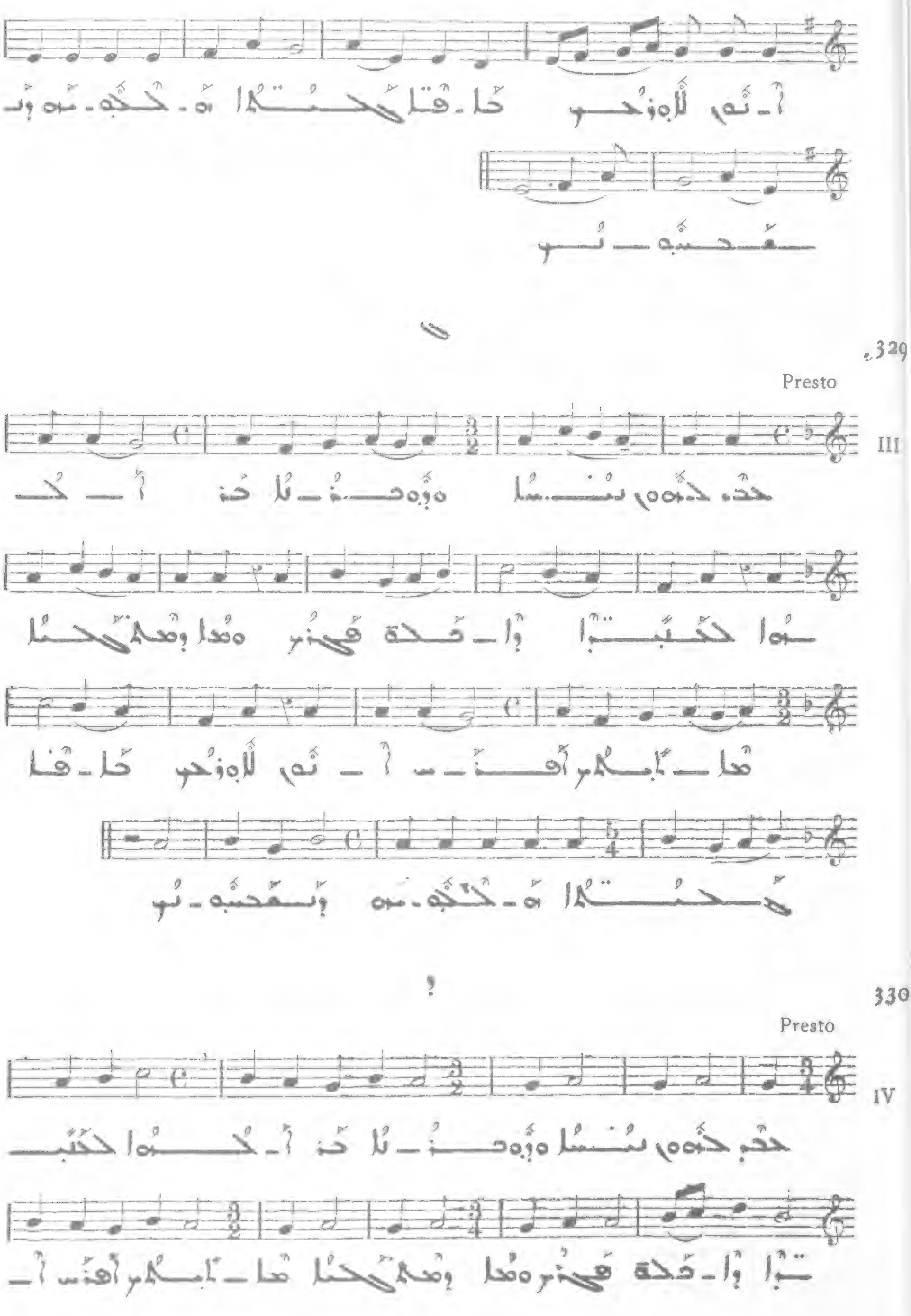
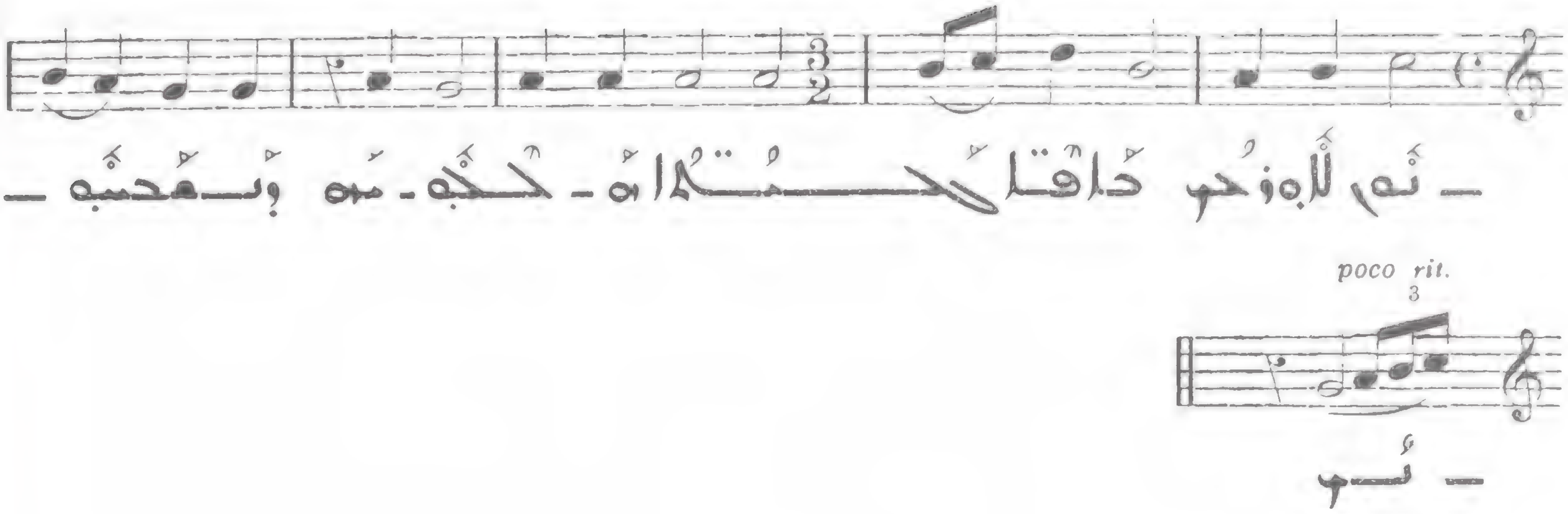
328

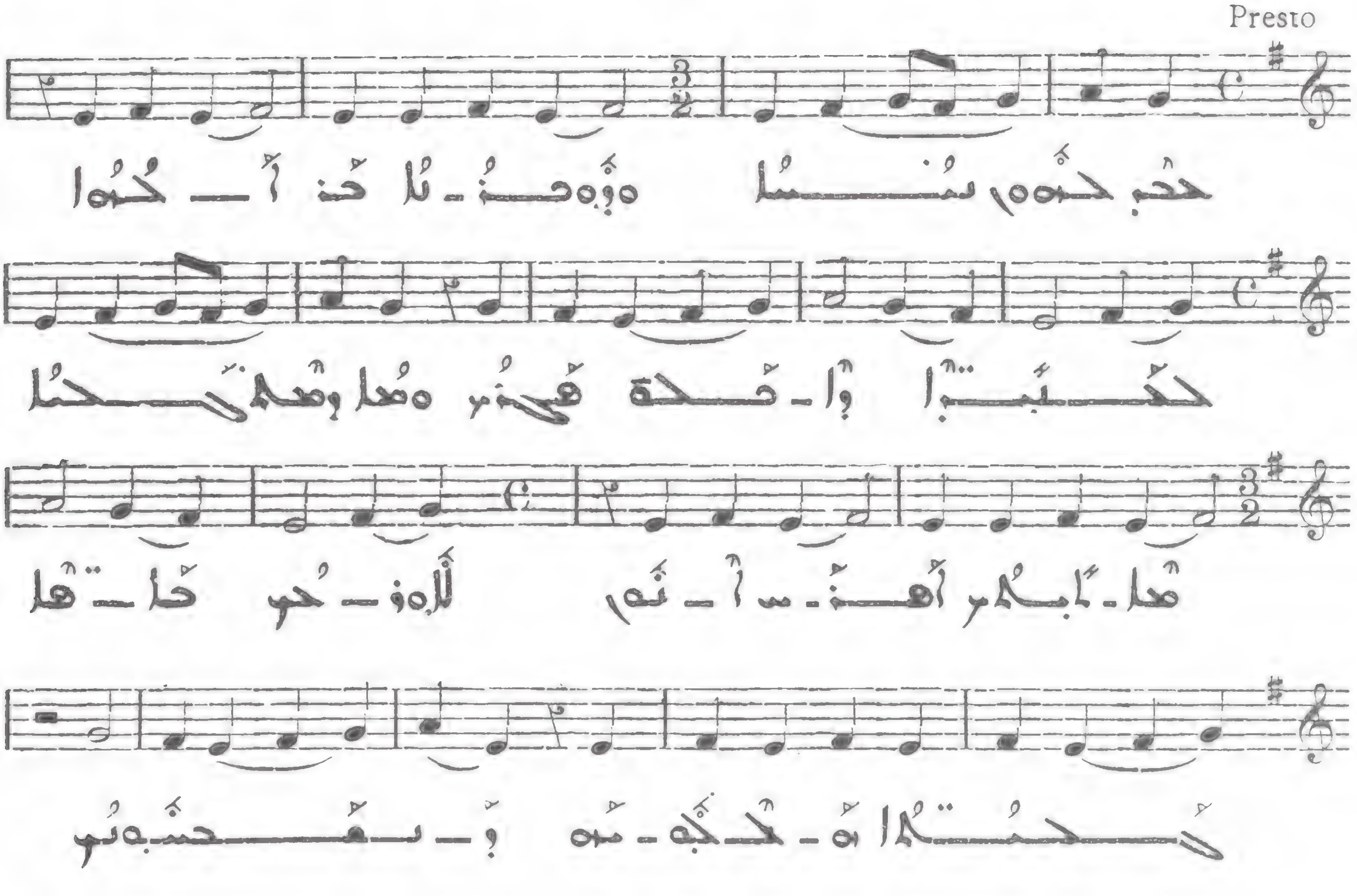
II



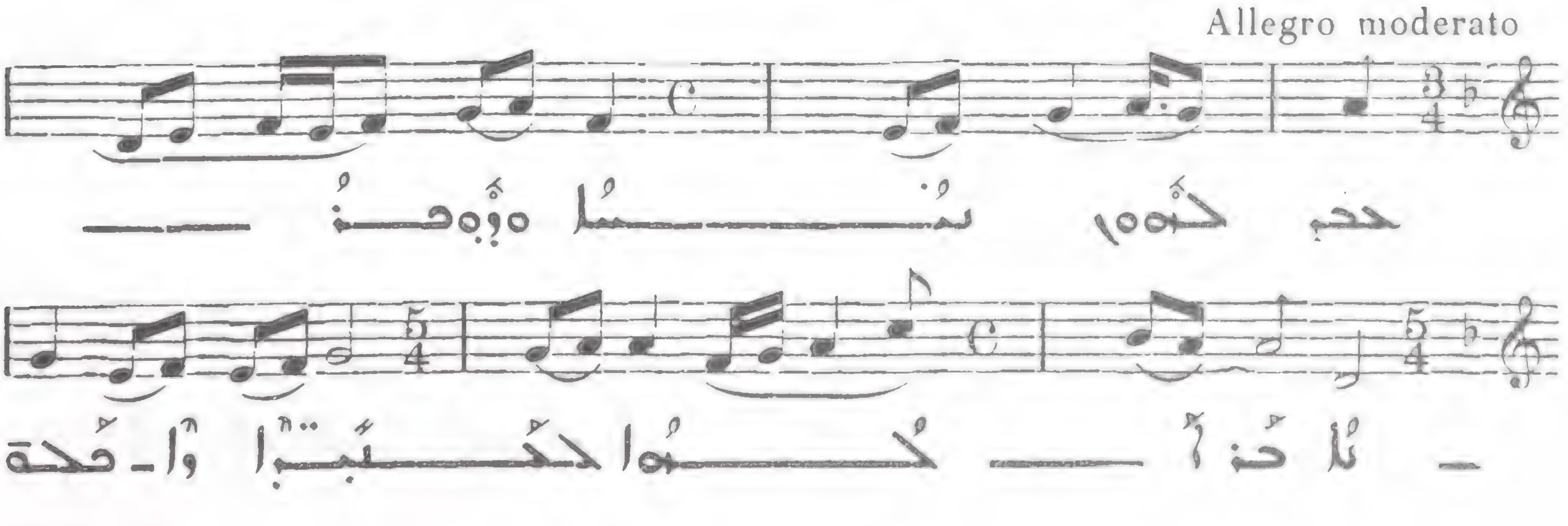

329
Presto
III
330
Presto
IV

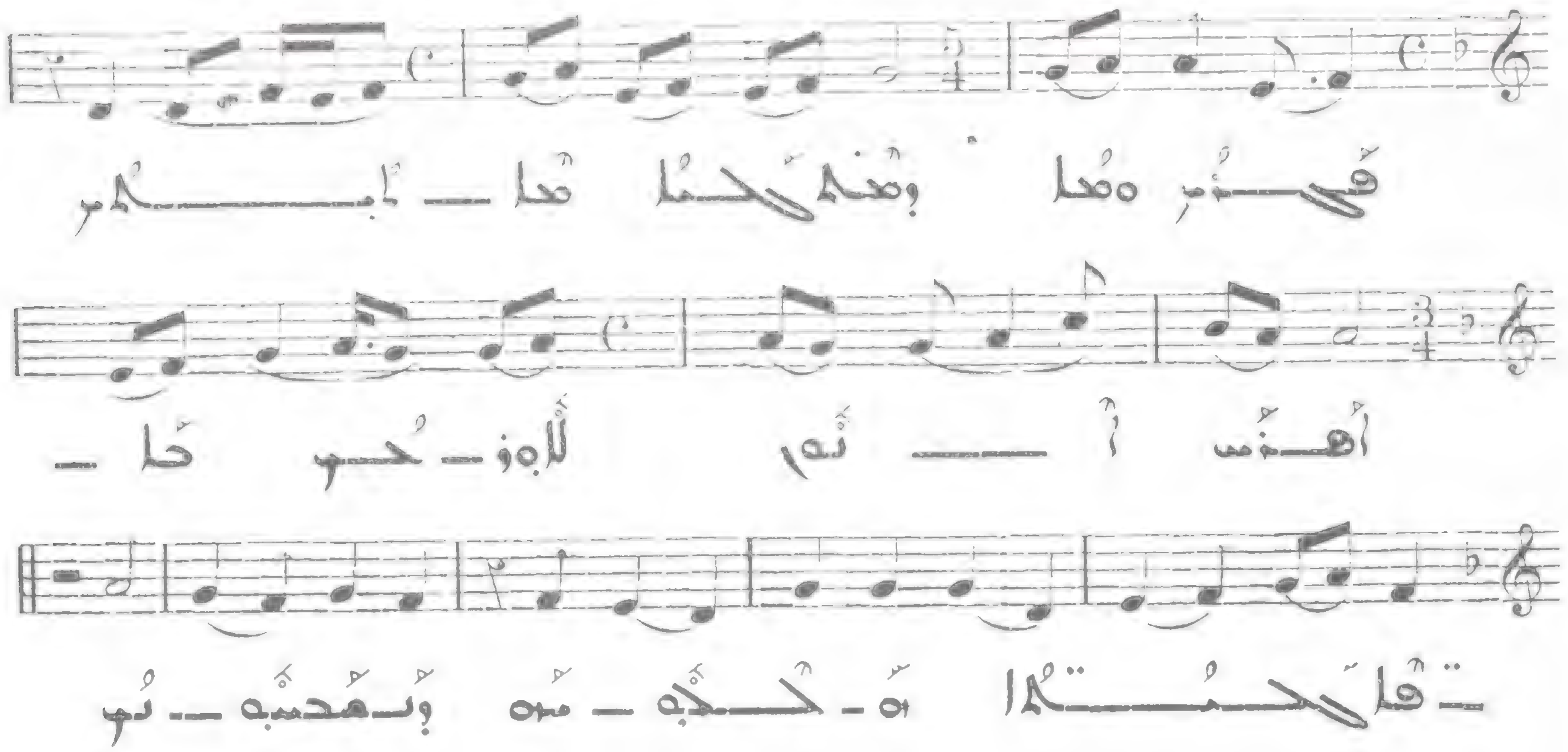


331



332

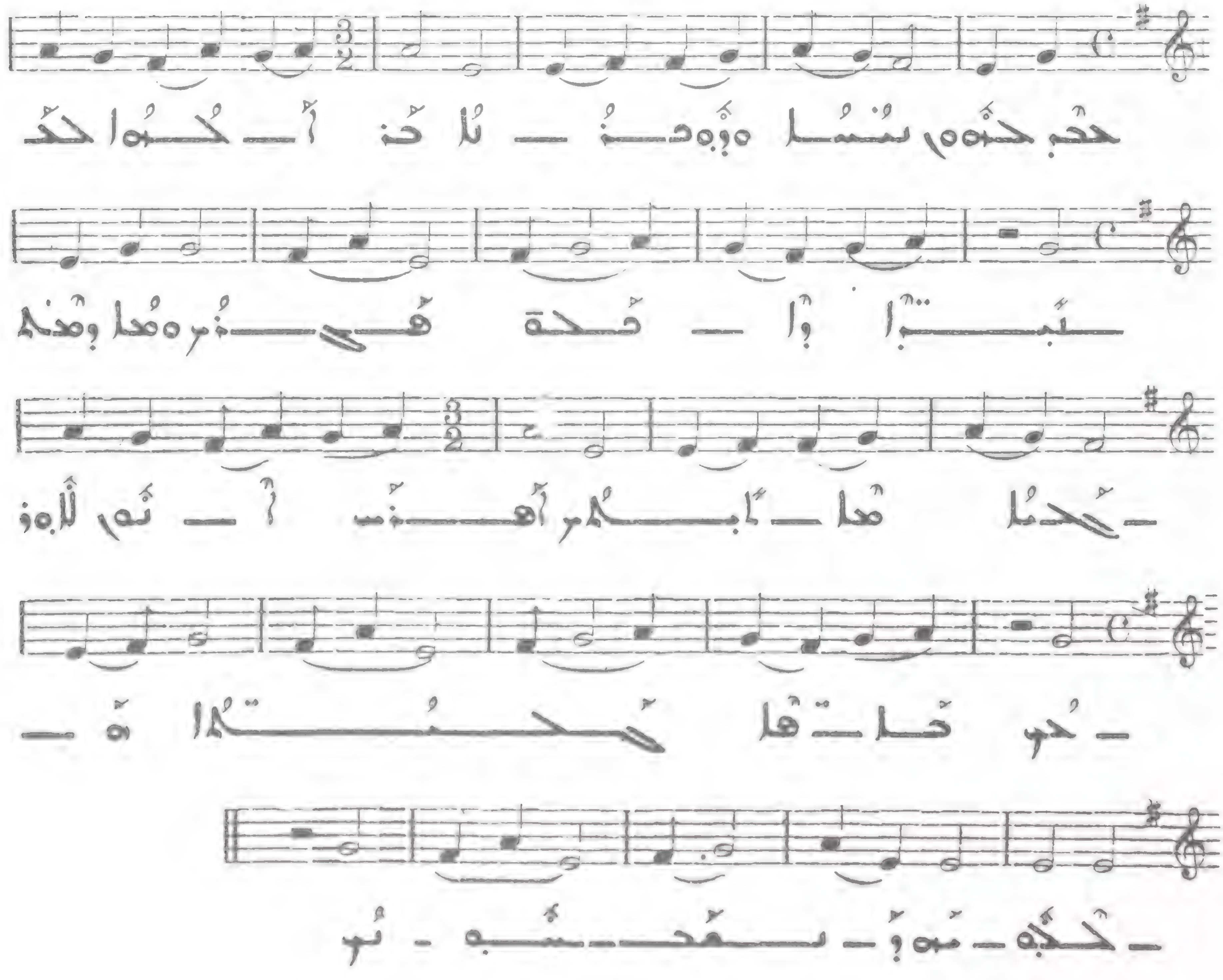




333

VII

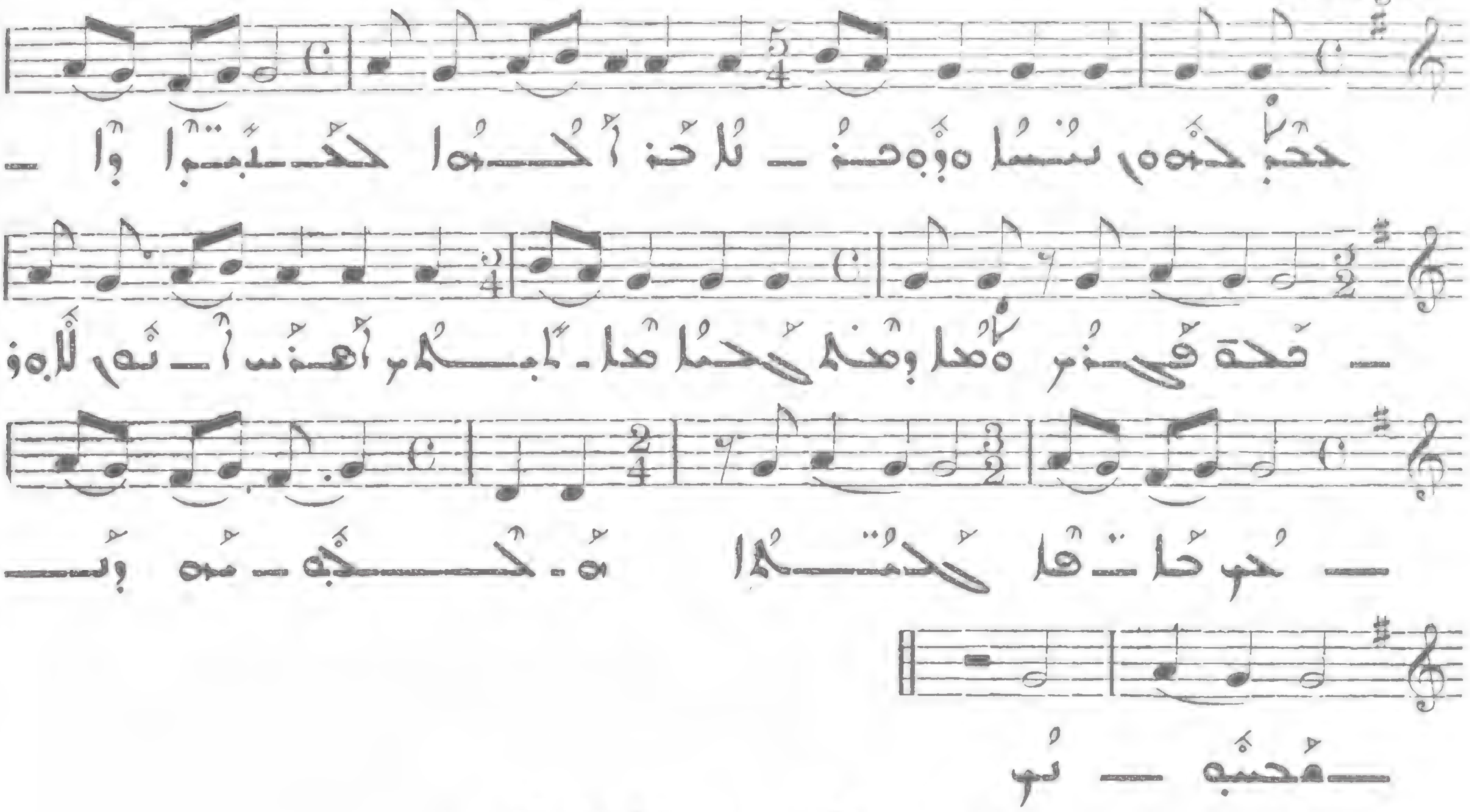
Presto



334

Allegro

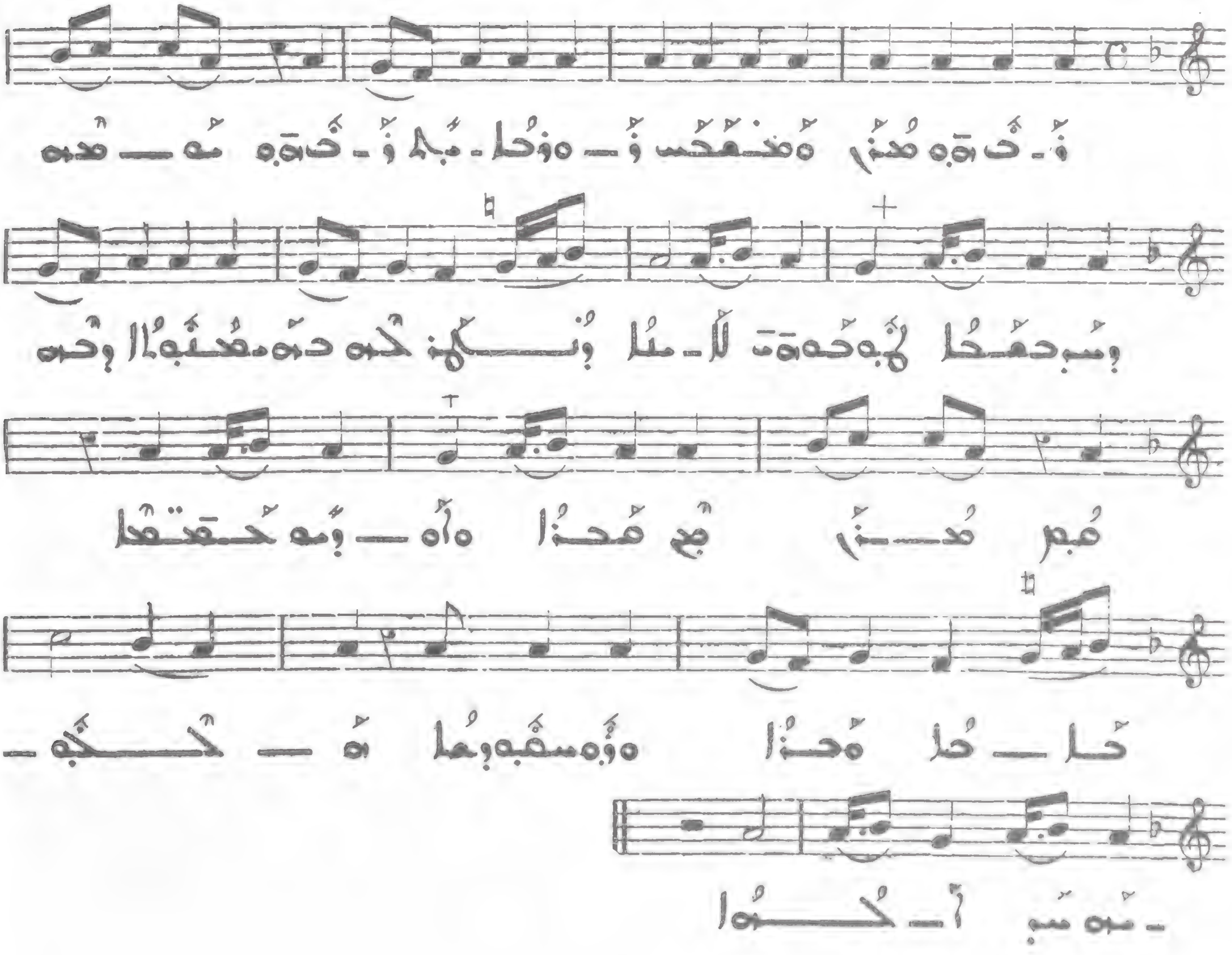
VIII



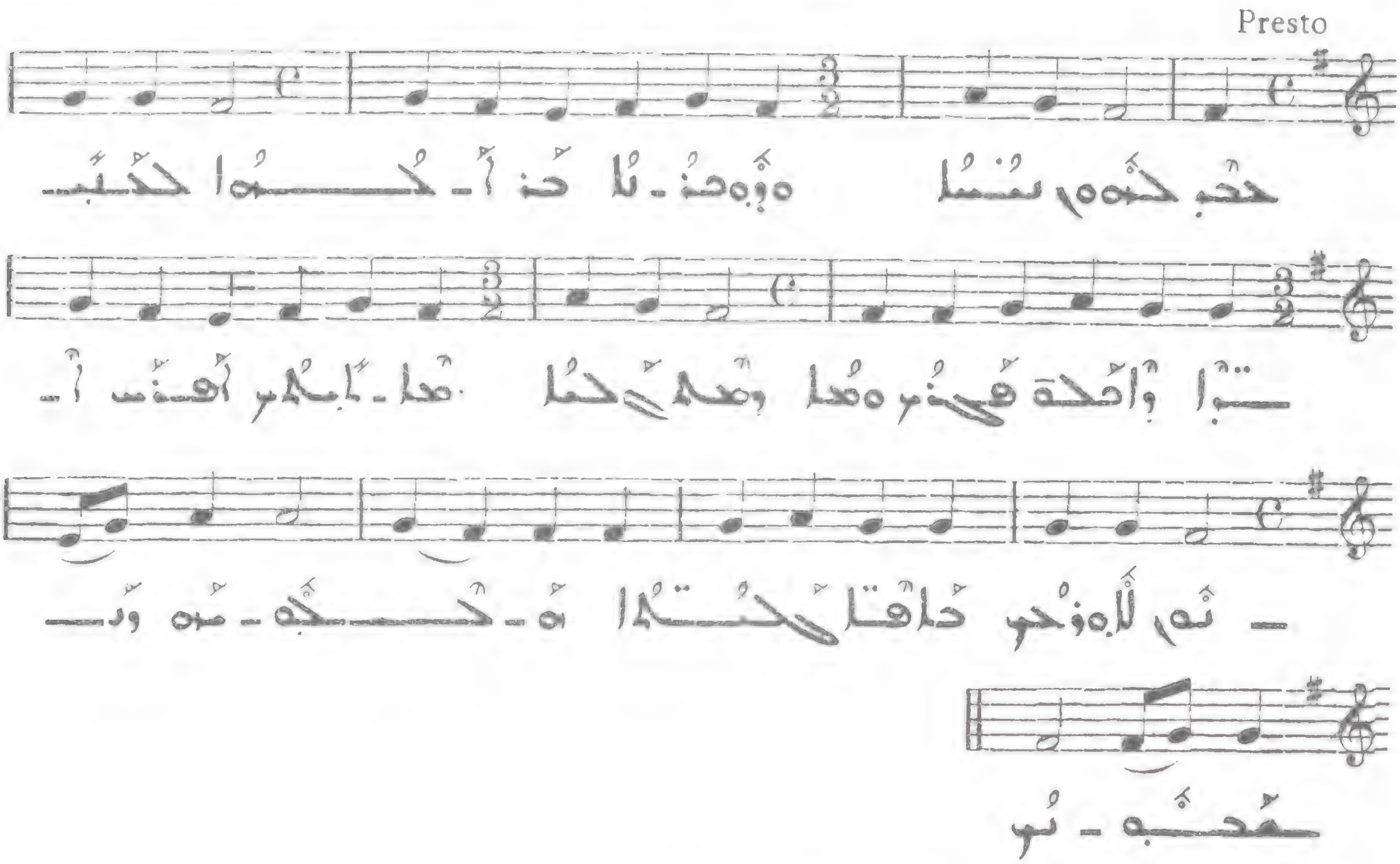
335 ܡܫܒܚܐ ܣܓܝܐܐ ܕܡܪܗ

Andantino

III
VIII

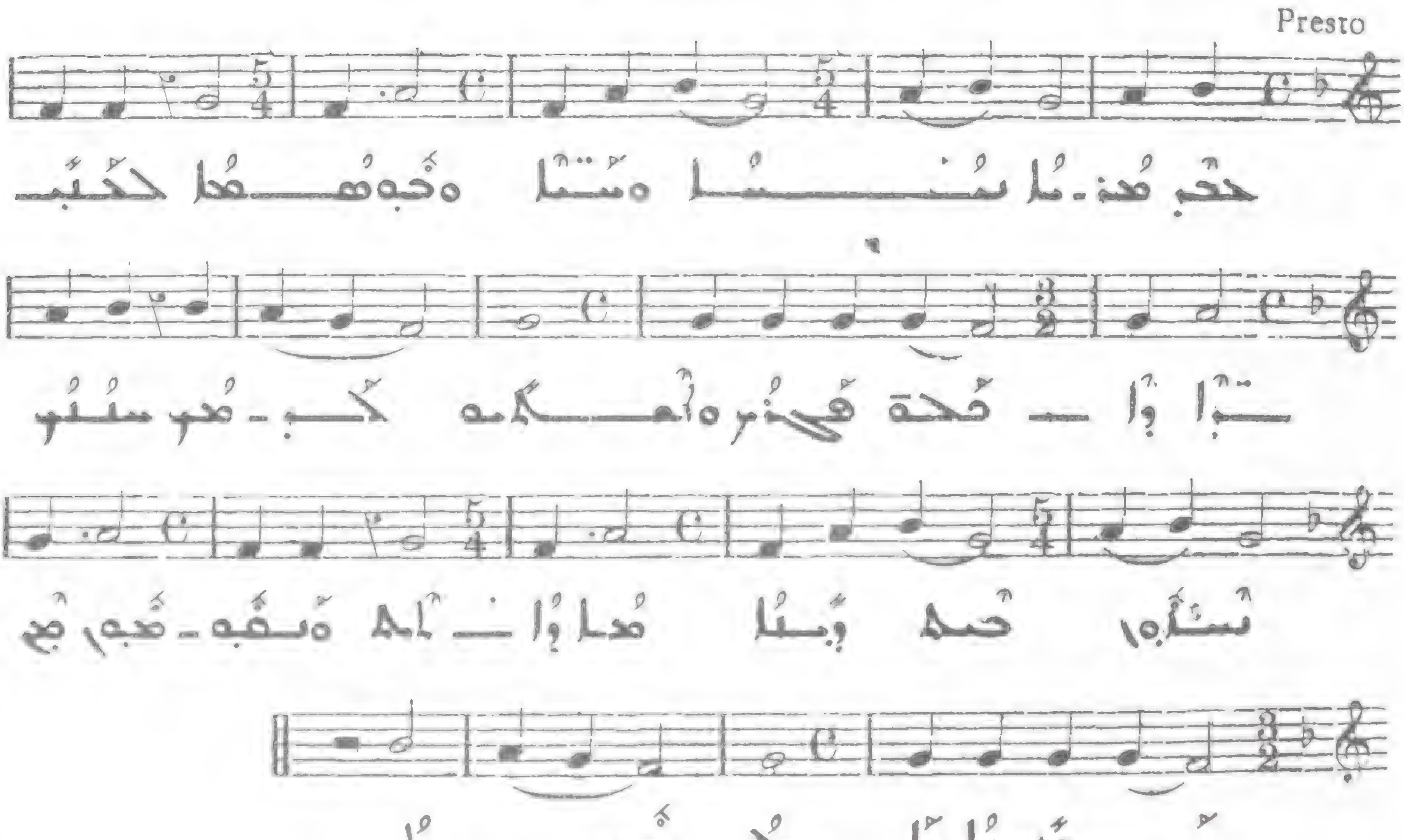


336



III
V

337



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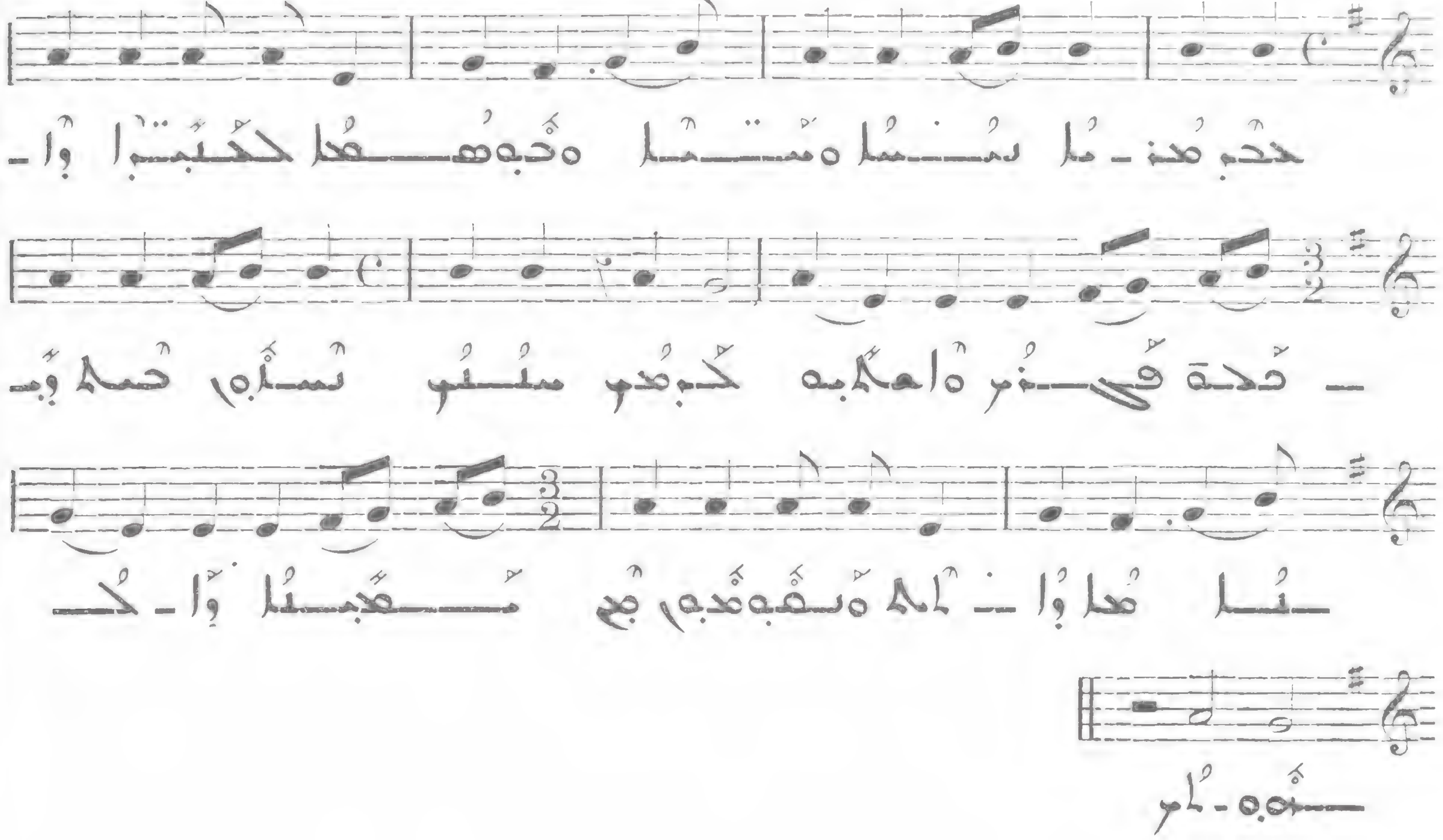
338

Allegro

II



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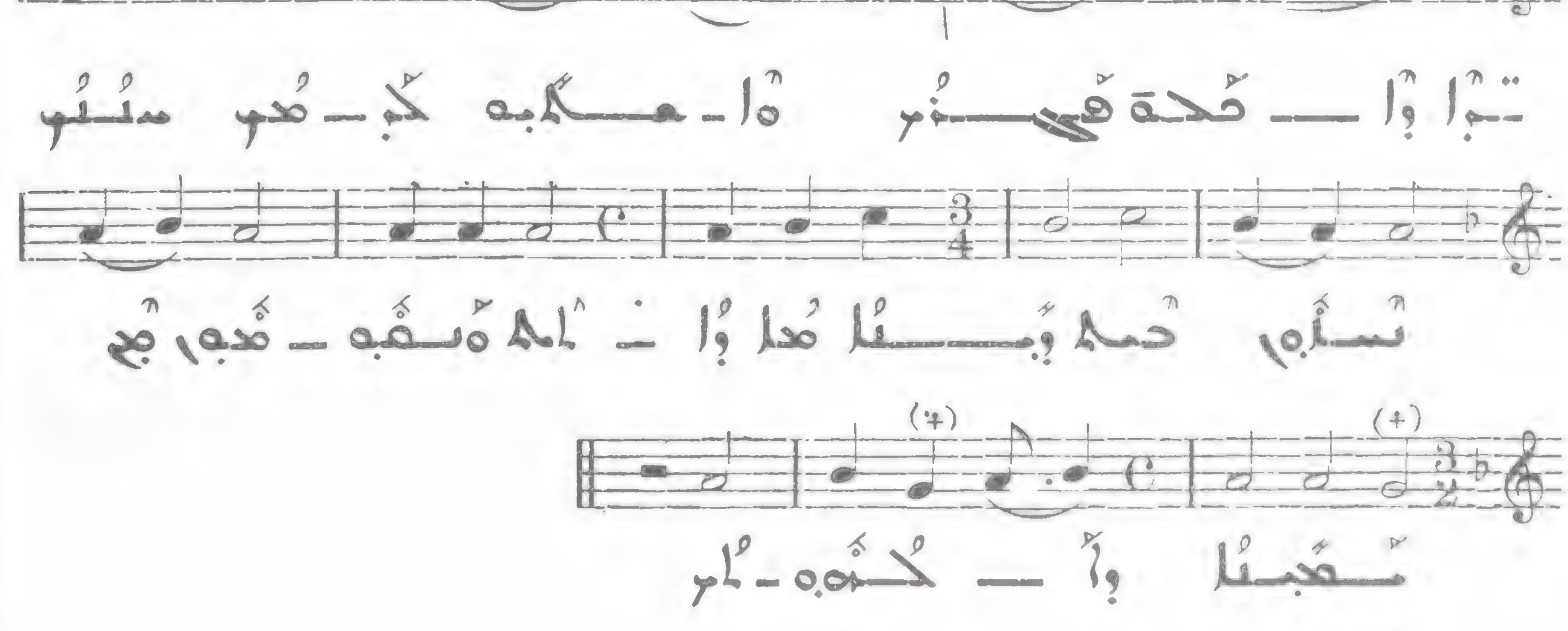
339

Presto

III



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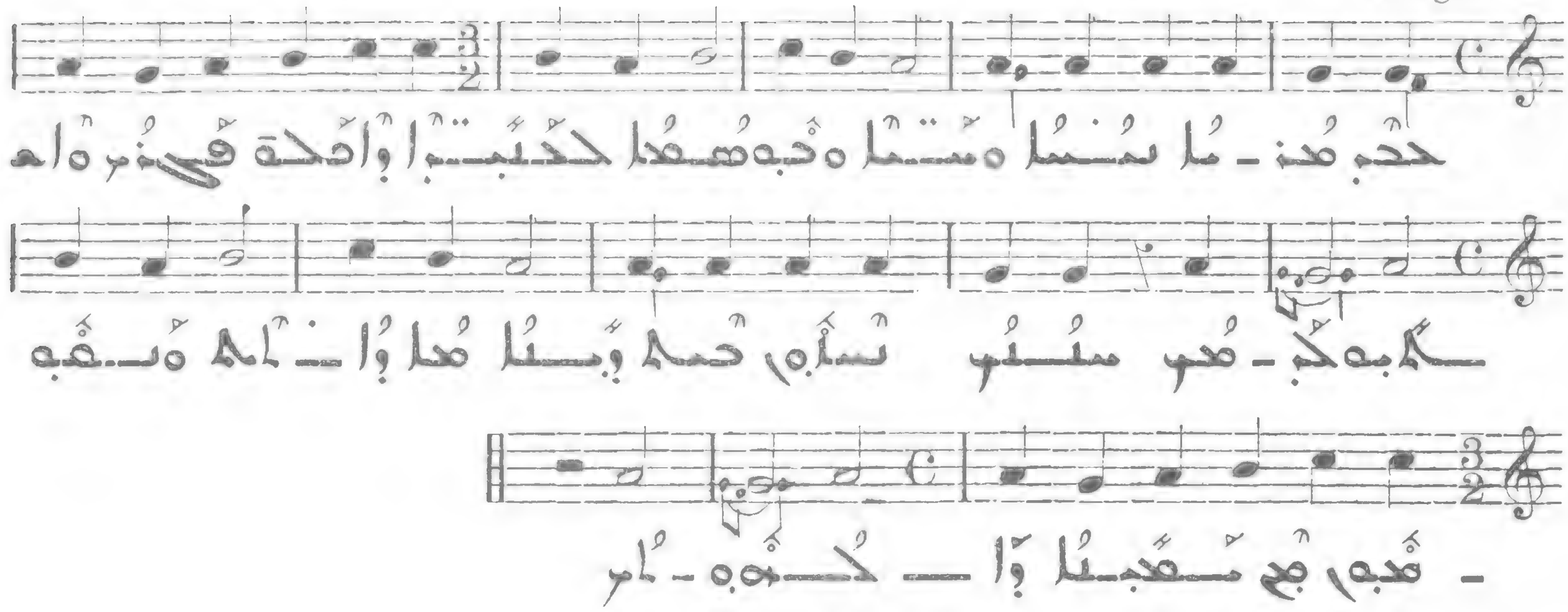
340

Allegro

IV



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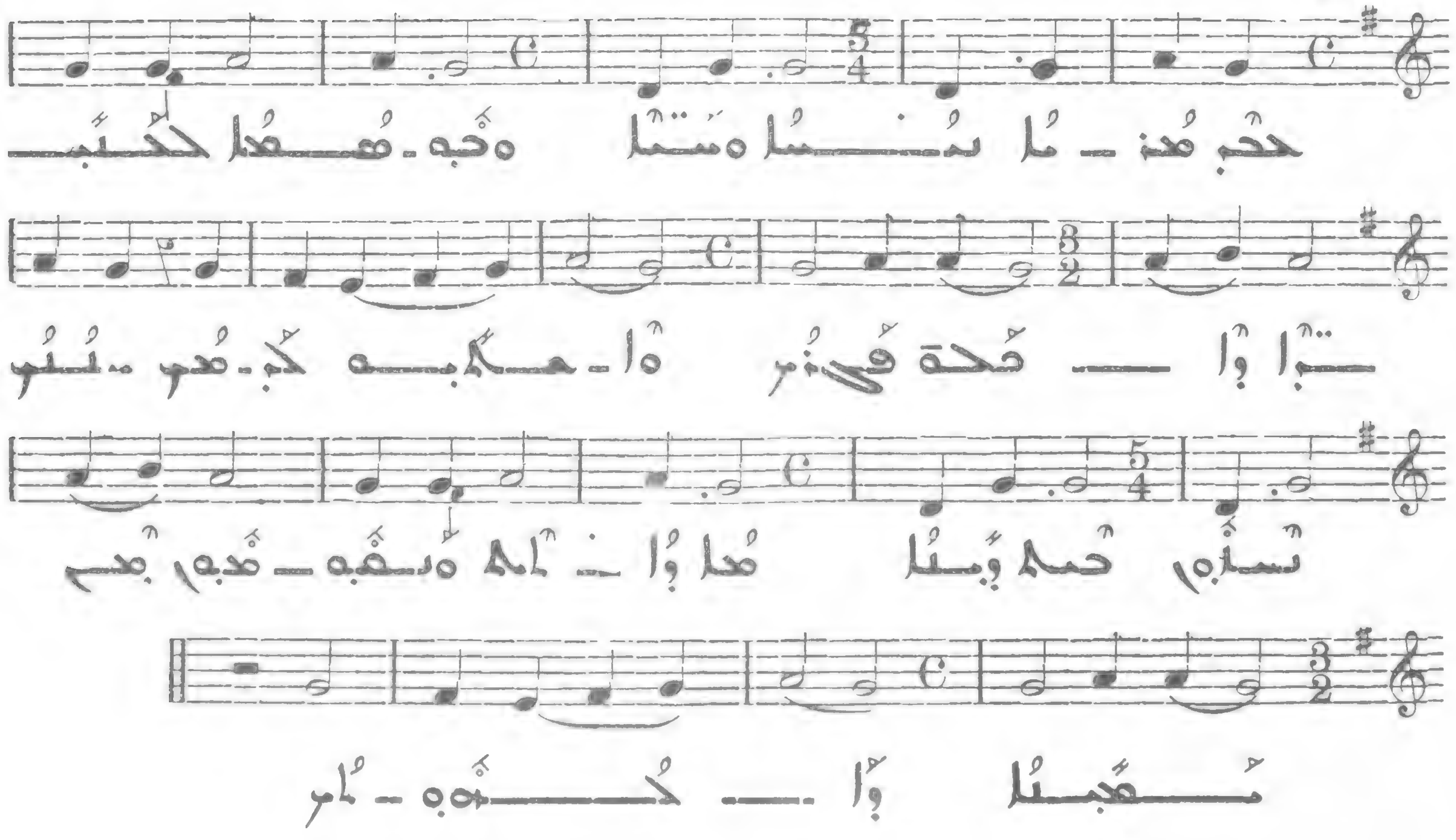
341

Presto

V



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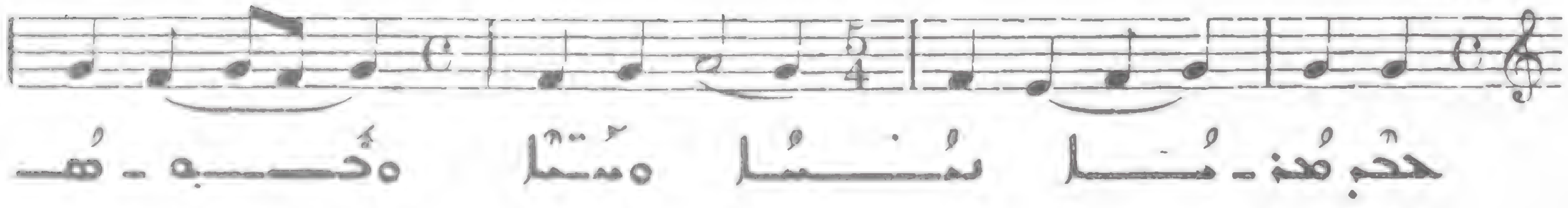
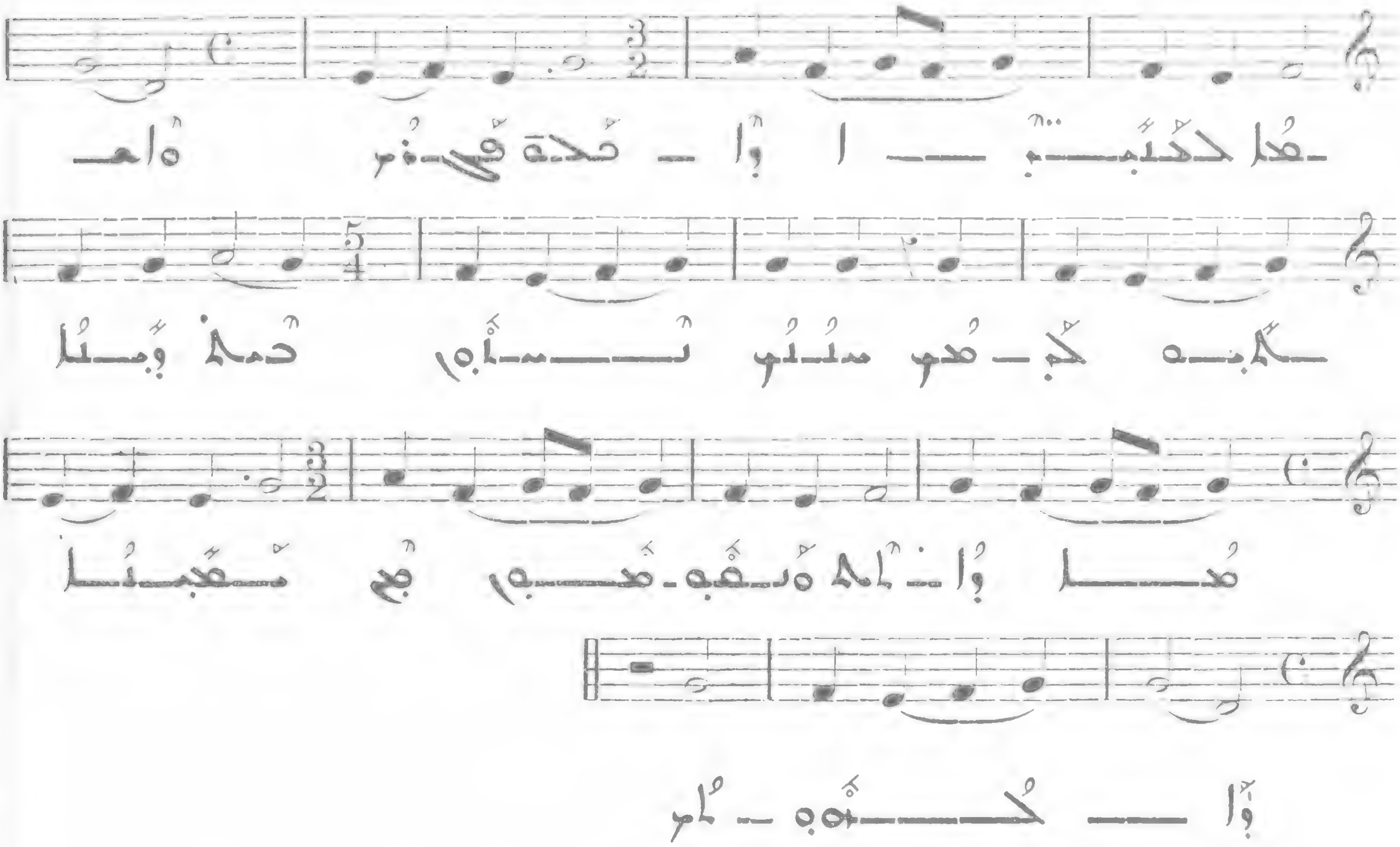
342

Presto

VI

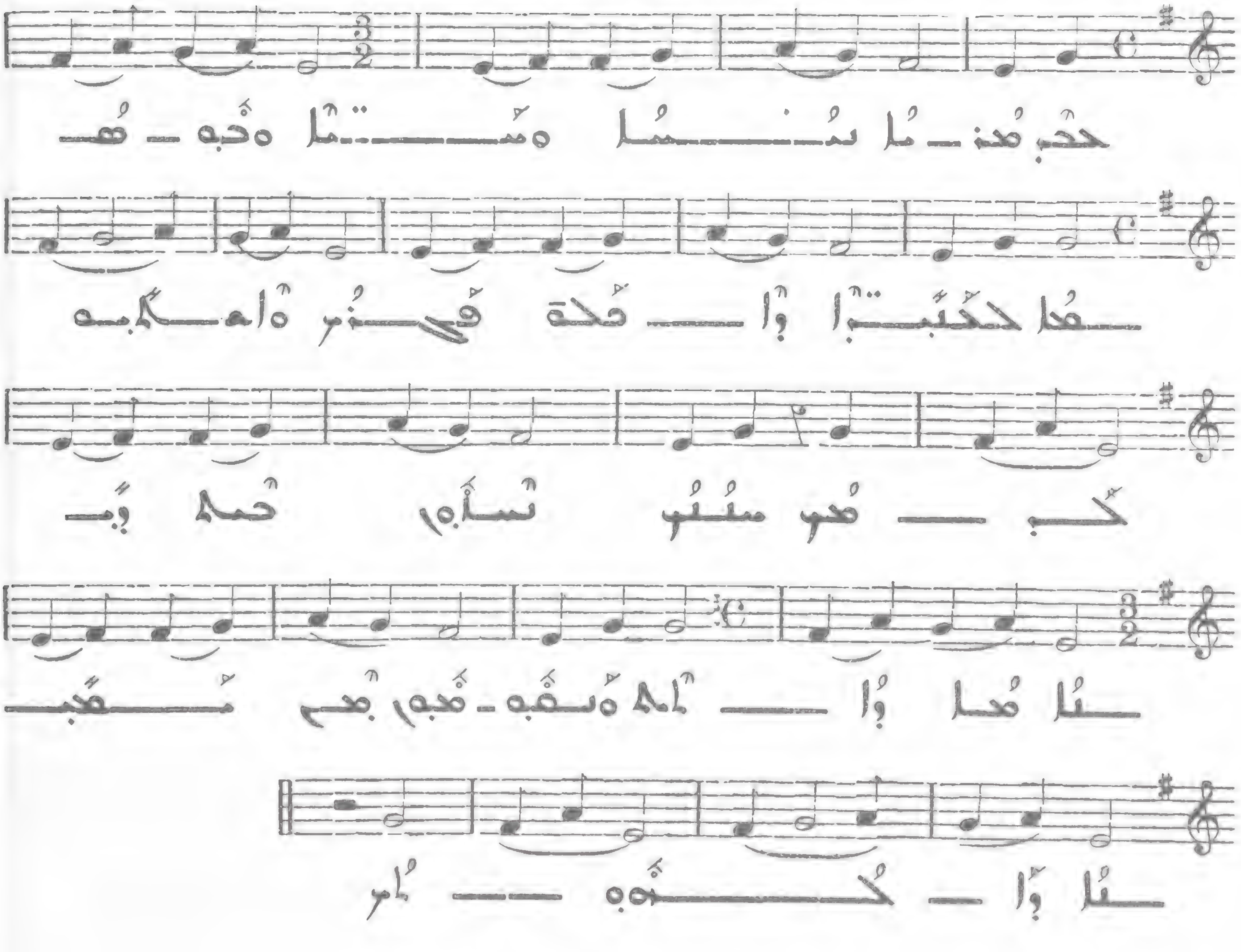




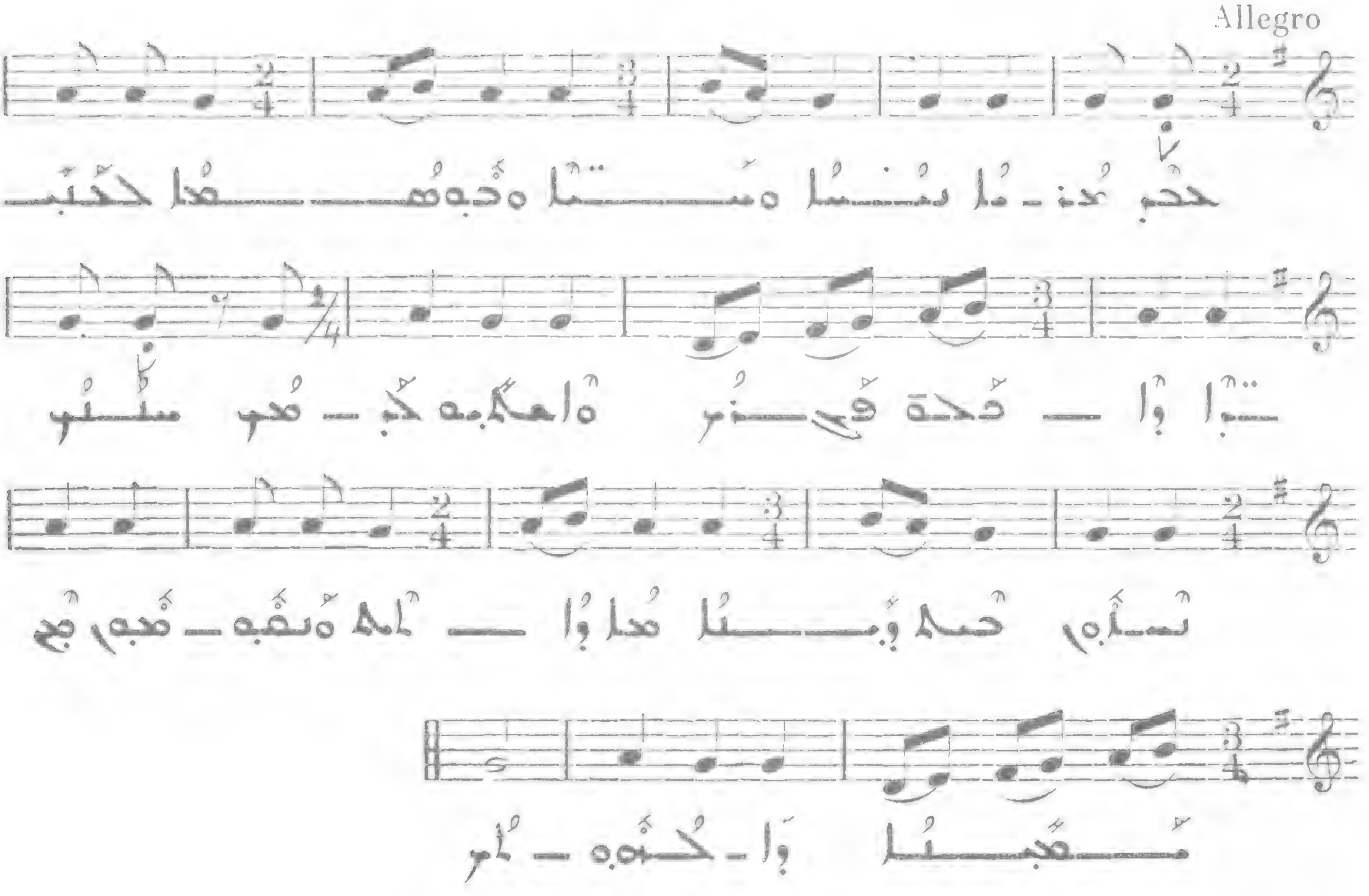
343

V

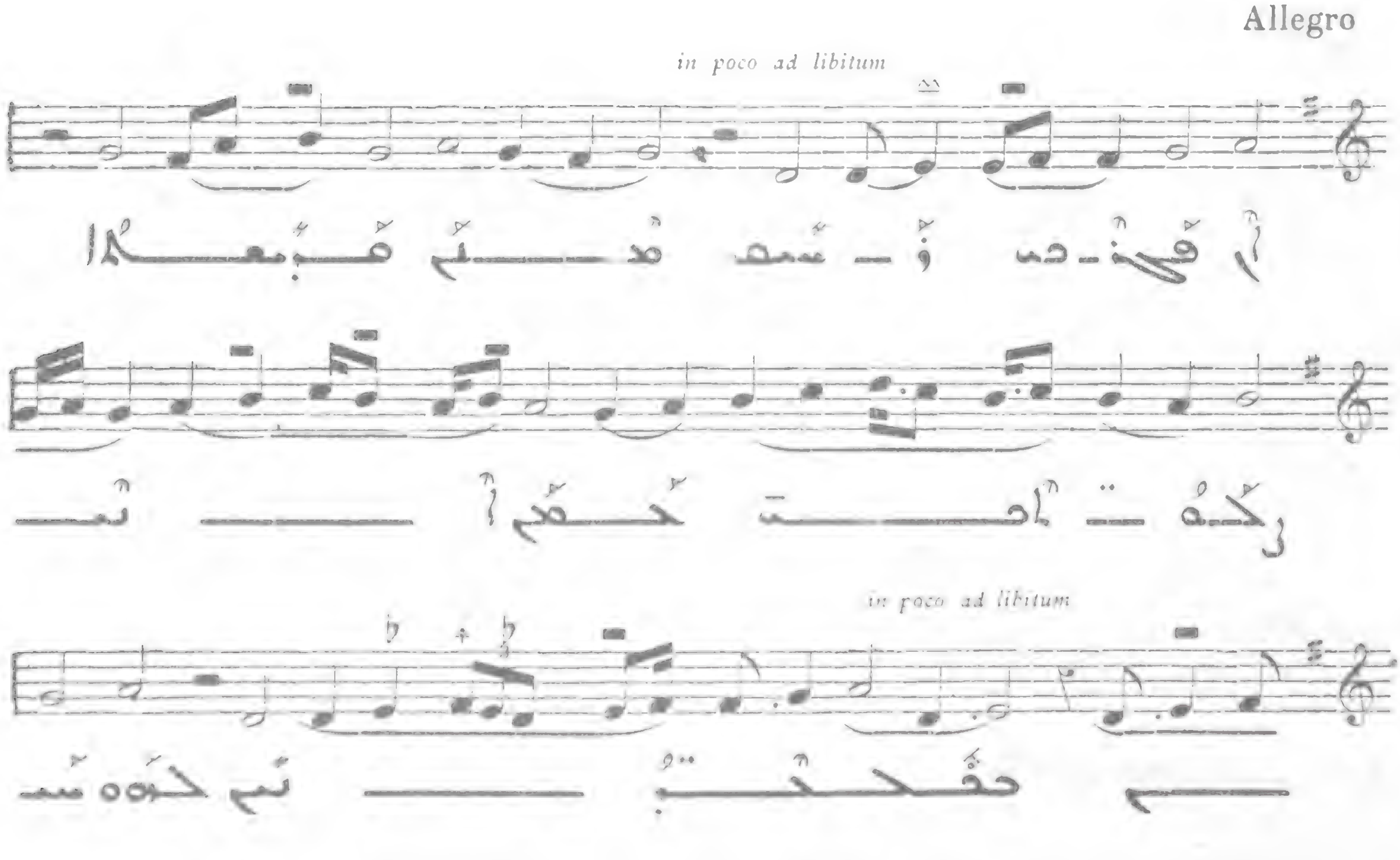
Presto

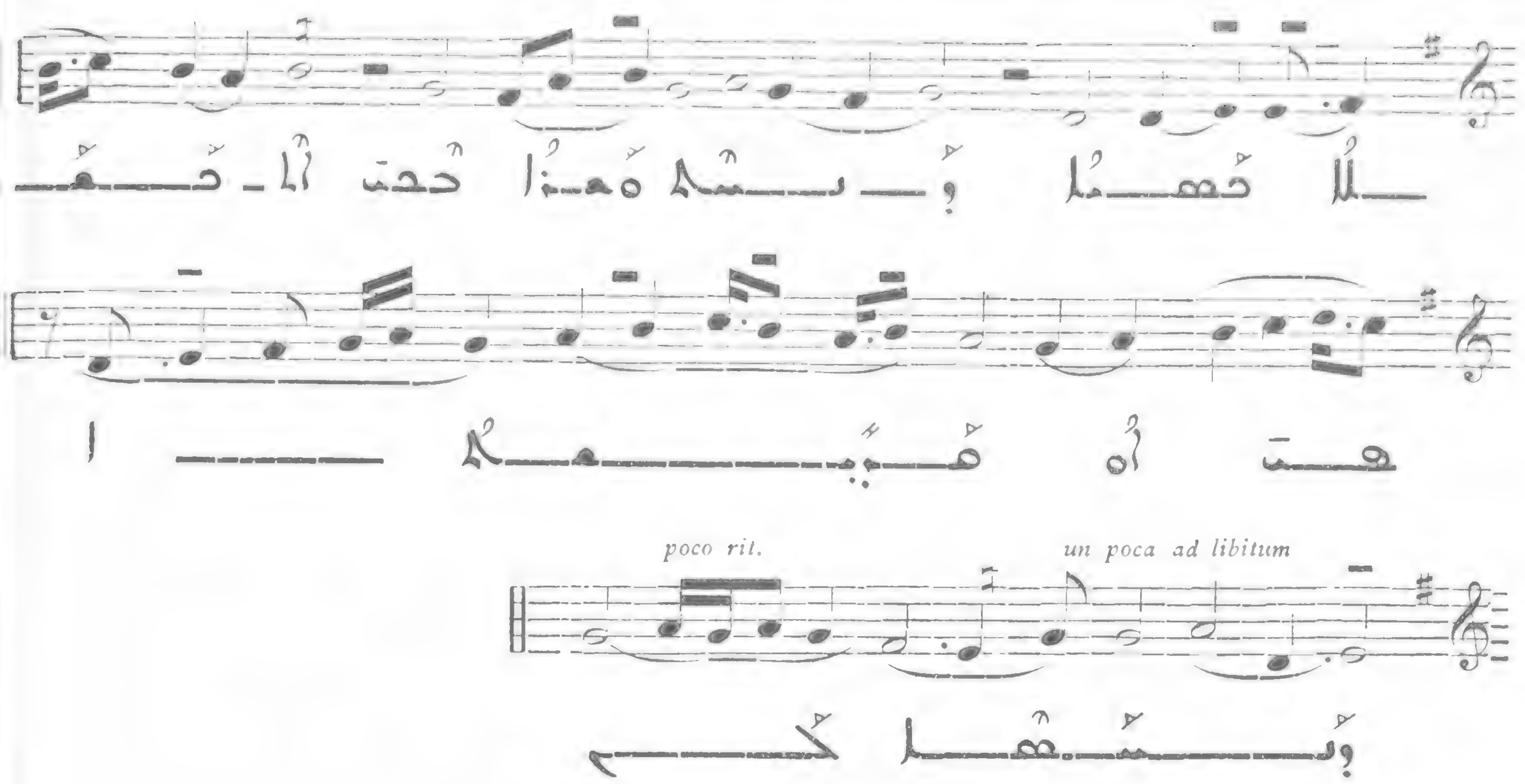


ܣ 34

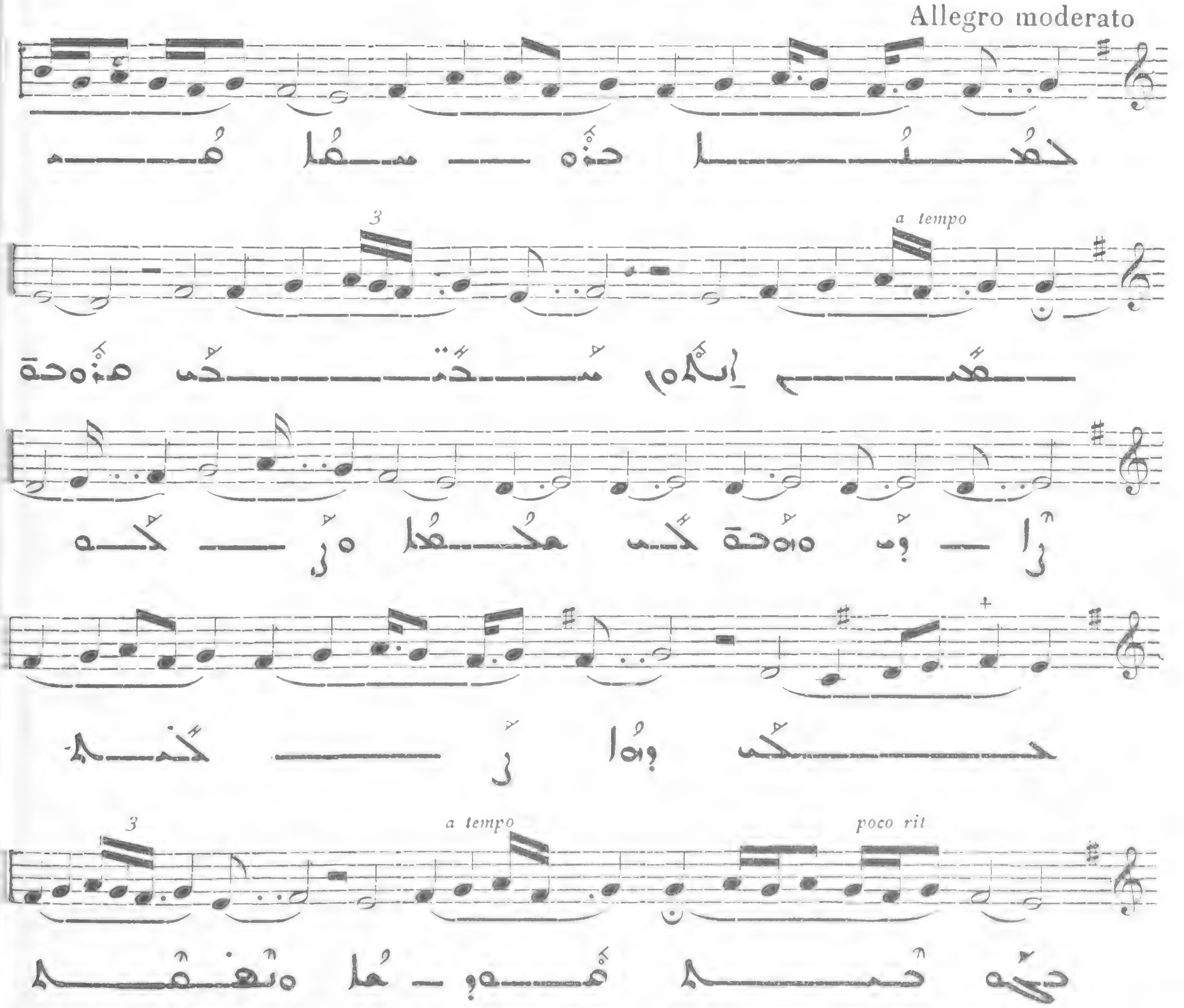


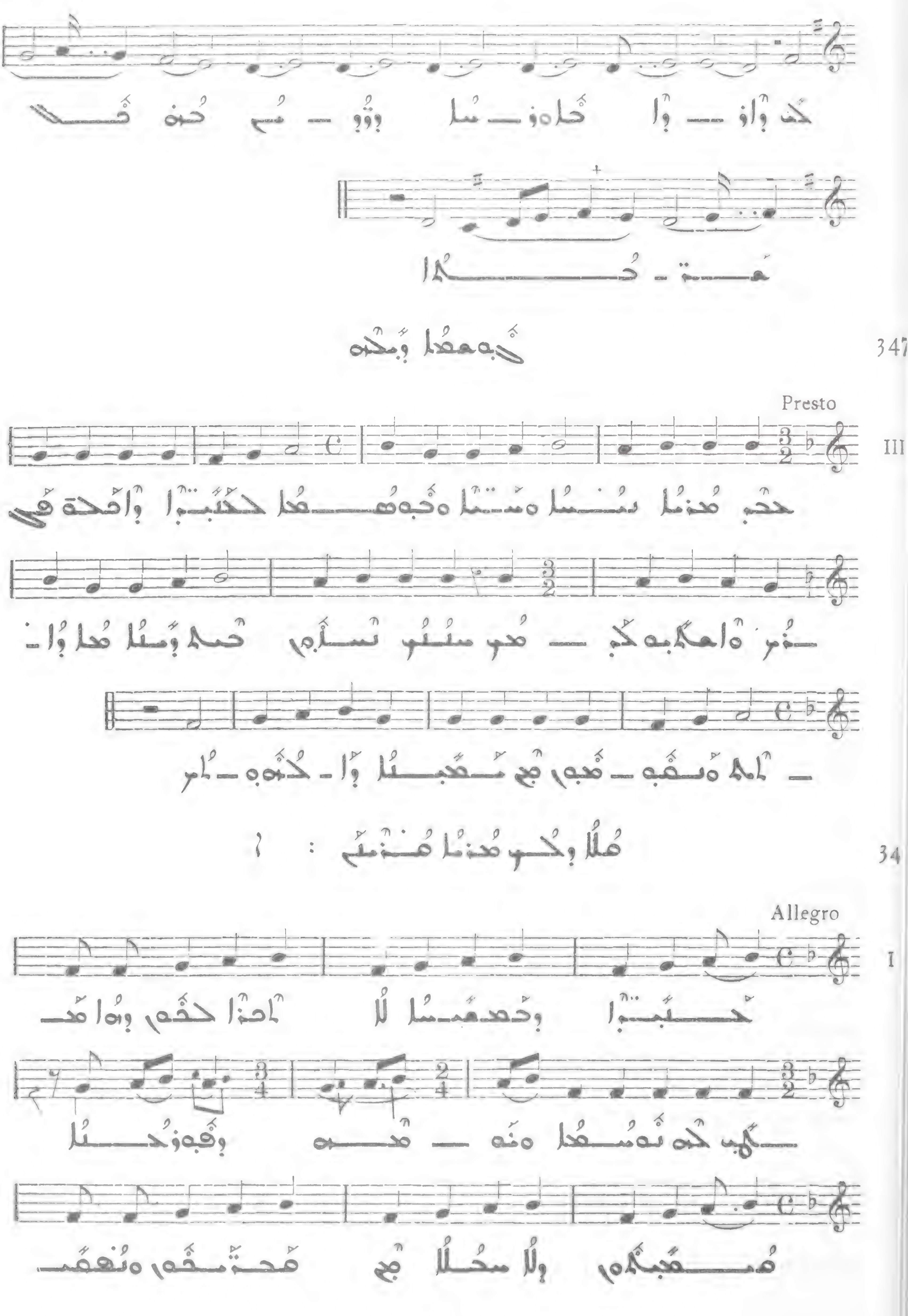
ܡܥܠܢܐ ܫܡܫܢܐ ܕܪܟܘ 34

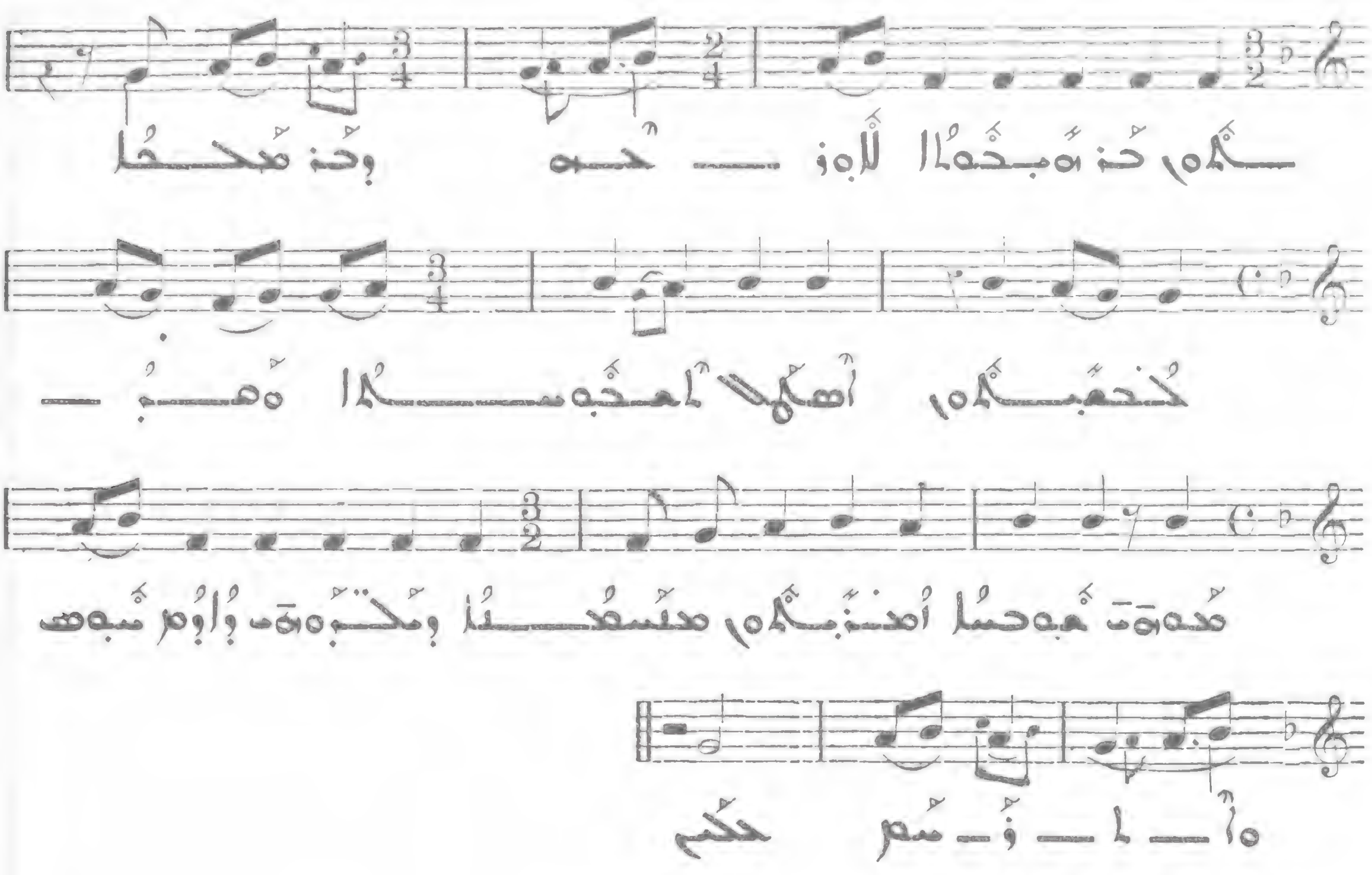



poco rit.
un poca ad libitum

346


Allegro moderato
3
a tempo
3
a tempo
poco rit

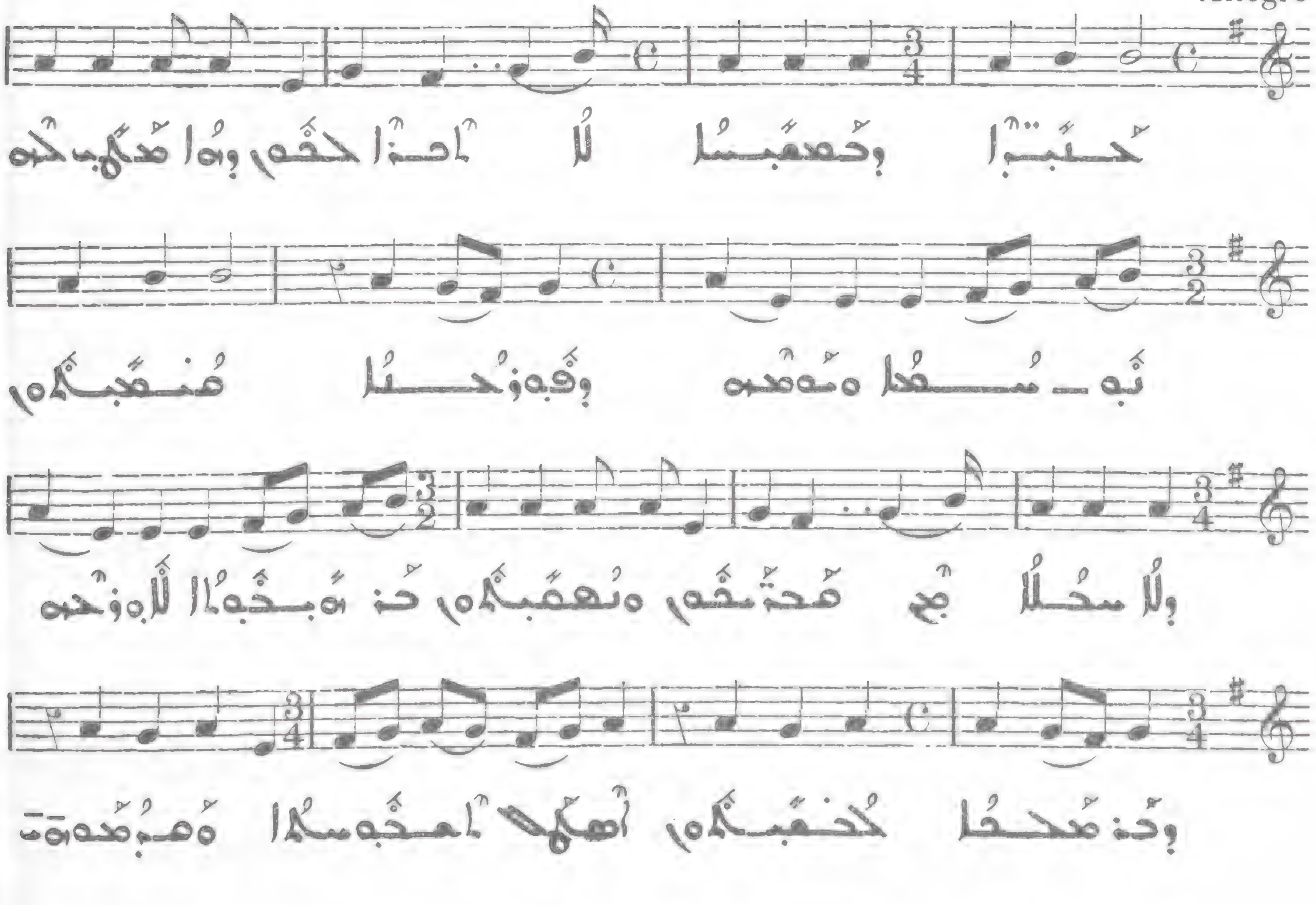

347
Presto
III
348
Allegro
I

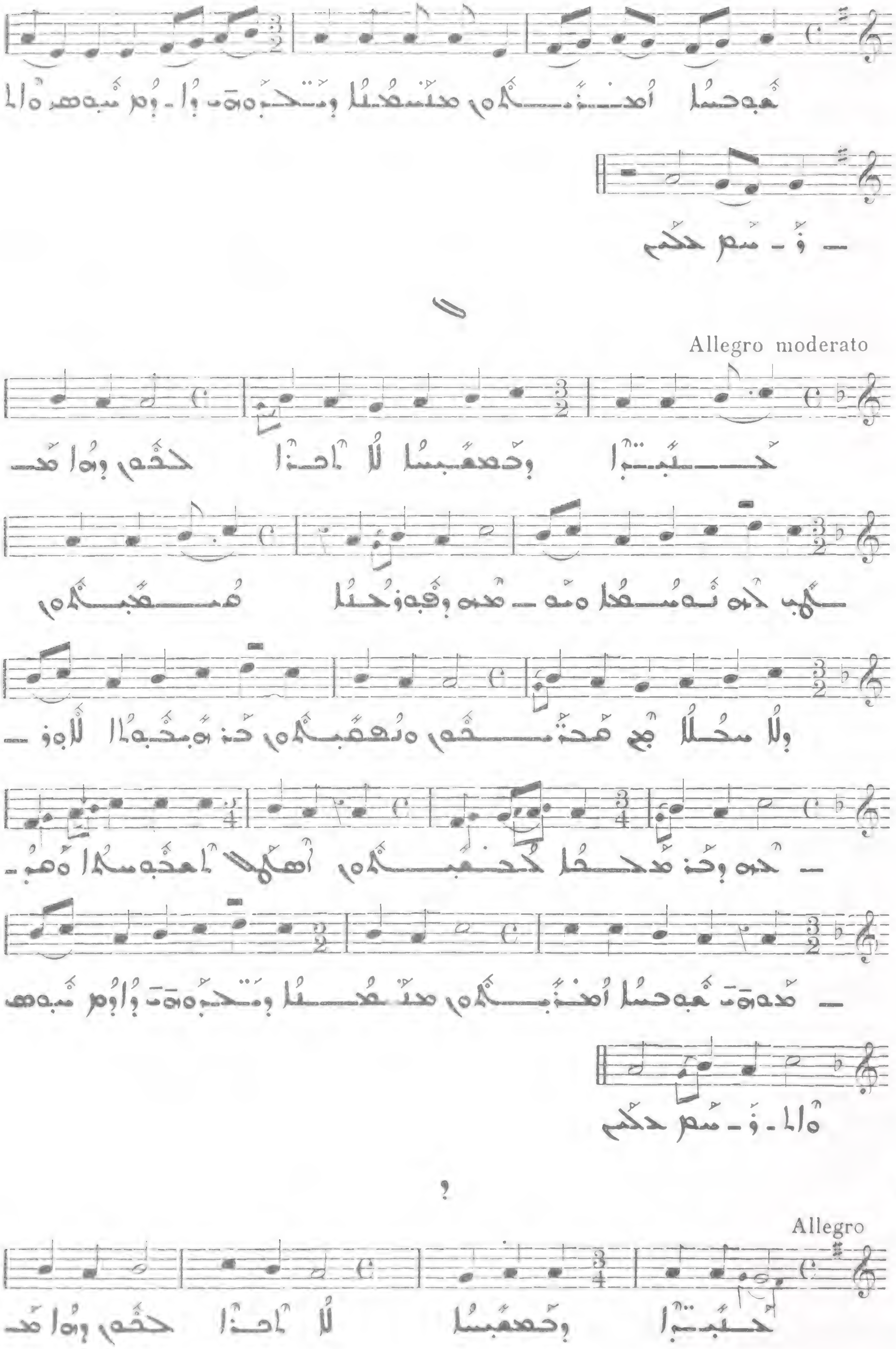


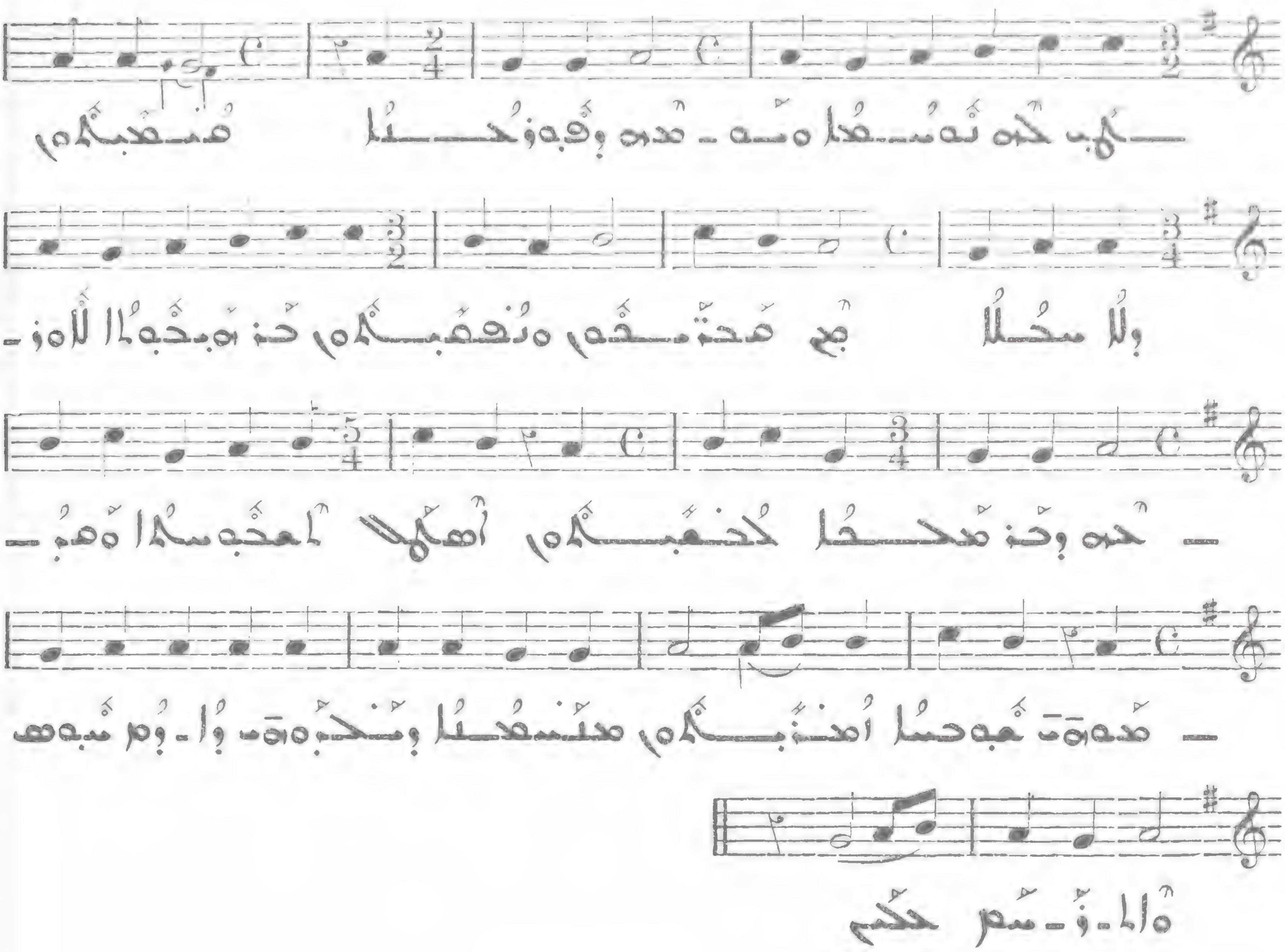
349

Allegro

II




Allegro moderato
III
Allegro
IV



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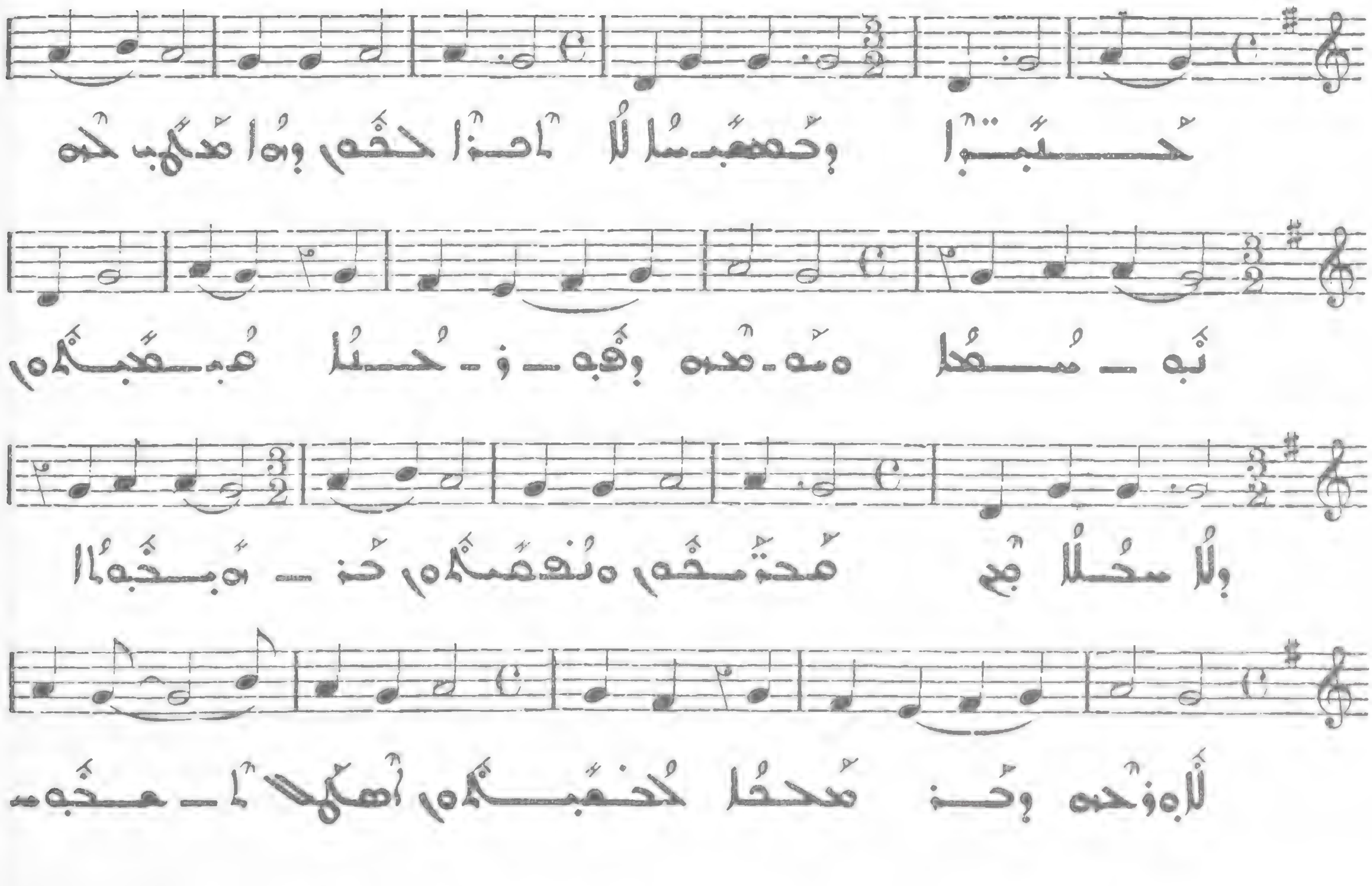
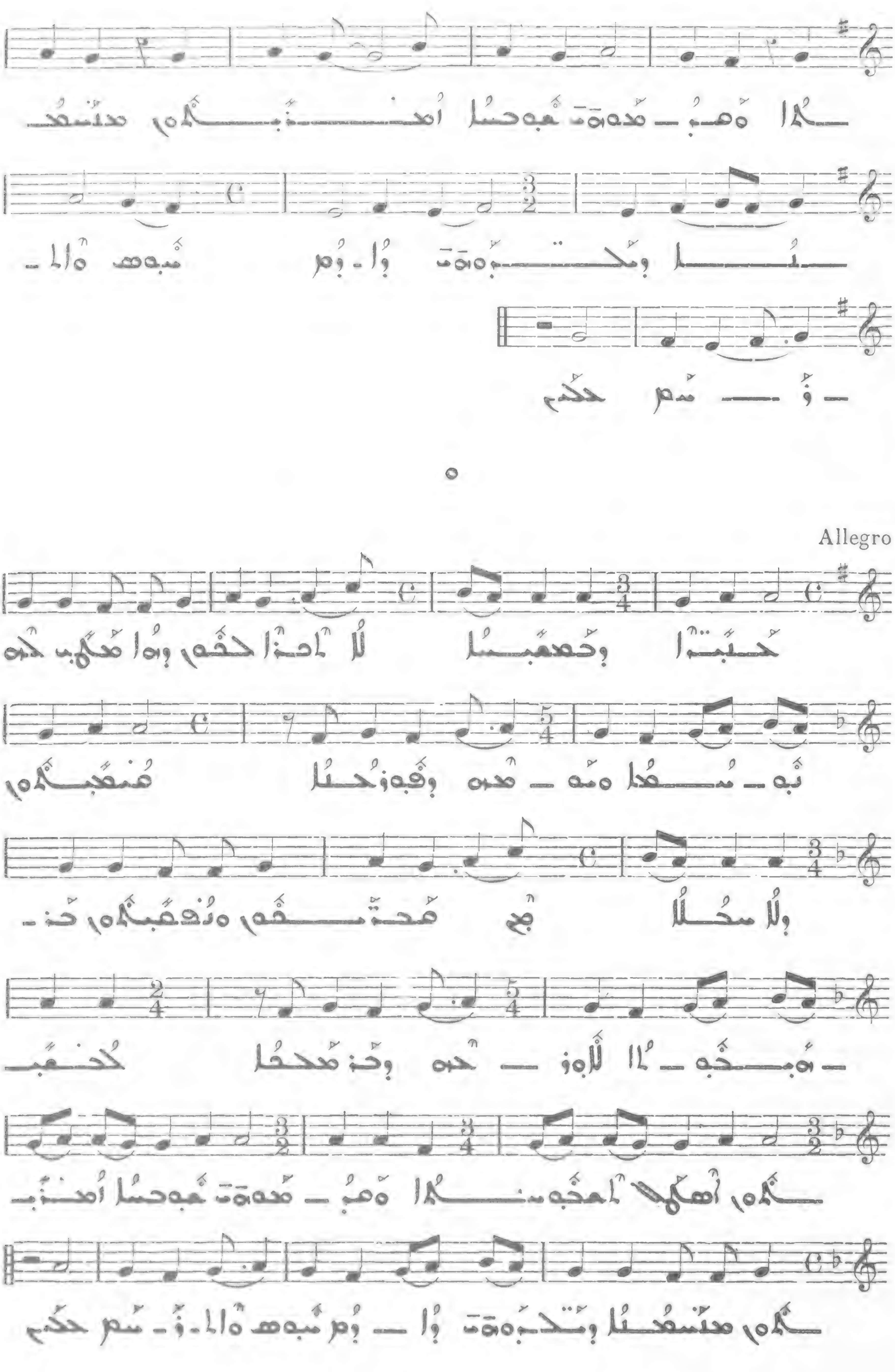
352

Allegro

V





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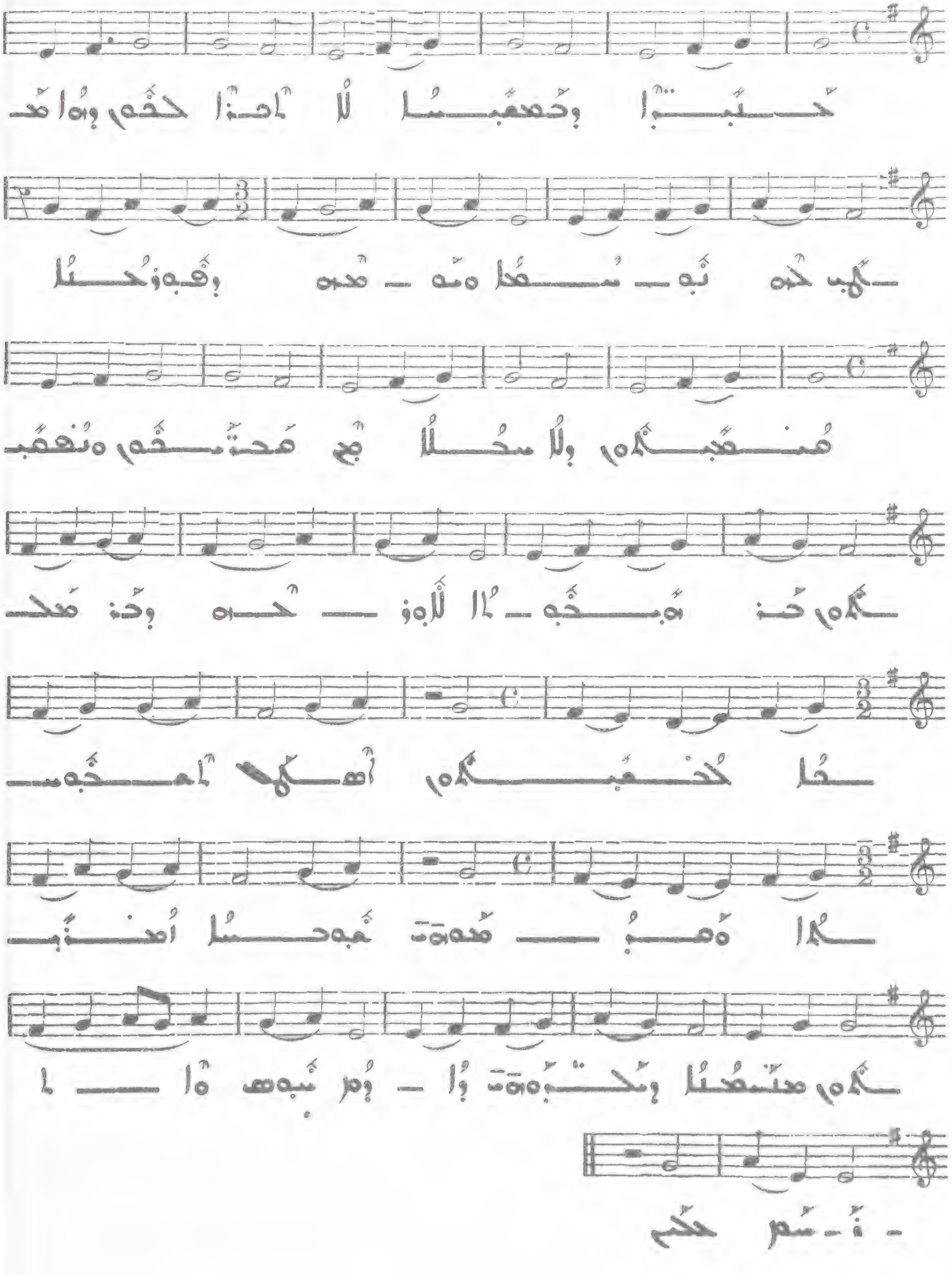
VI

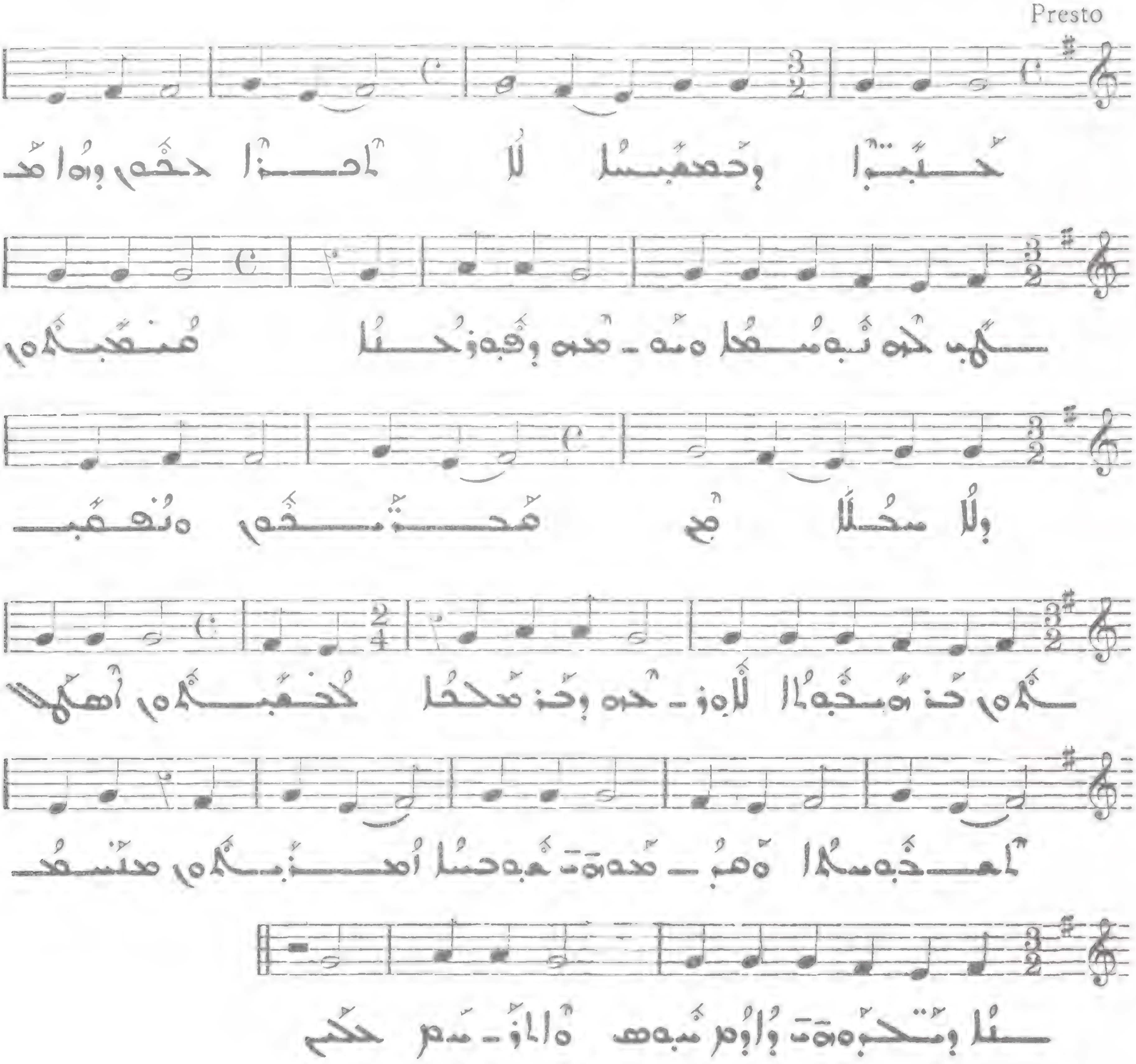
354

All. molto

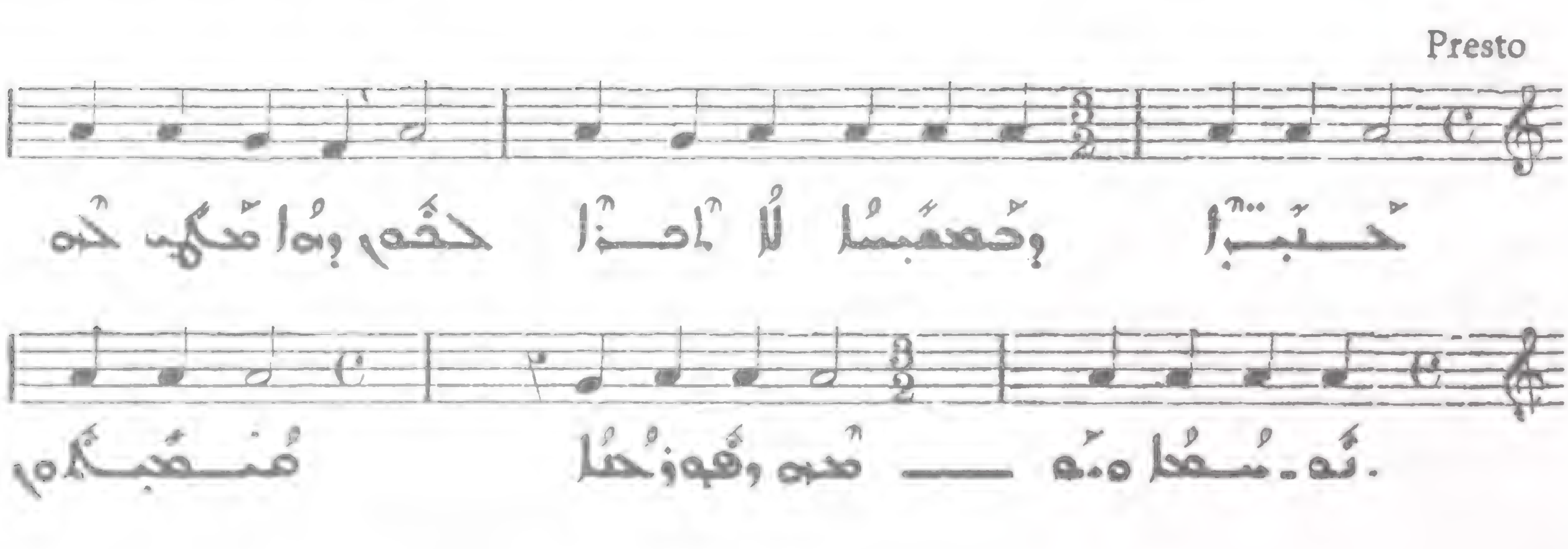
VII

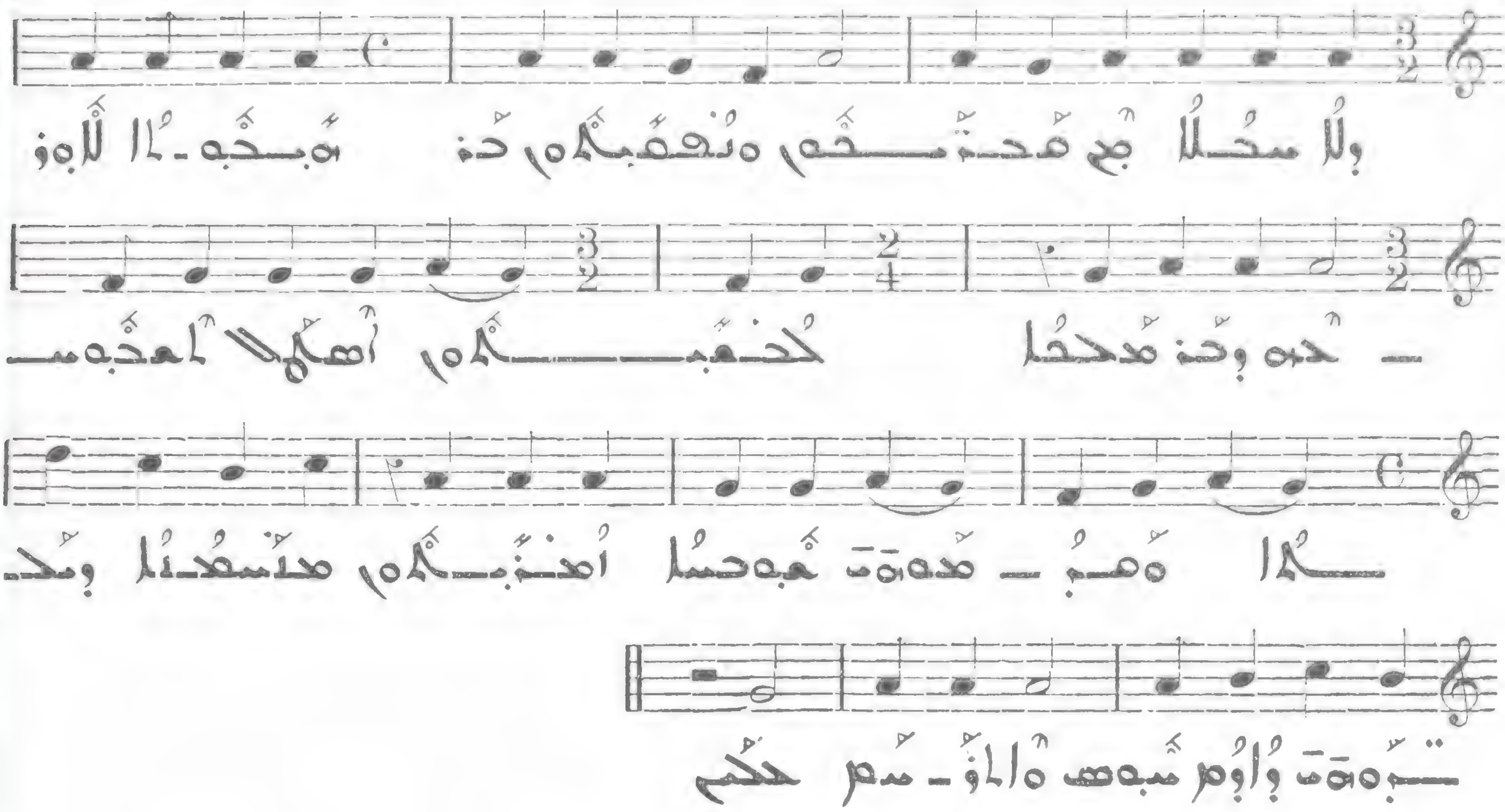


355 VIII



ܕܦܘܫܩܐ ܕܡܢܗ ܕܠܟ ܡܪܝܐ ܩܪܝܬ 356





ܩܰܕܺܝܫܰܬ ܐܰܠܳܗܳܐ ܕܦܫܺܝܛܳܐ : ܐ

357

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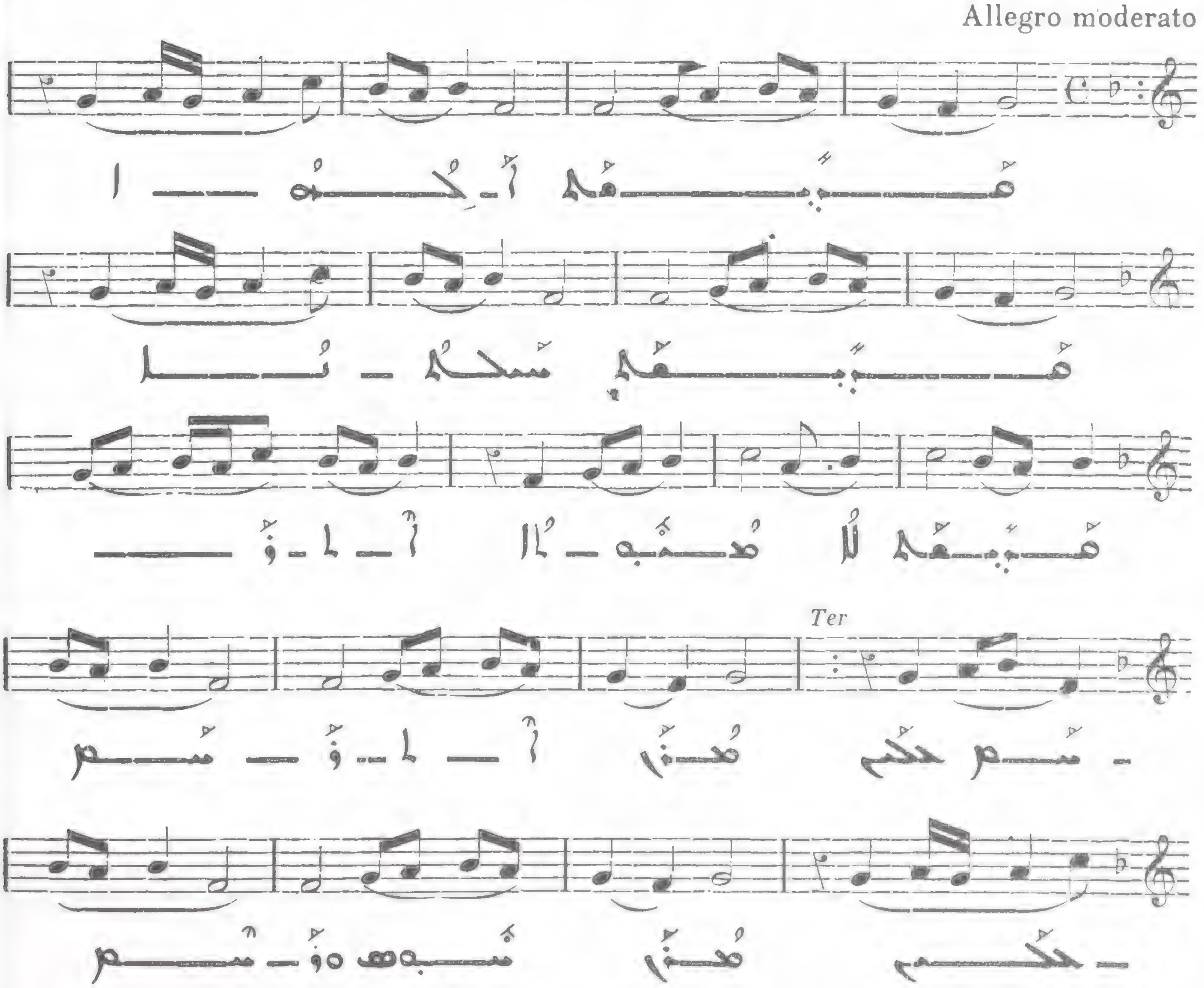

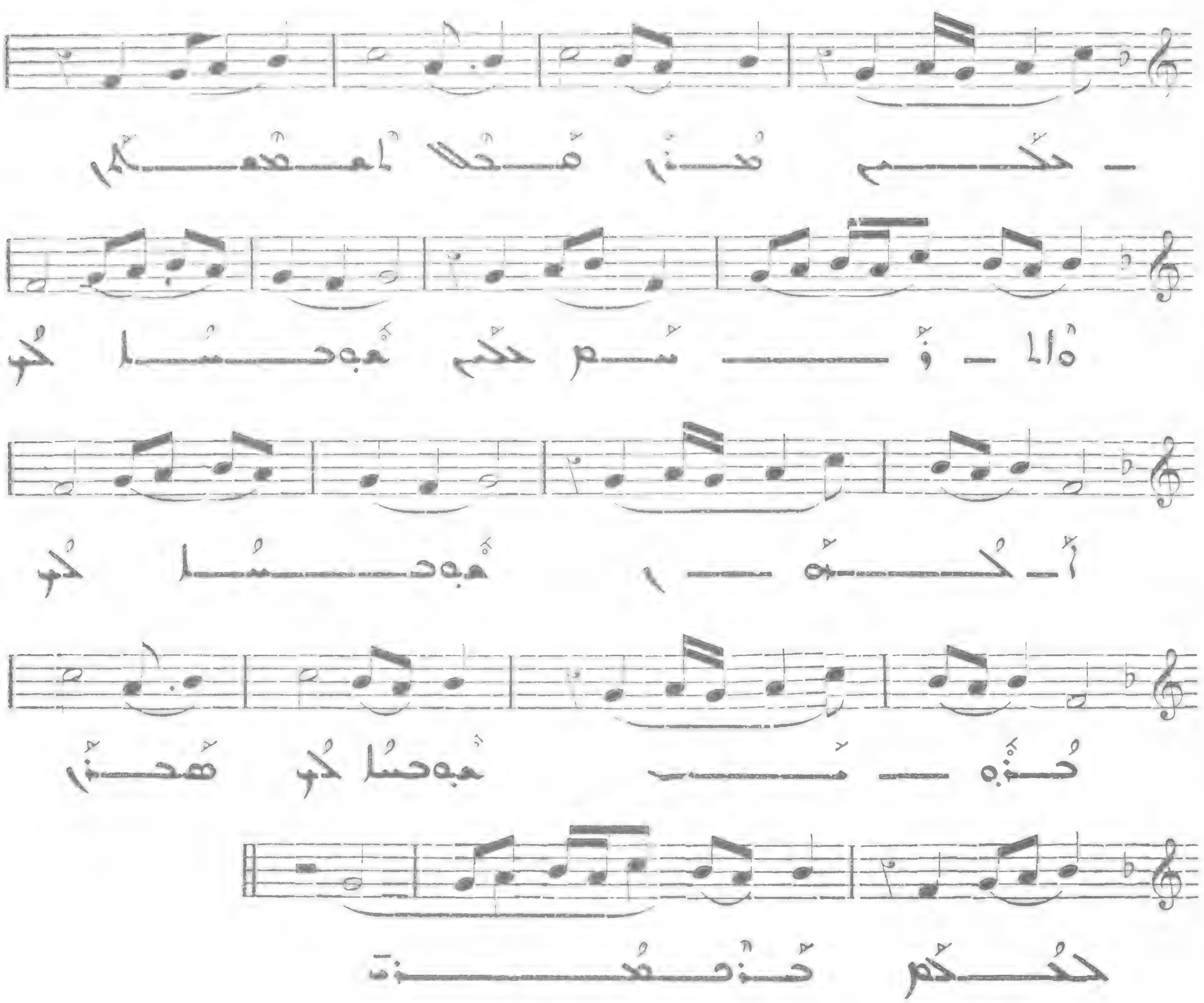

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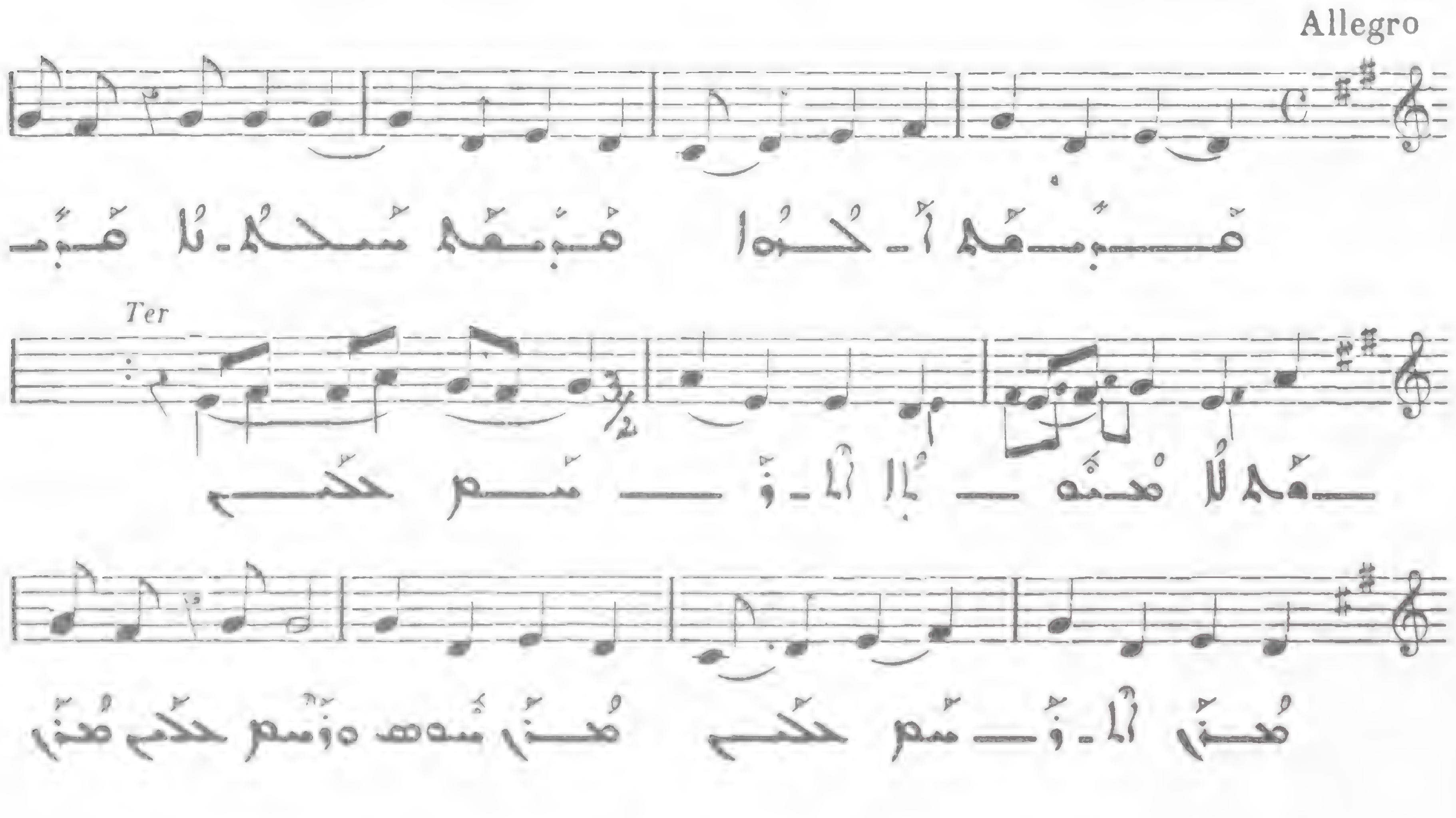
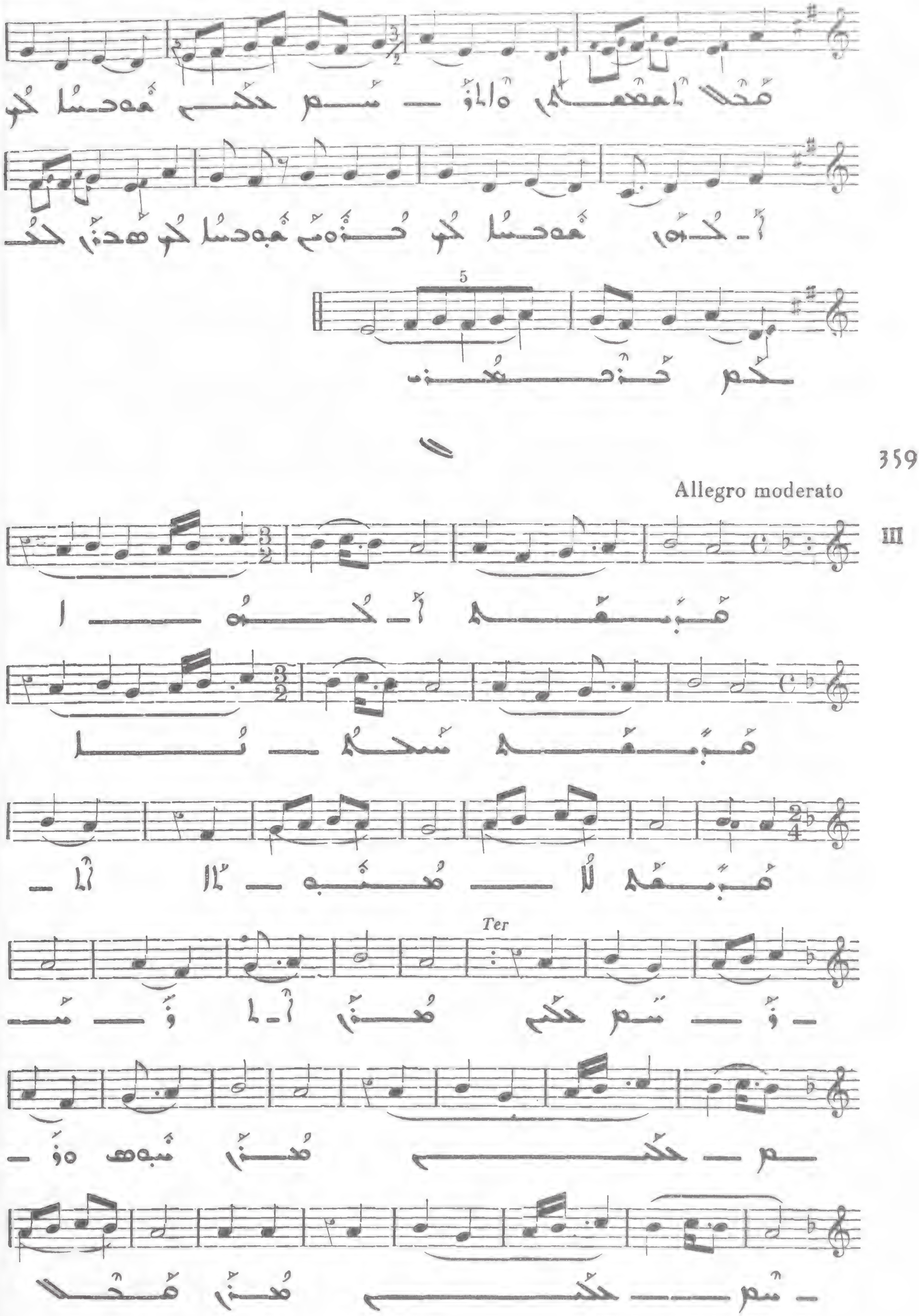
358

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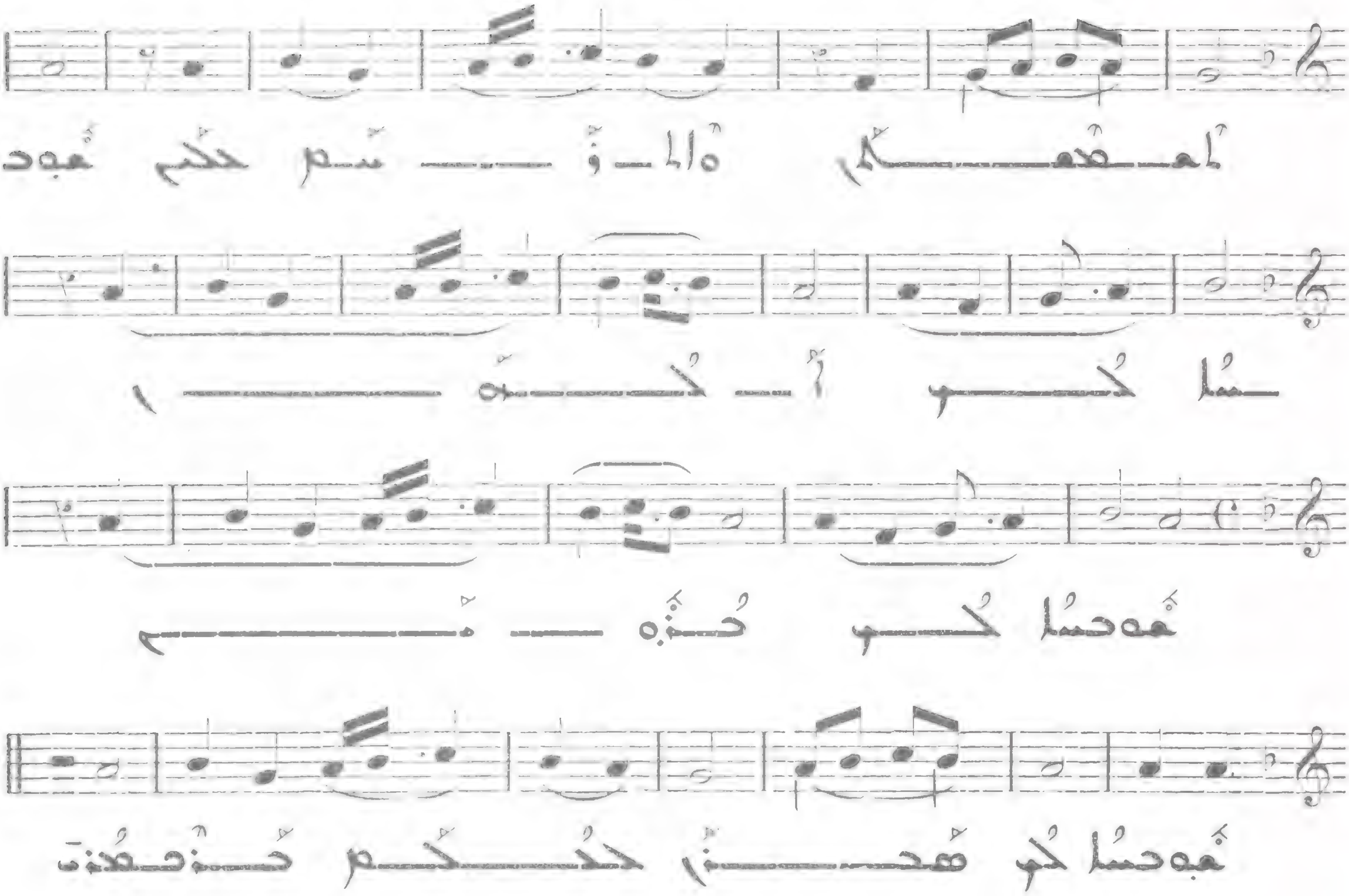
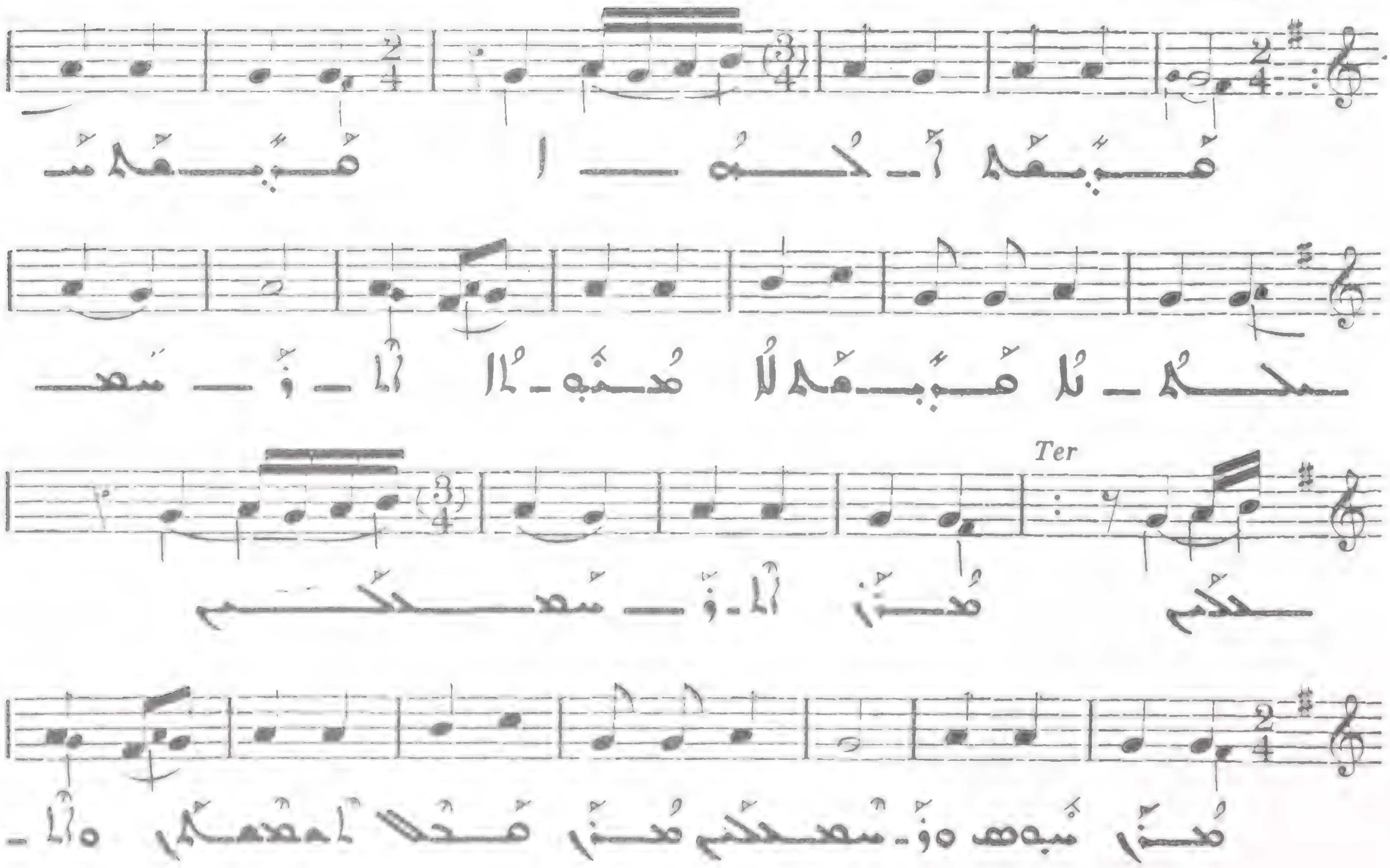
359
Allegro moderato
III
Ter

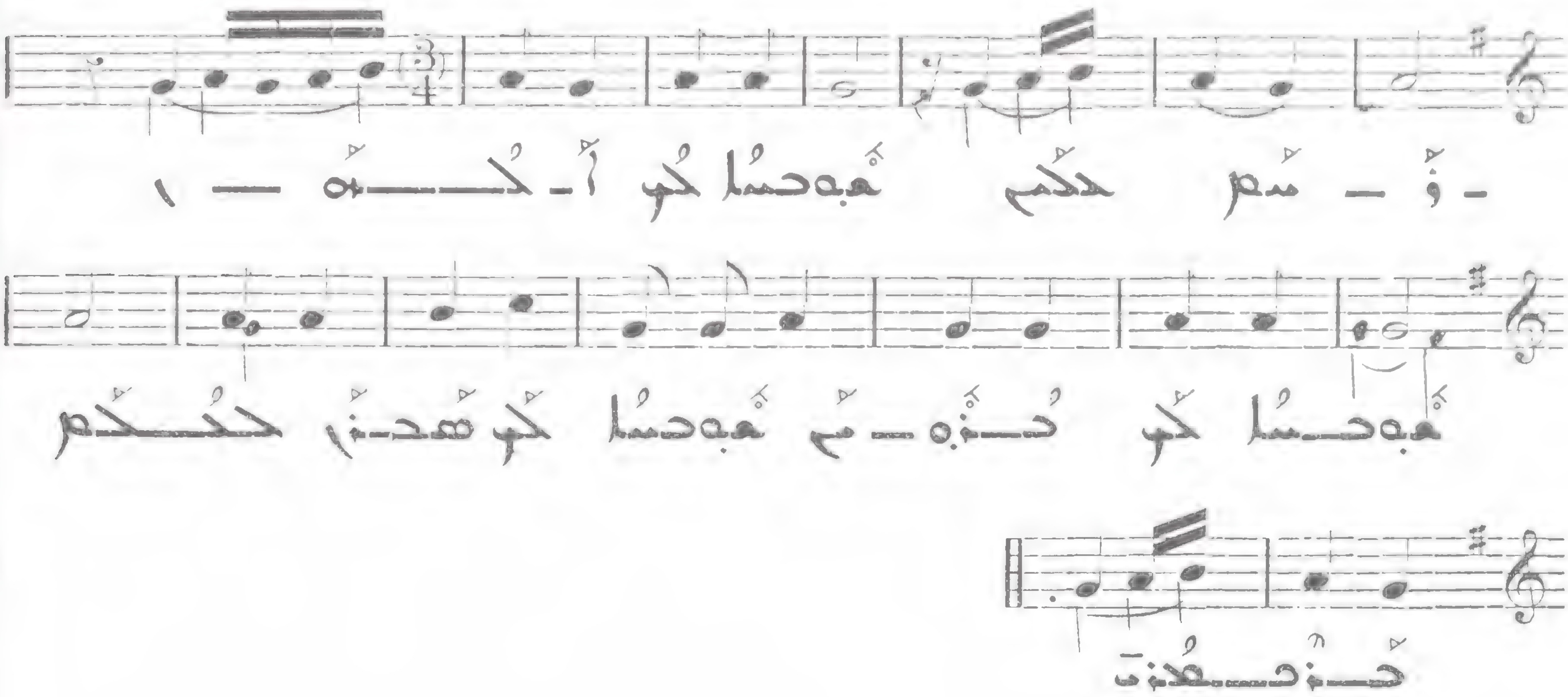


? 360

All. moderato

IV





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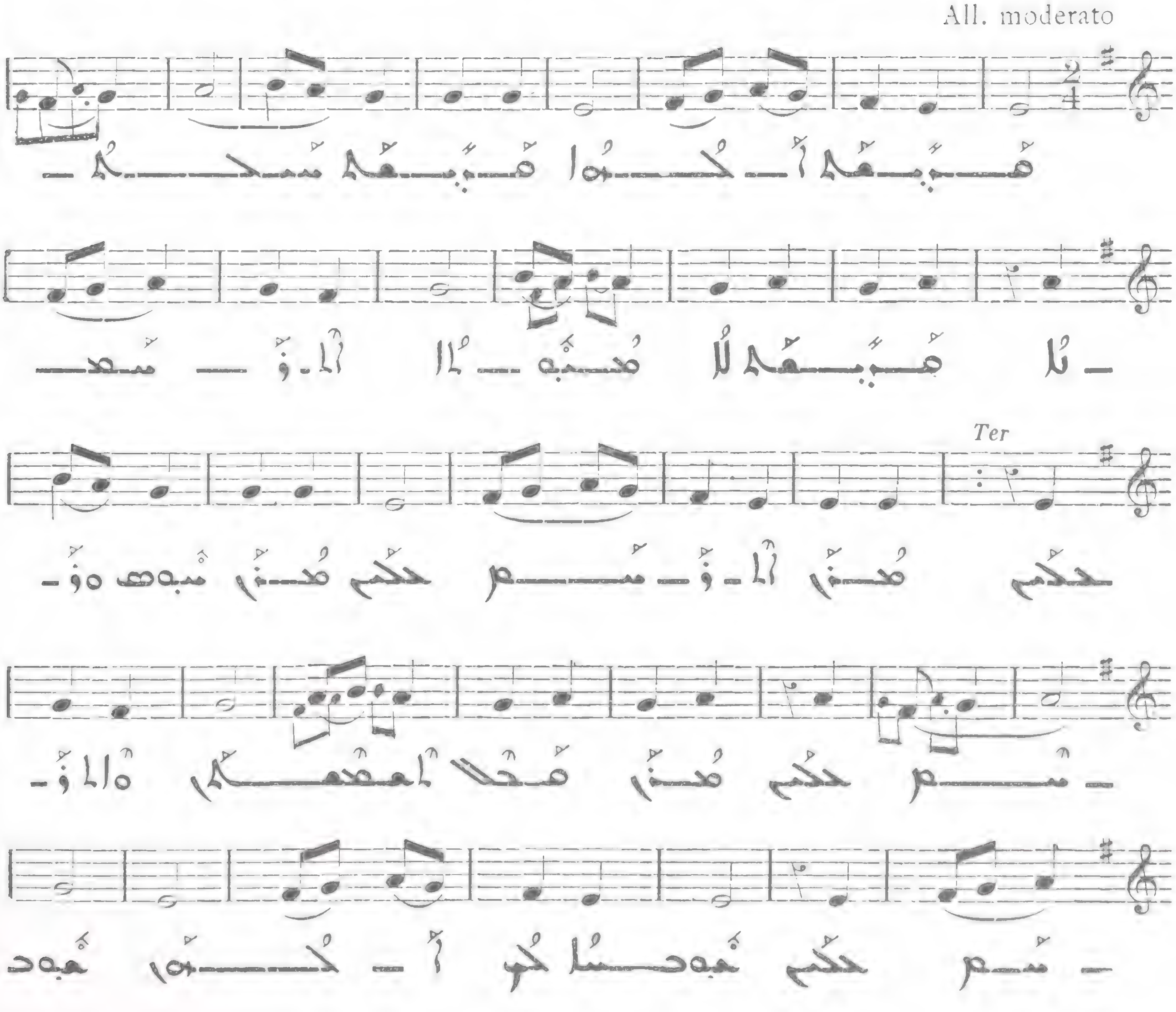
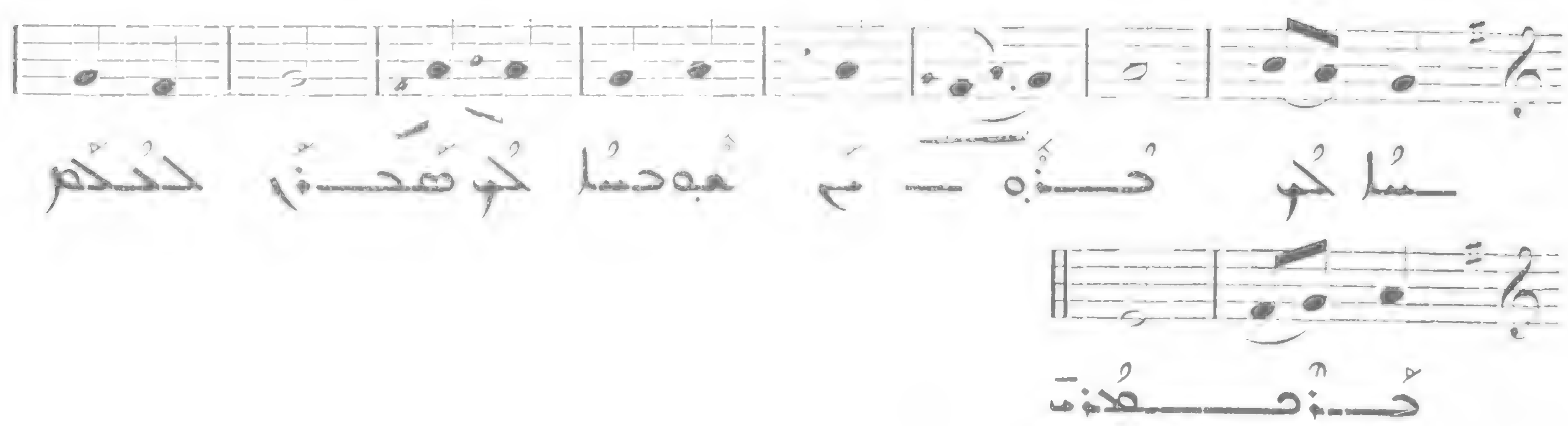
361

V





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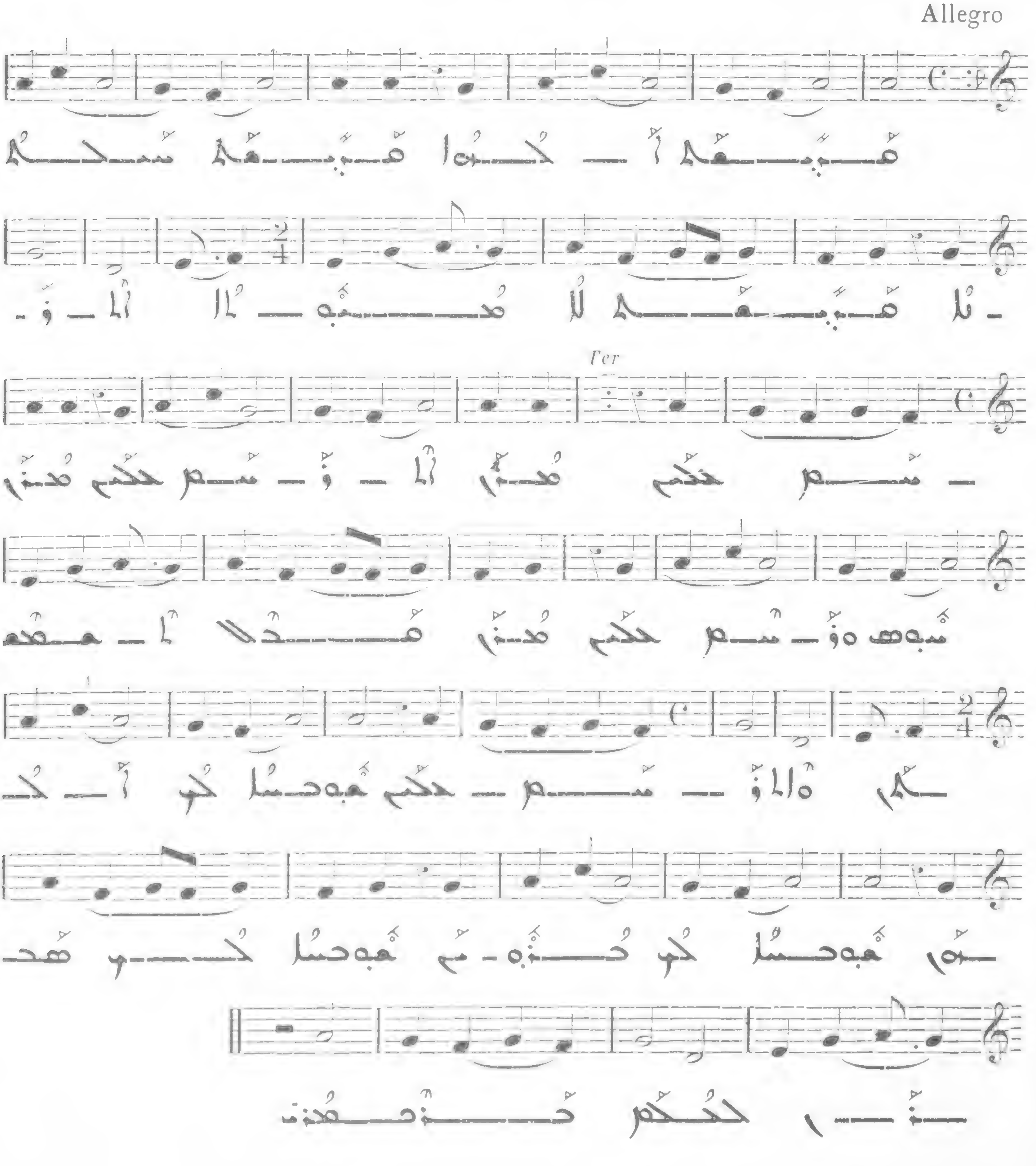
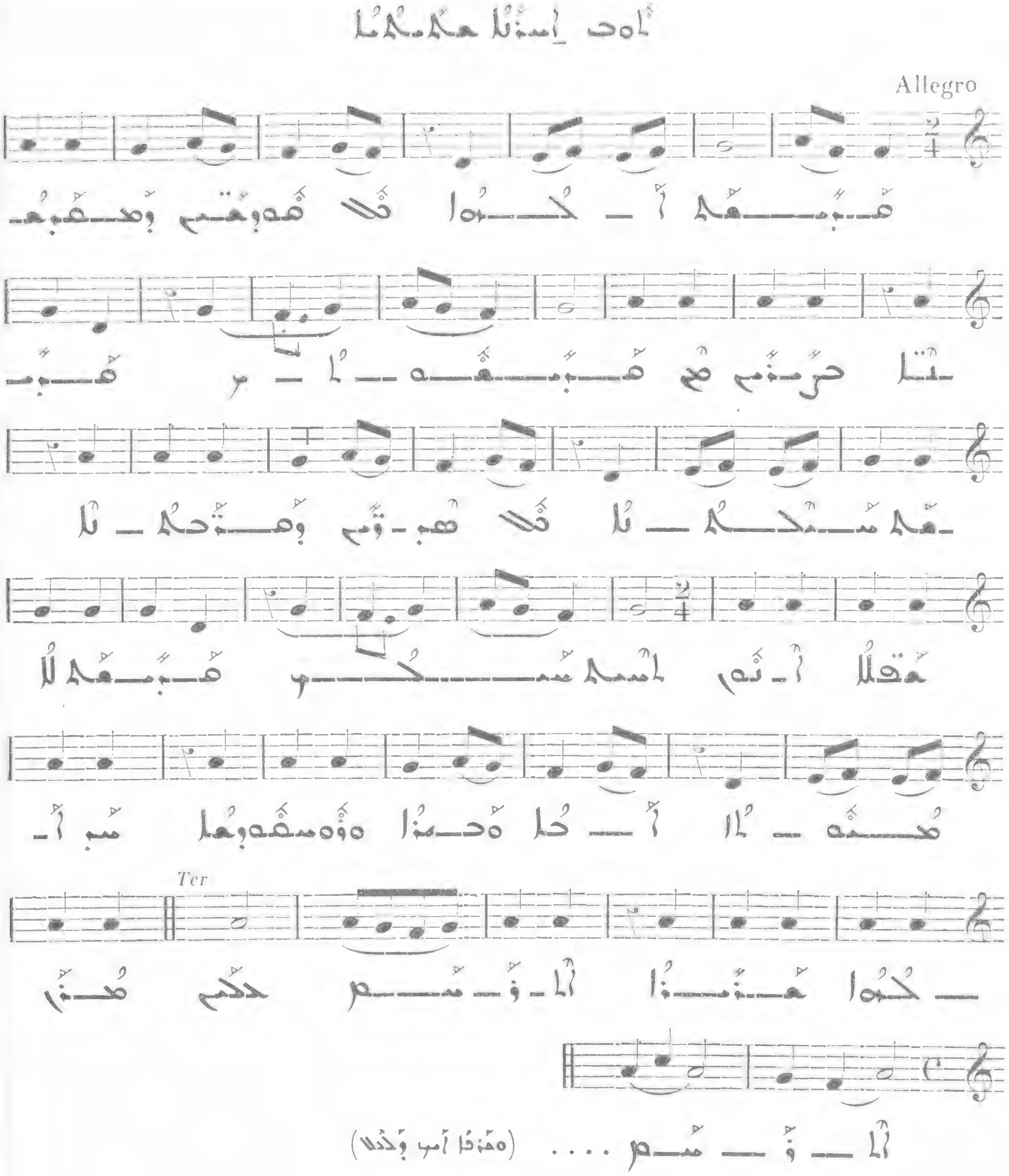
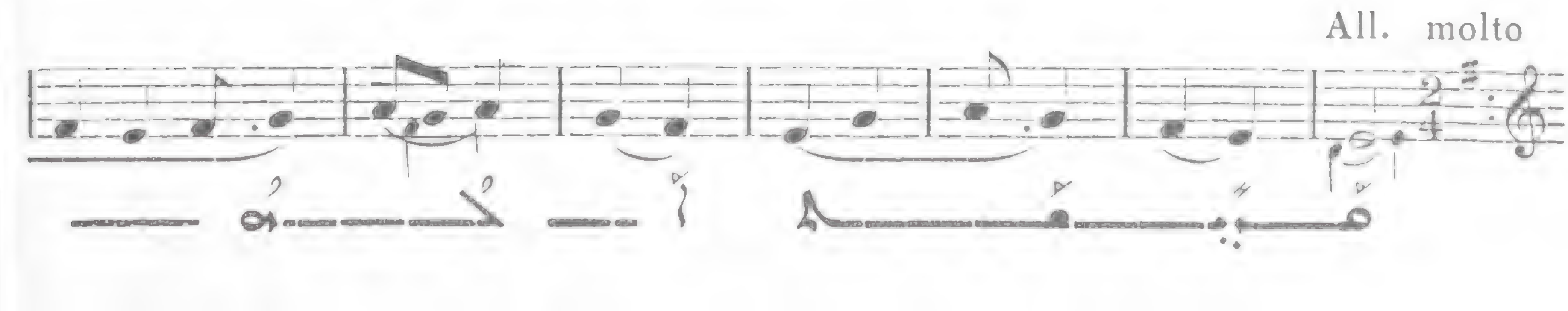
VI

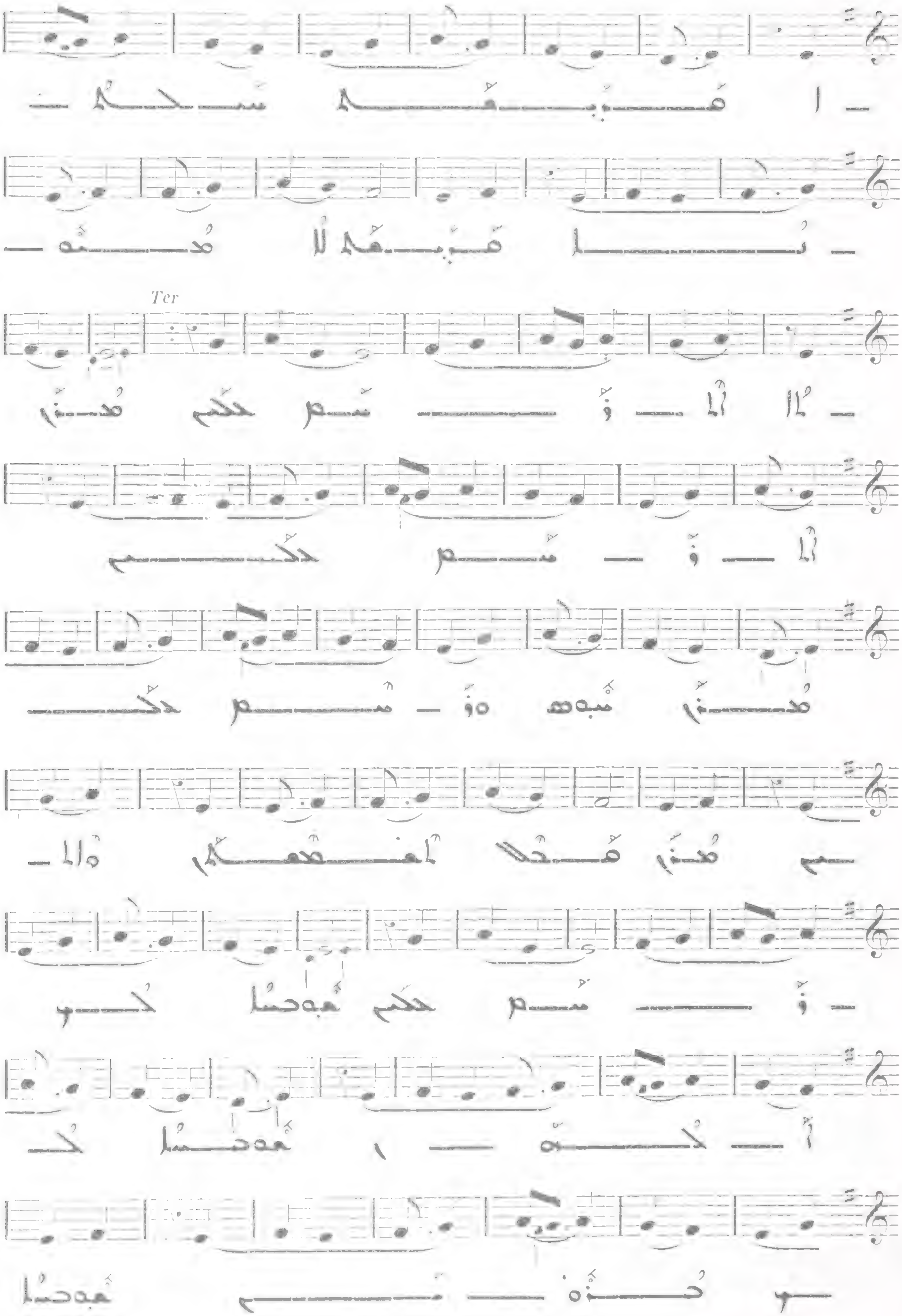


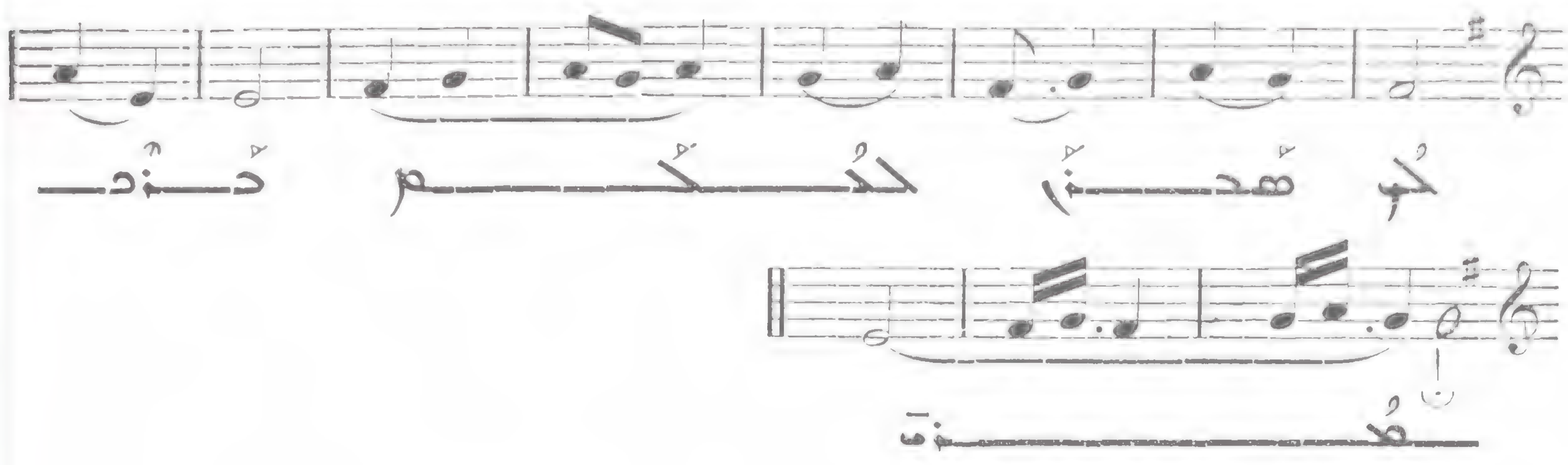
363



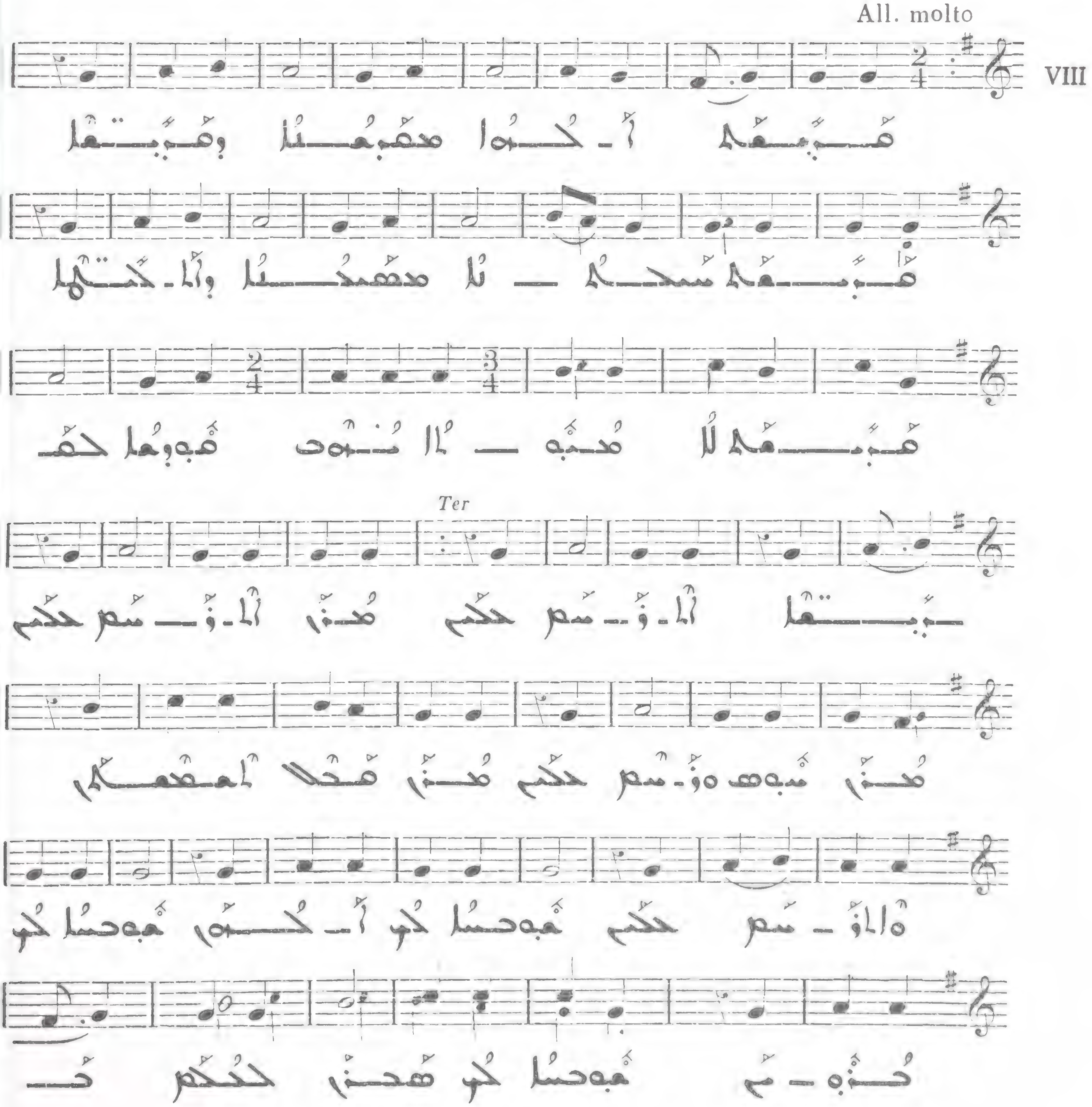
364







365



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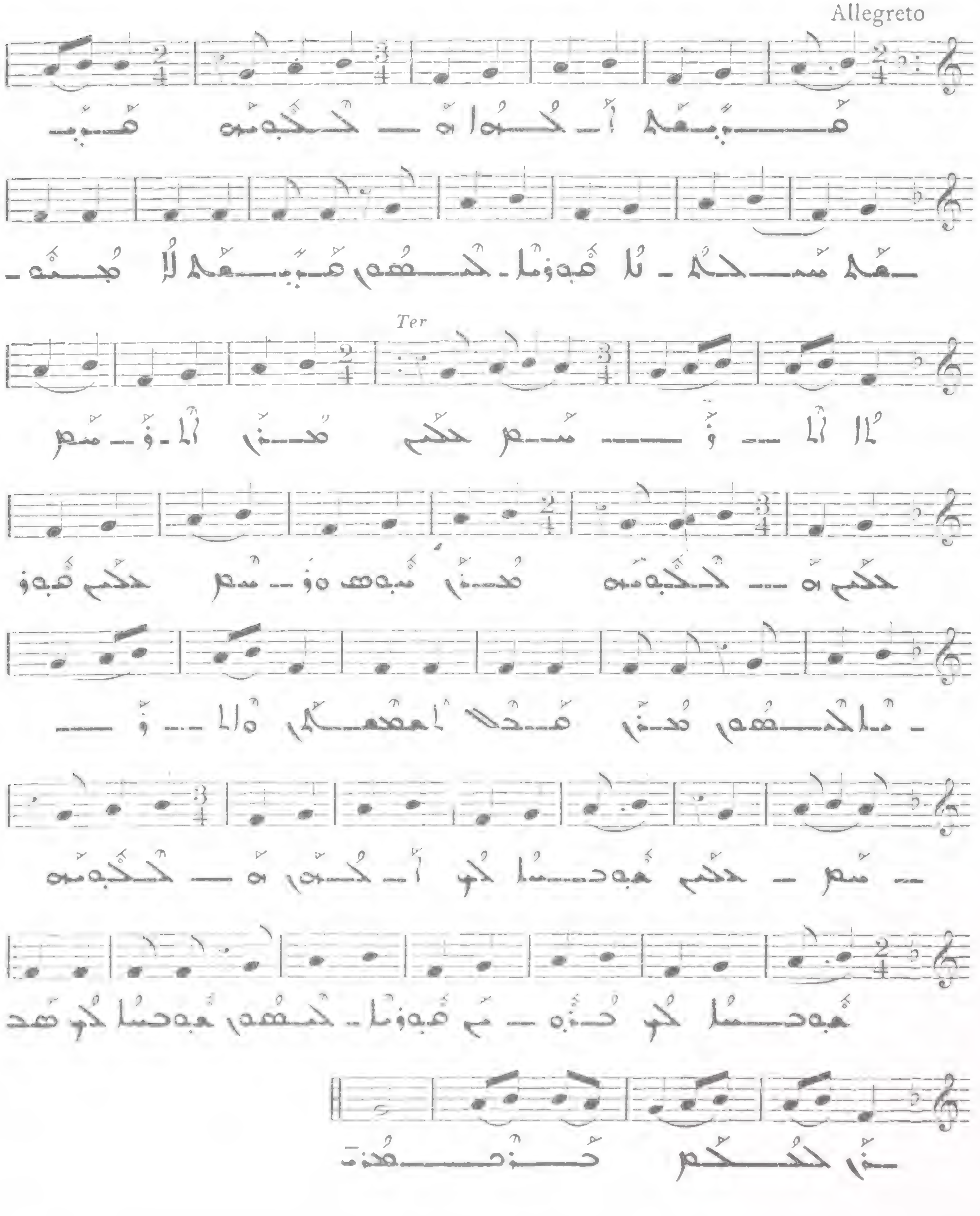
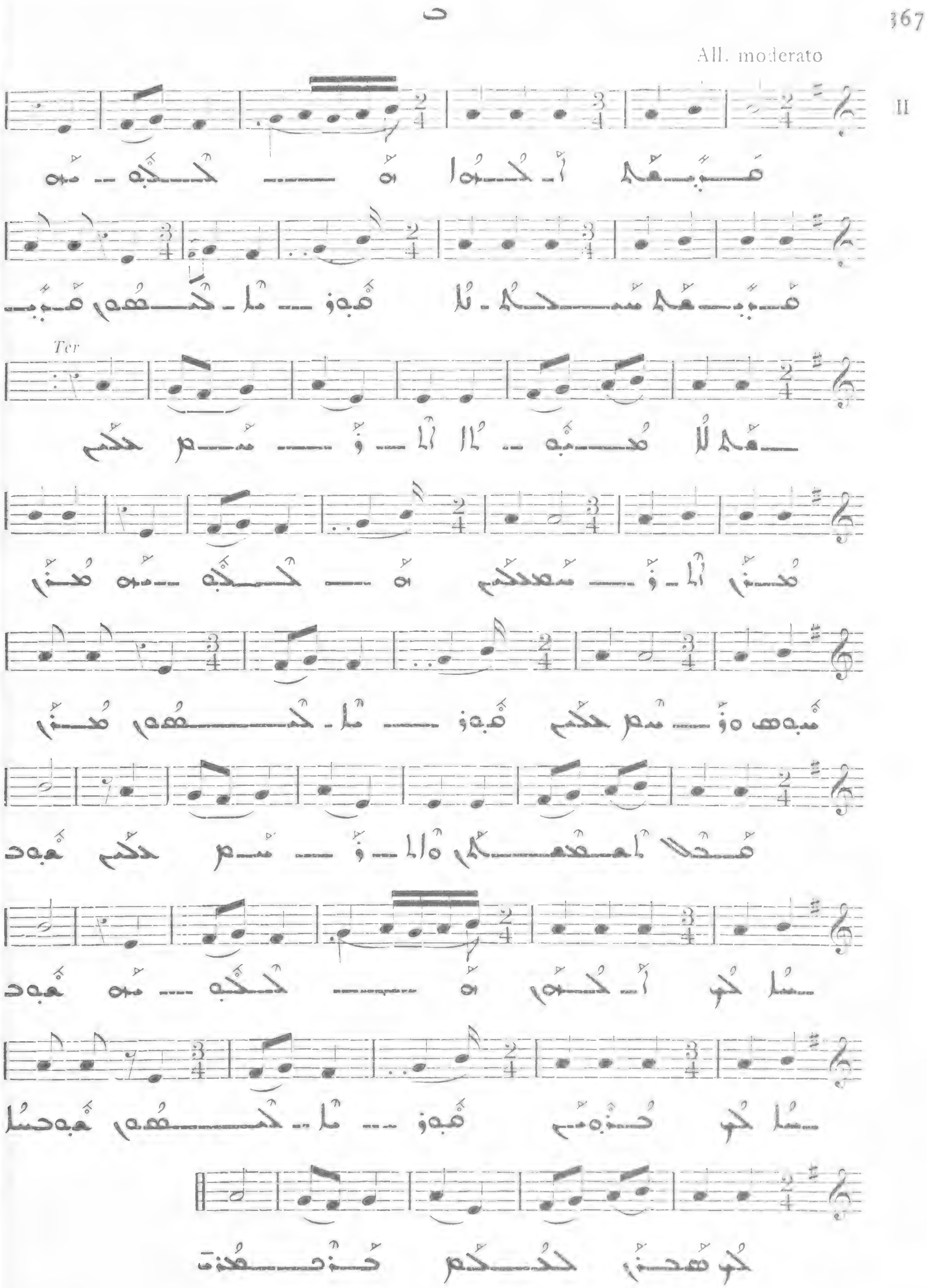
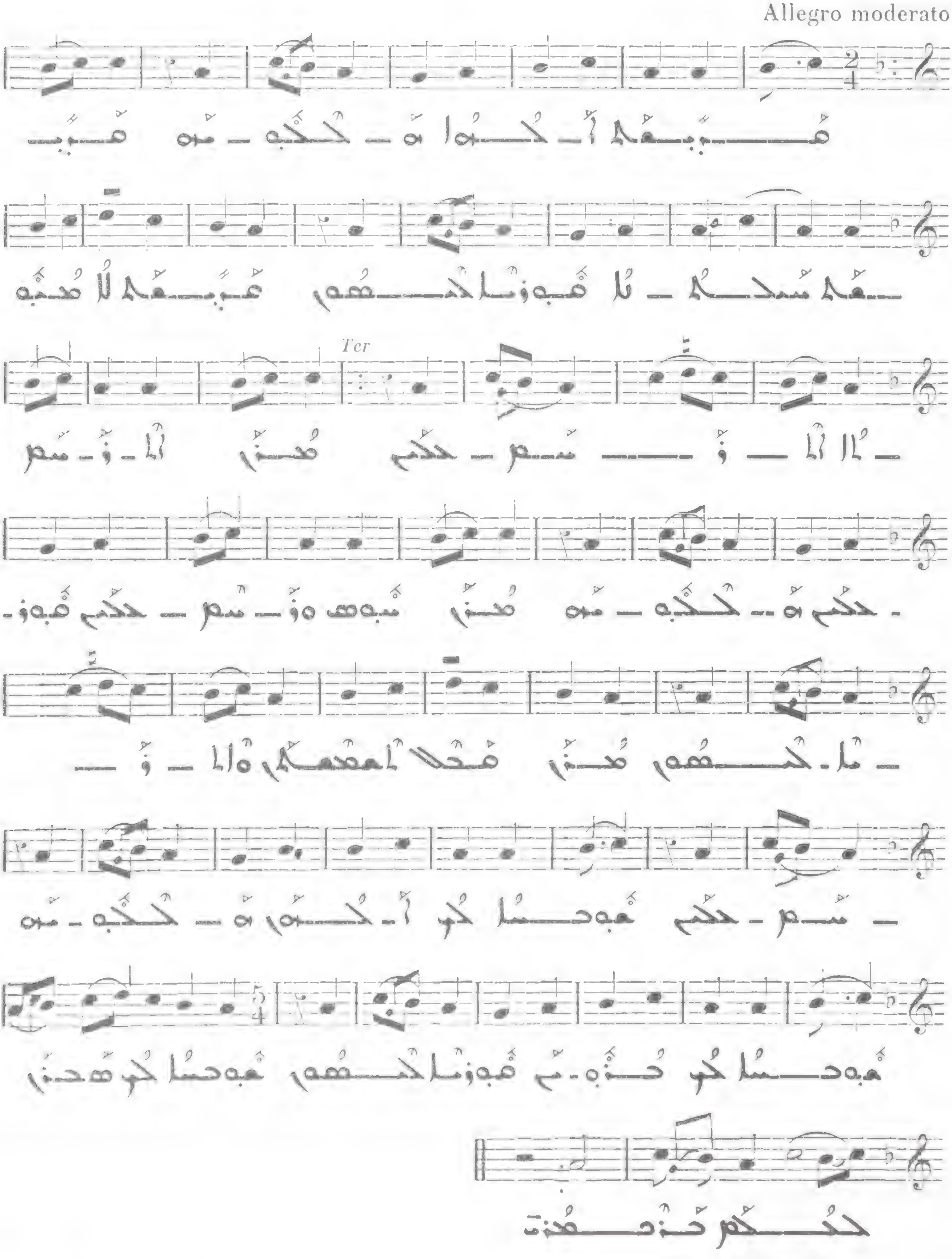
I




367
All. moderato
II
Ter

368

III



369

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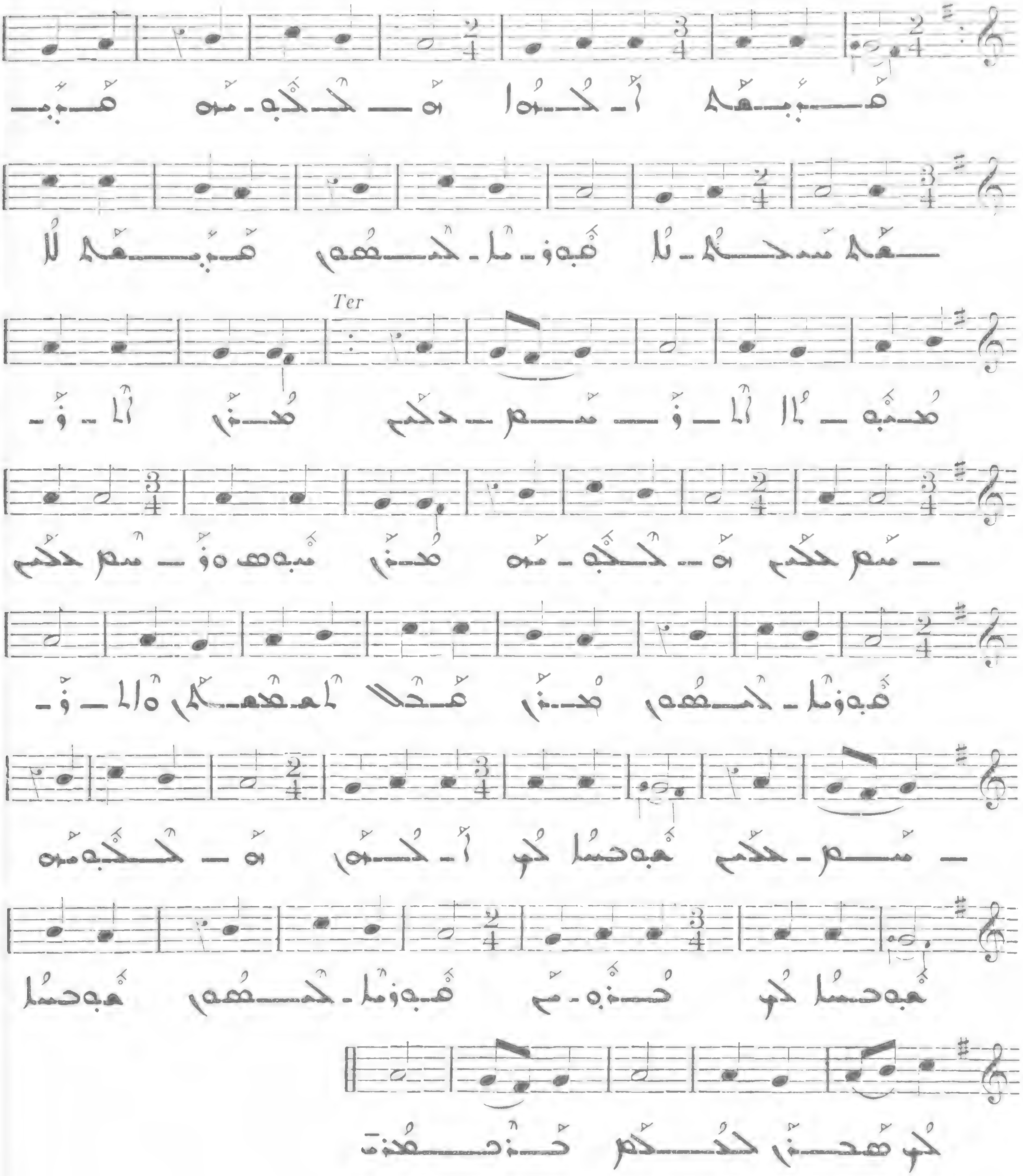
Allgretto

IV



370

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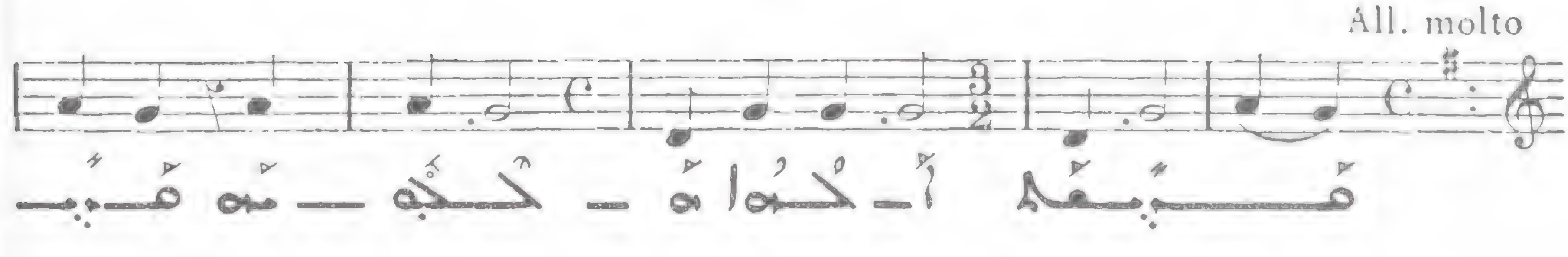
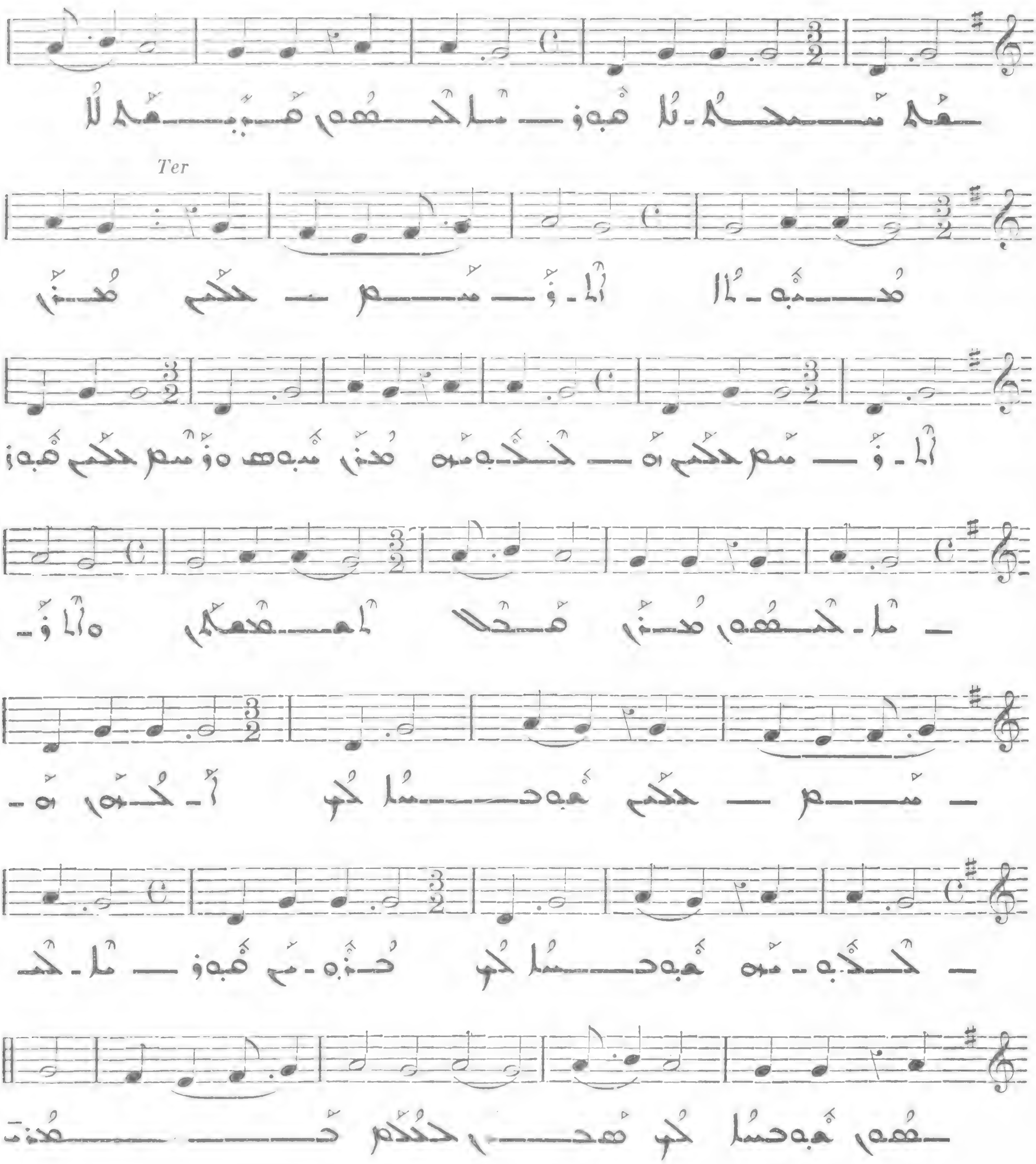
All. molto

V

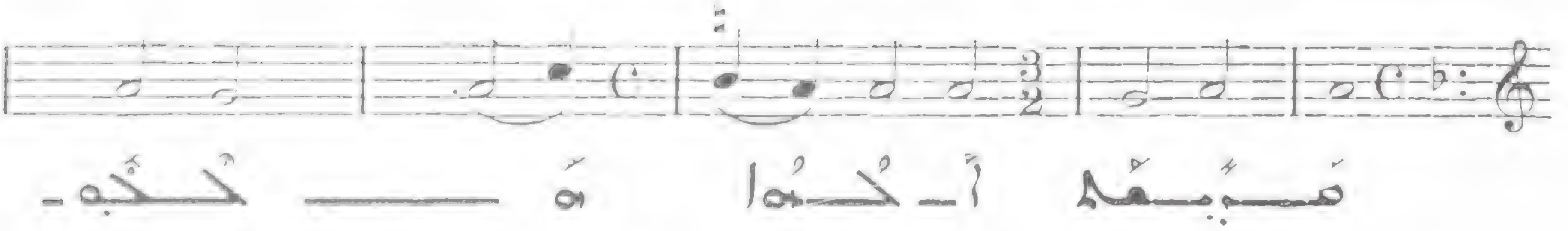


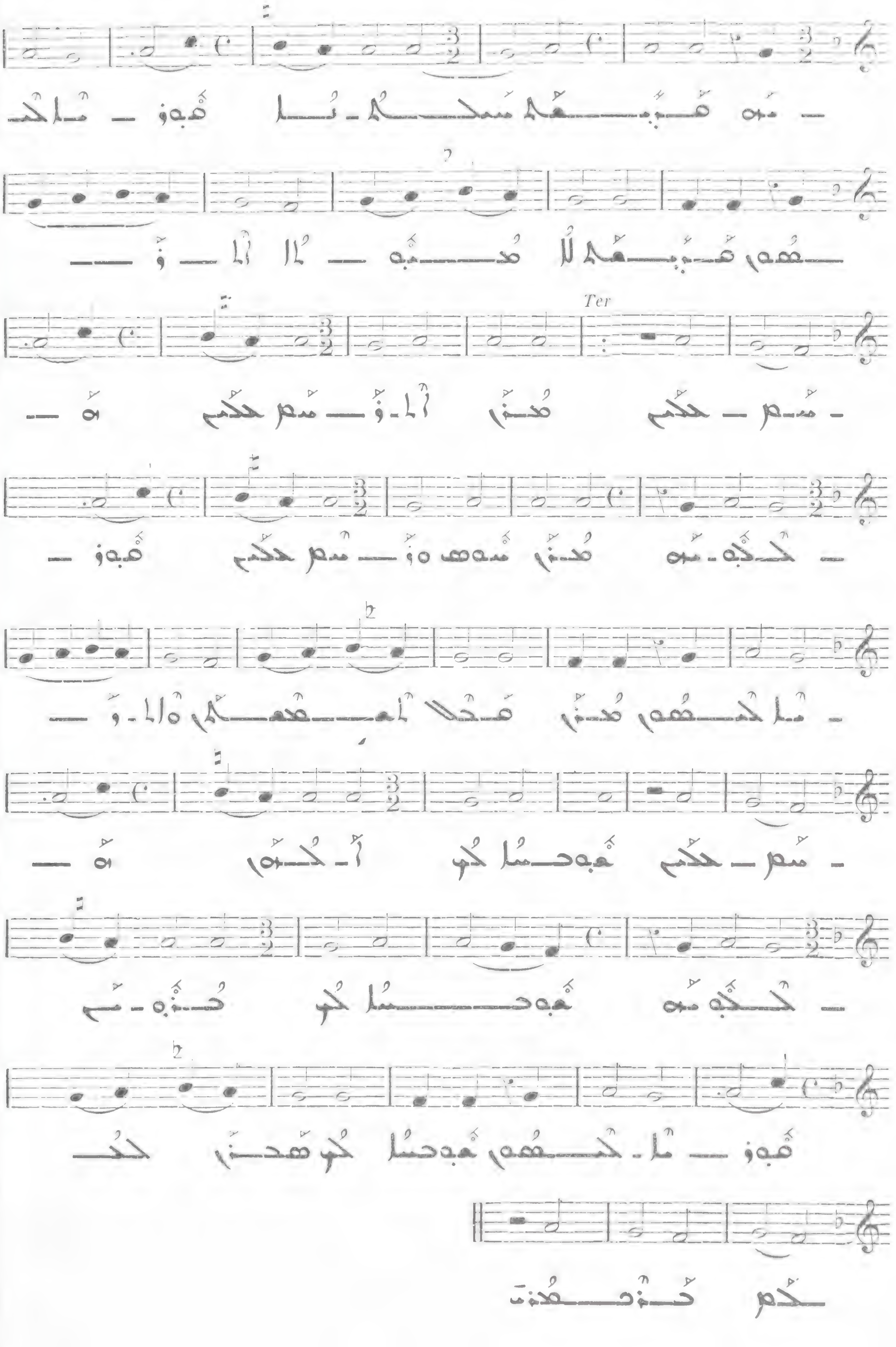


371

Allegro molto

VI

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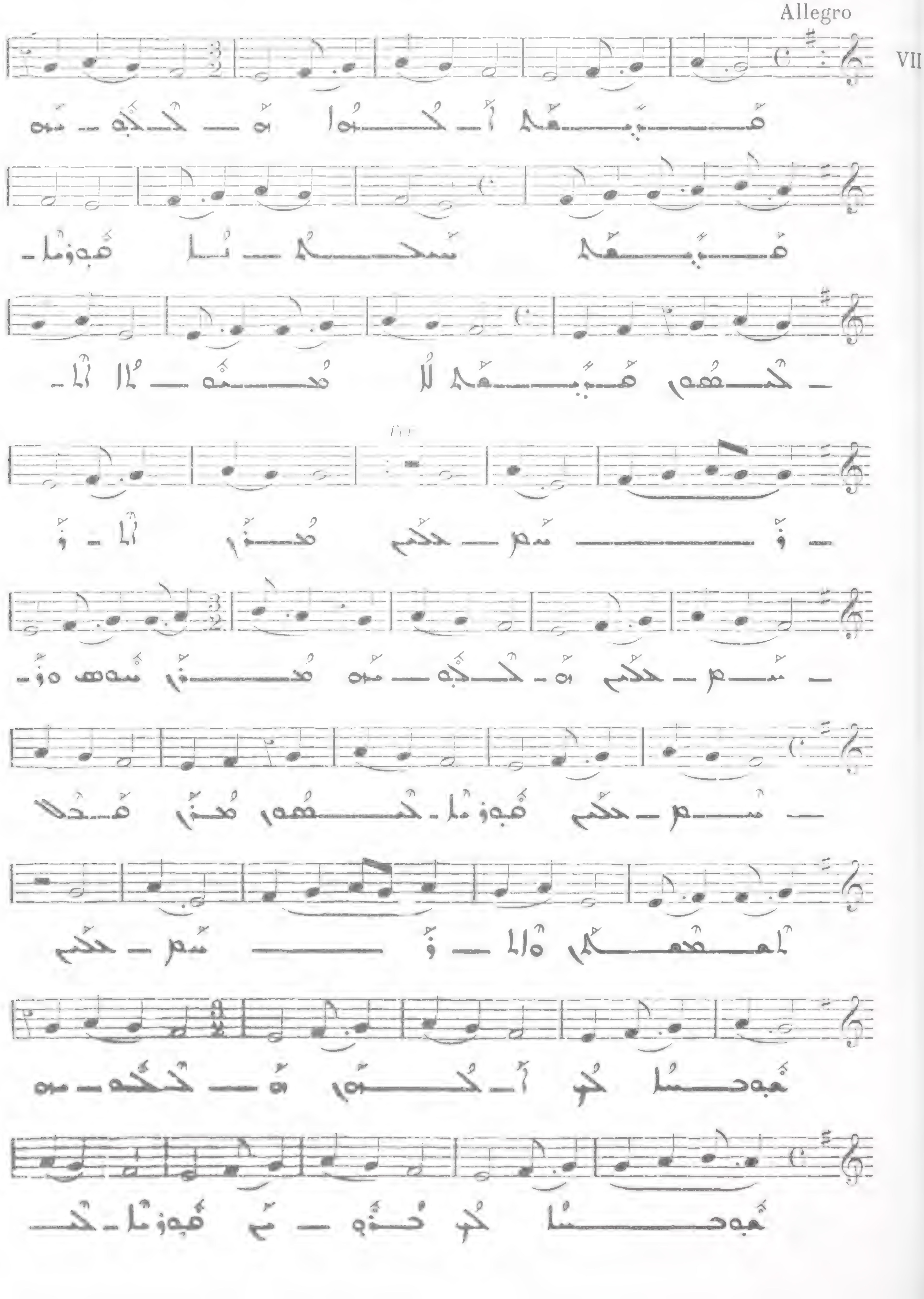
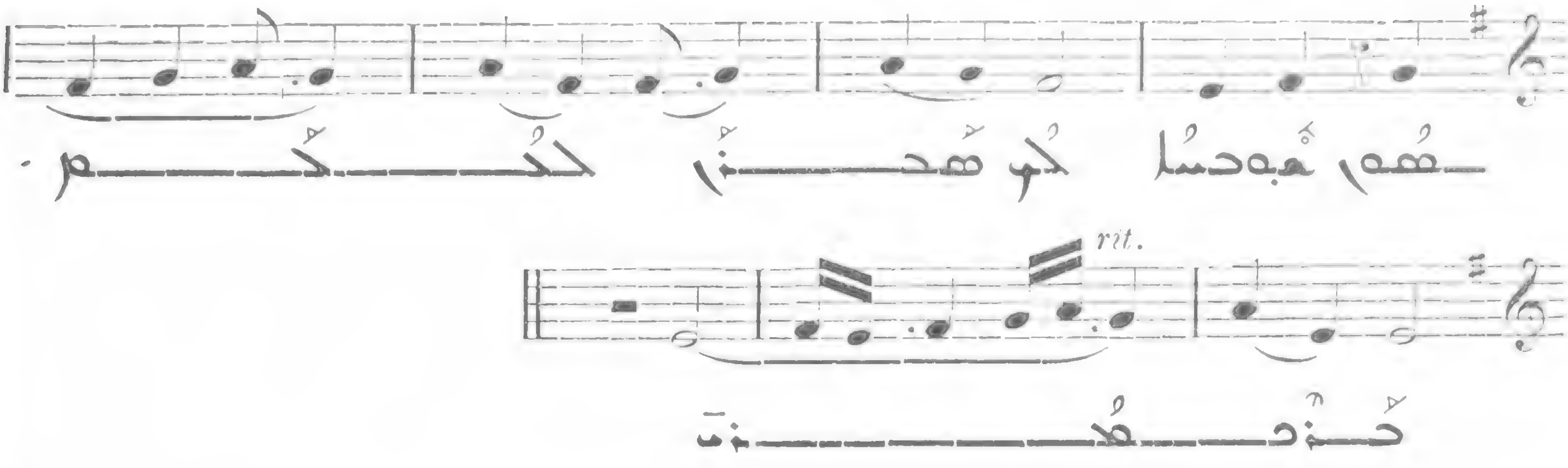
372





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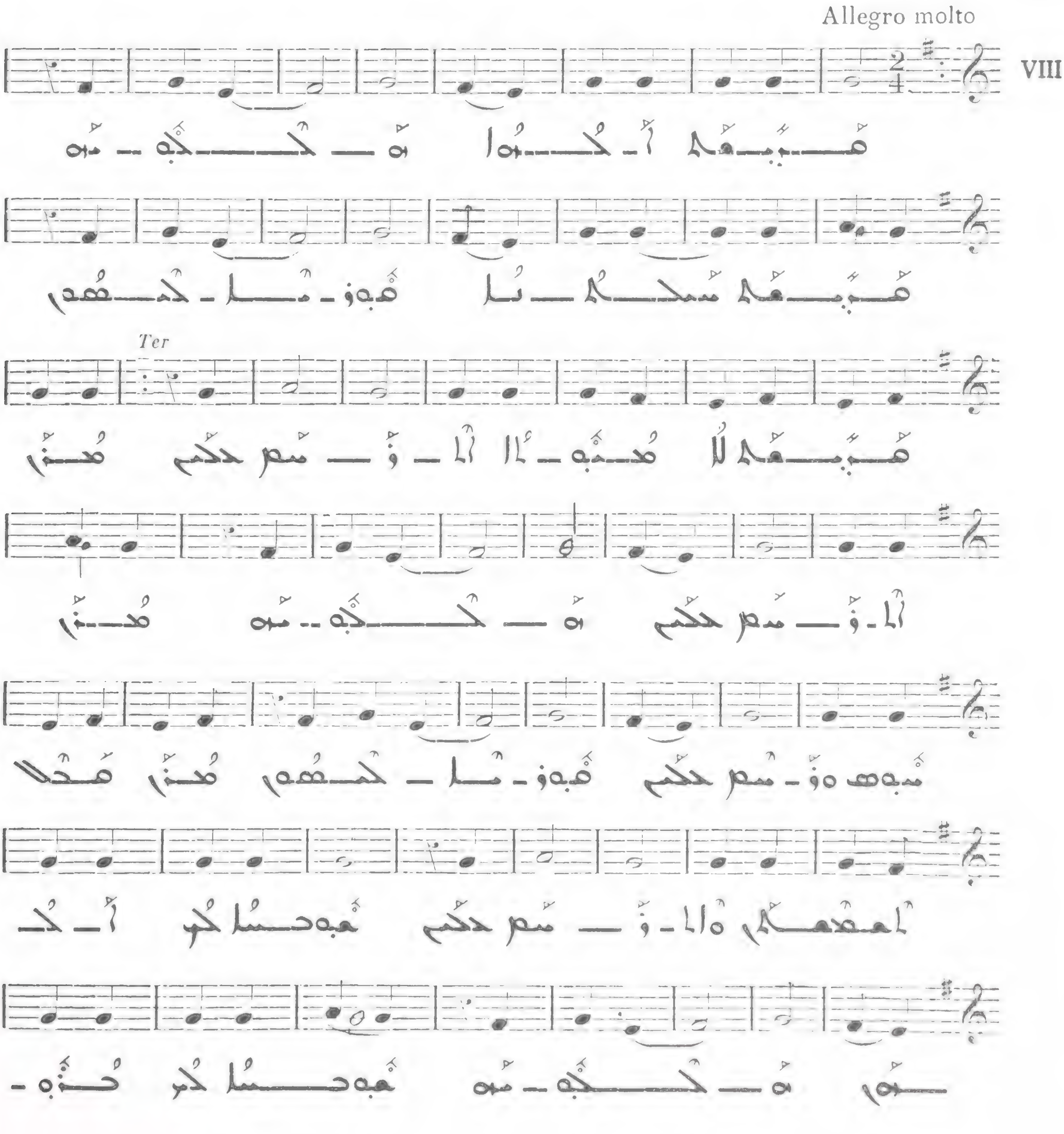

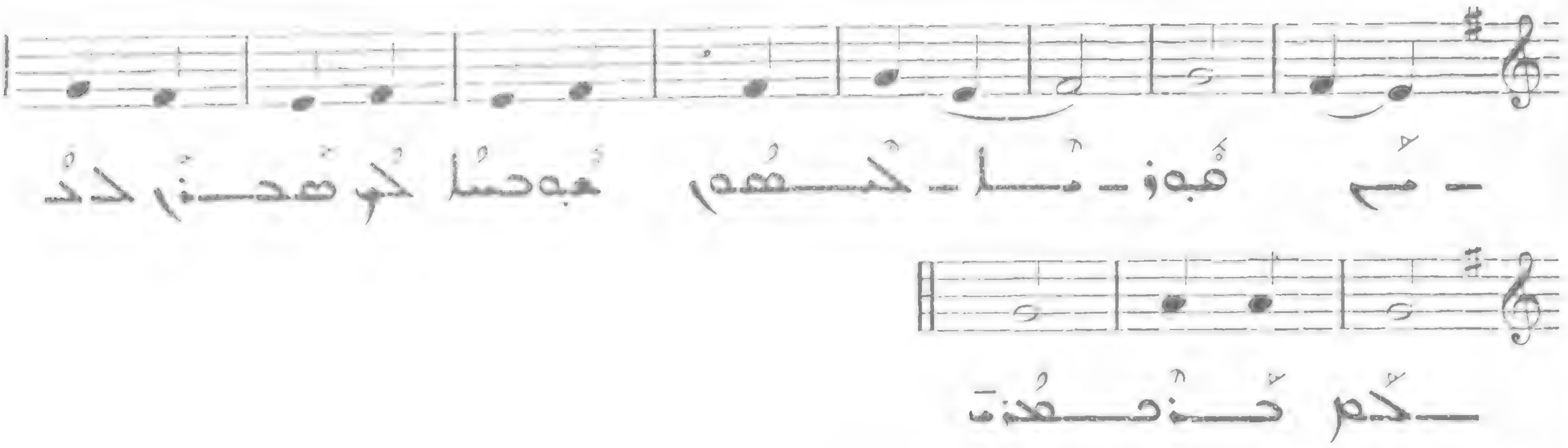

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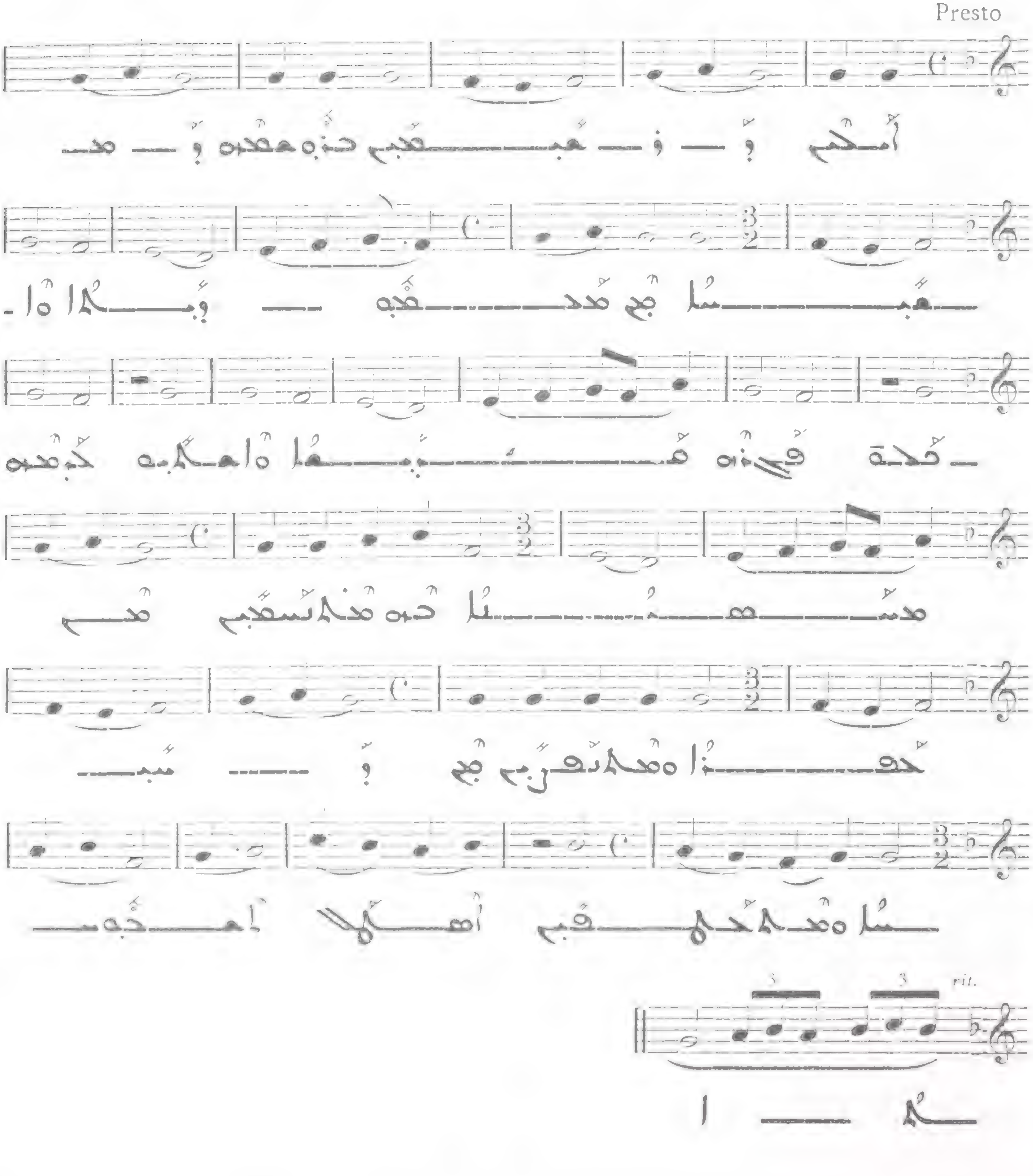

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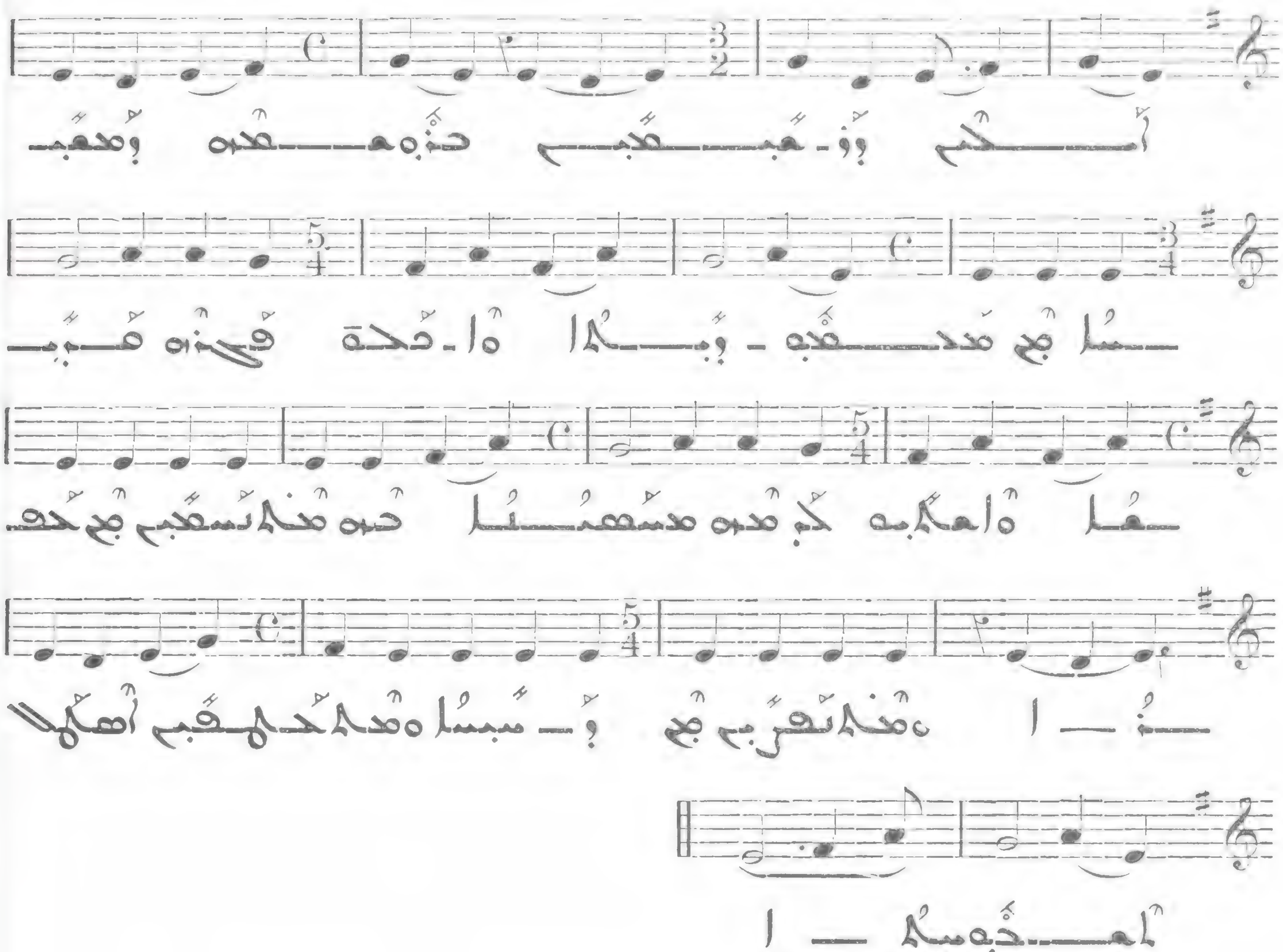
375

Presto

II



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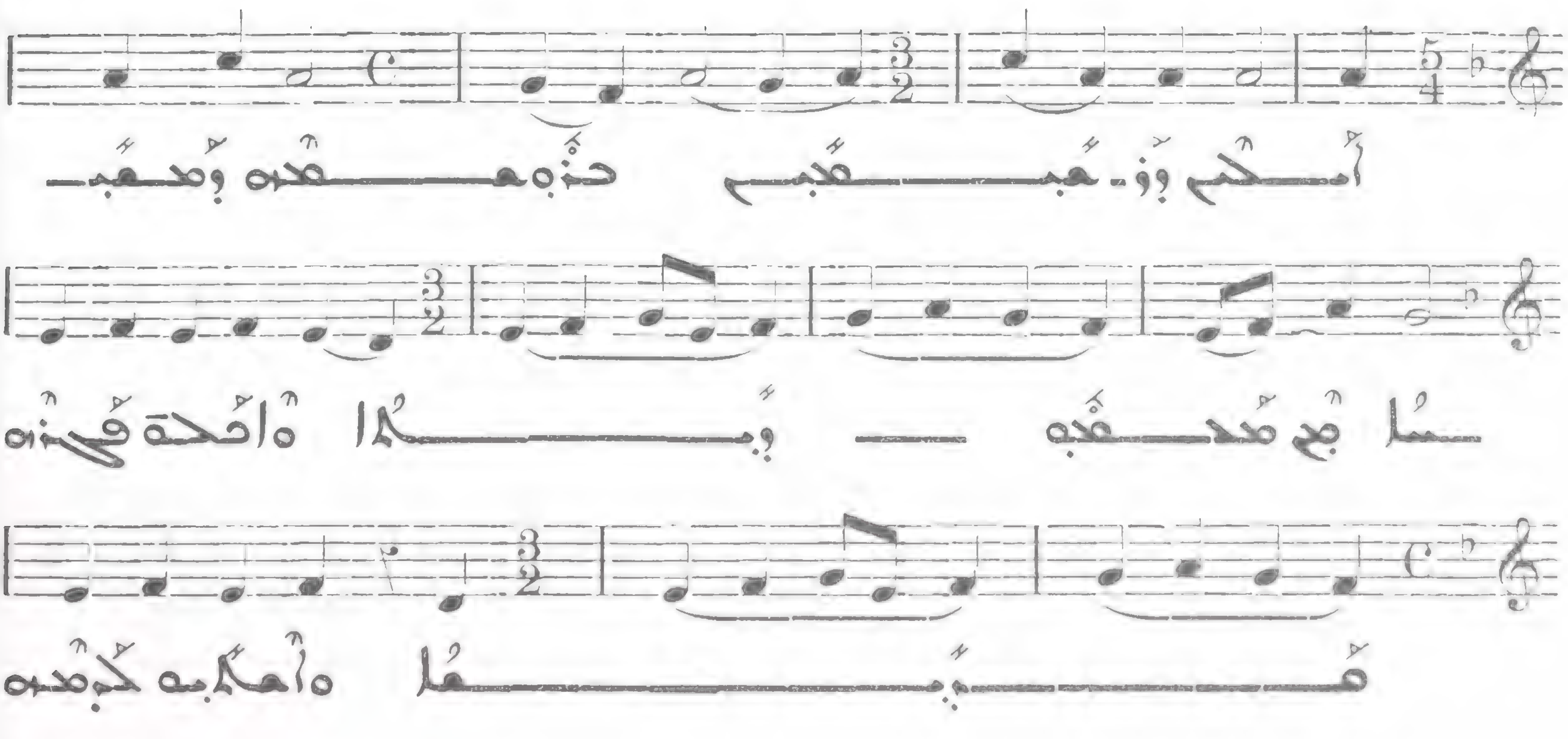
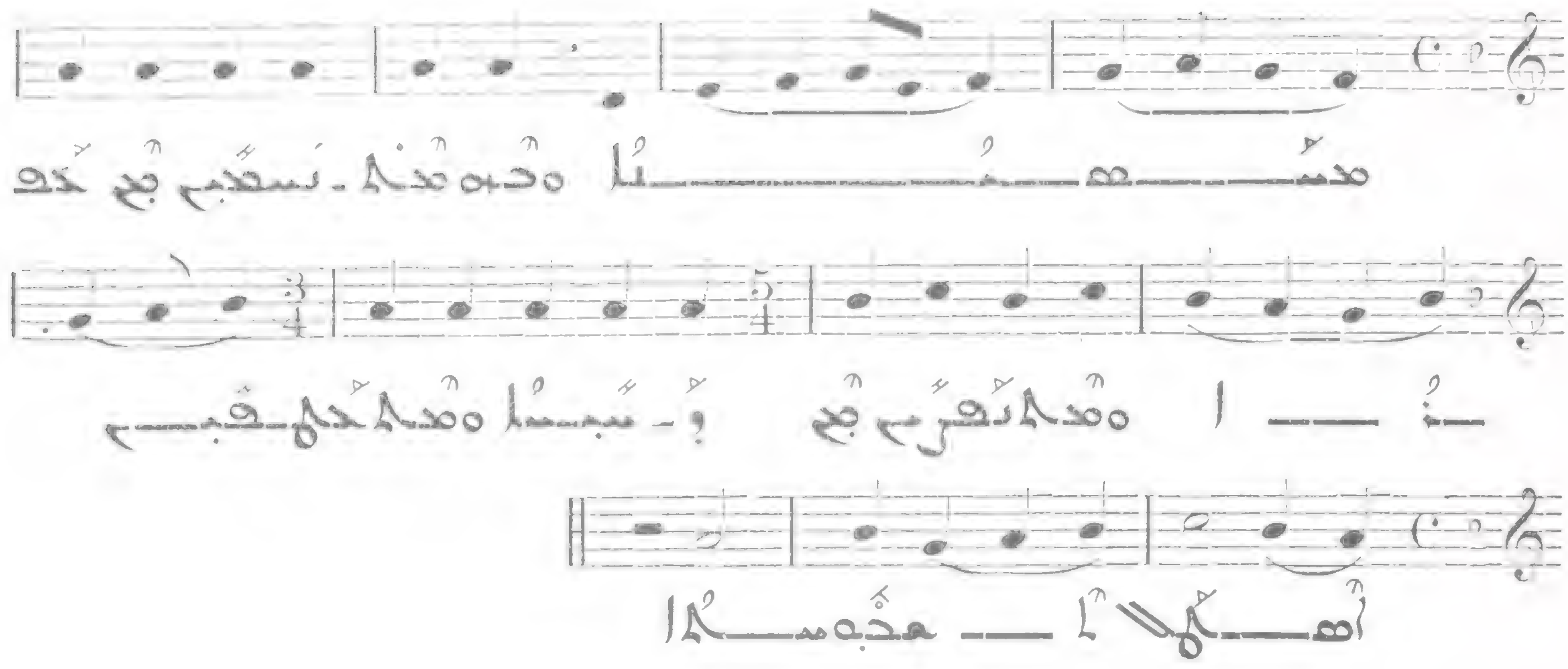
376

Presto

III

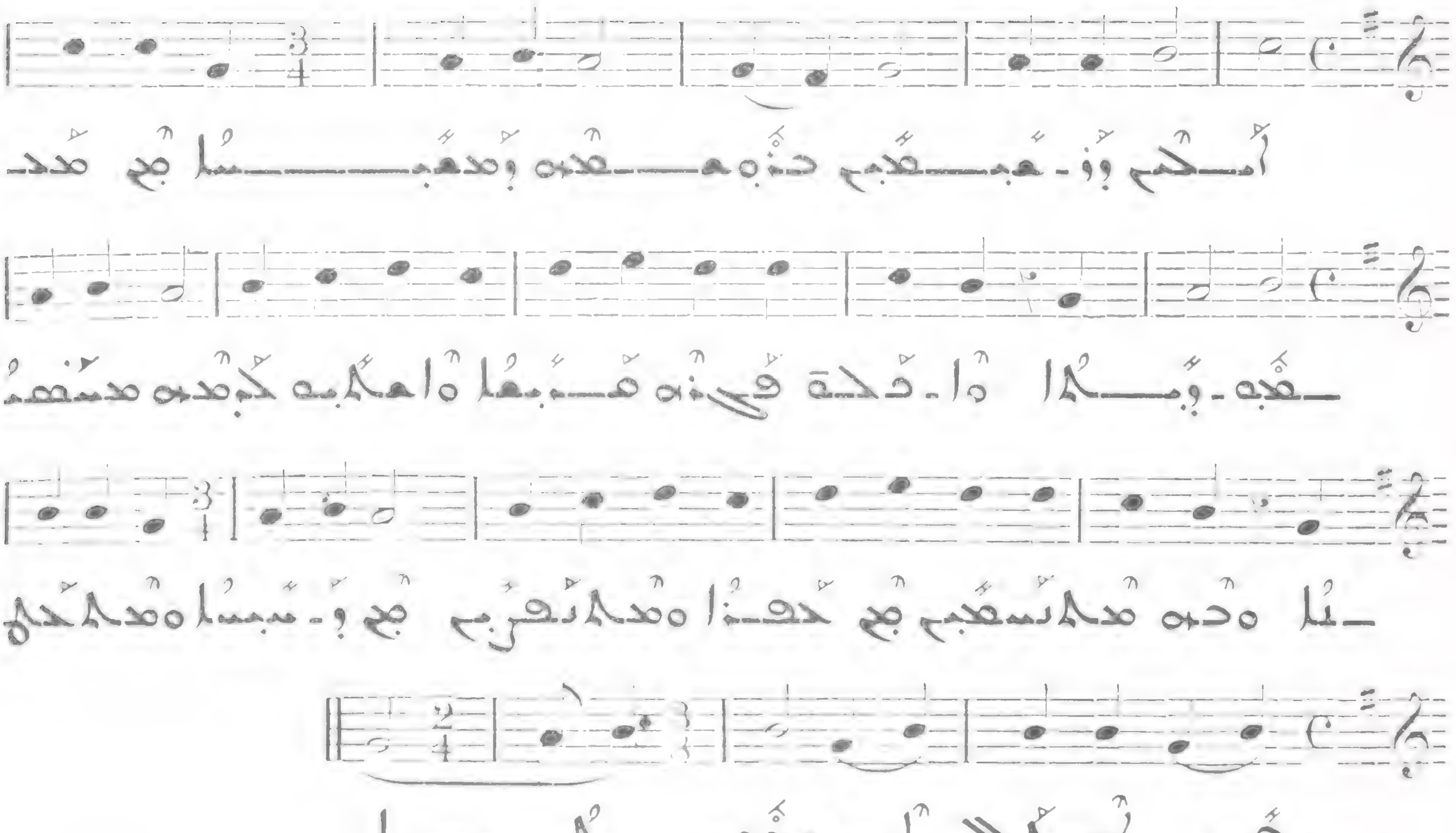




377

All. molto

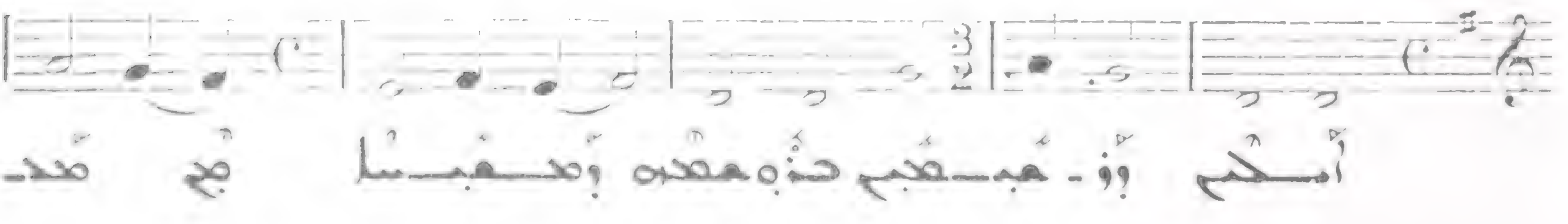
IV

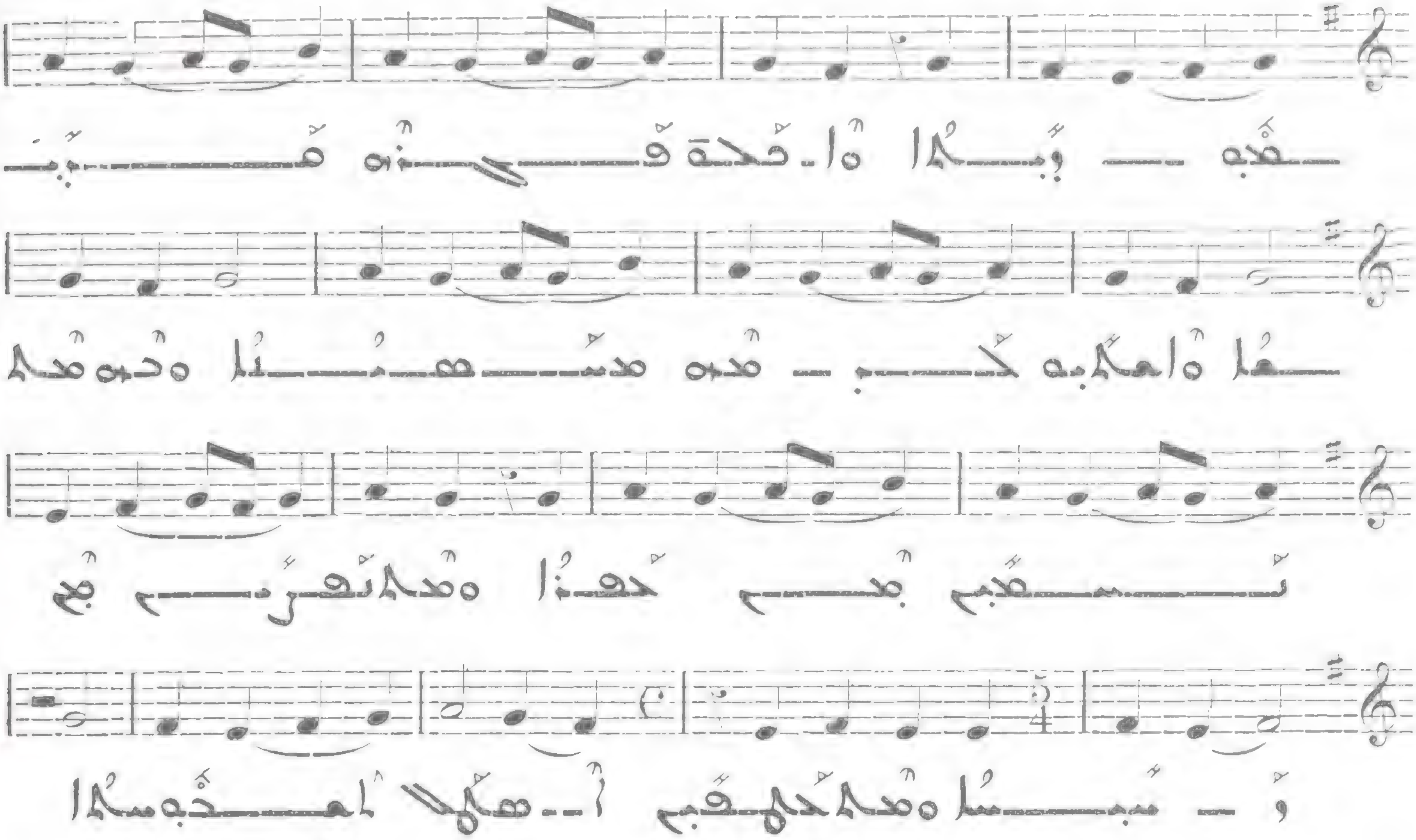


378

Presto

V

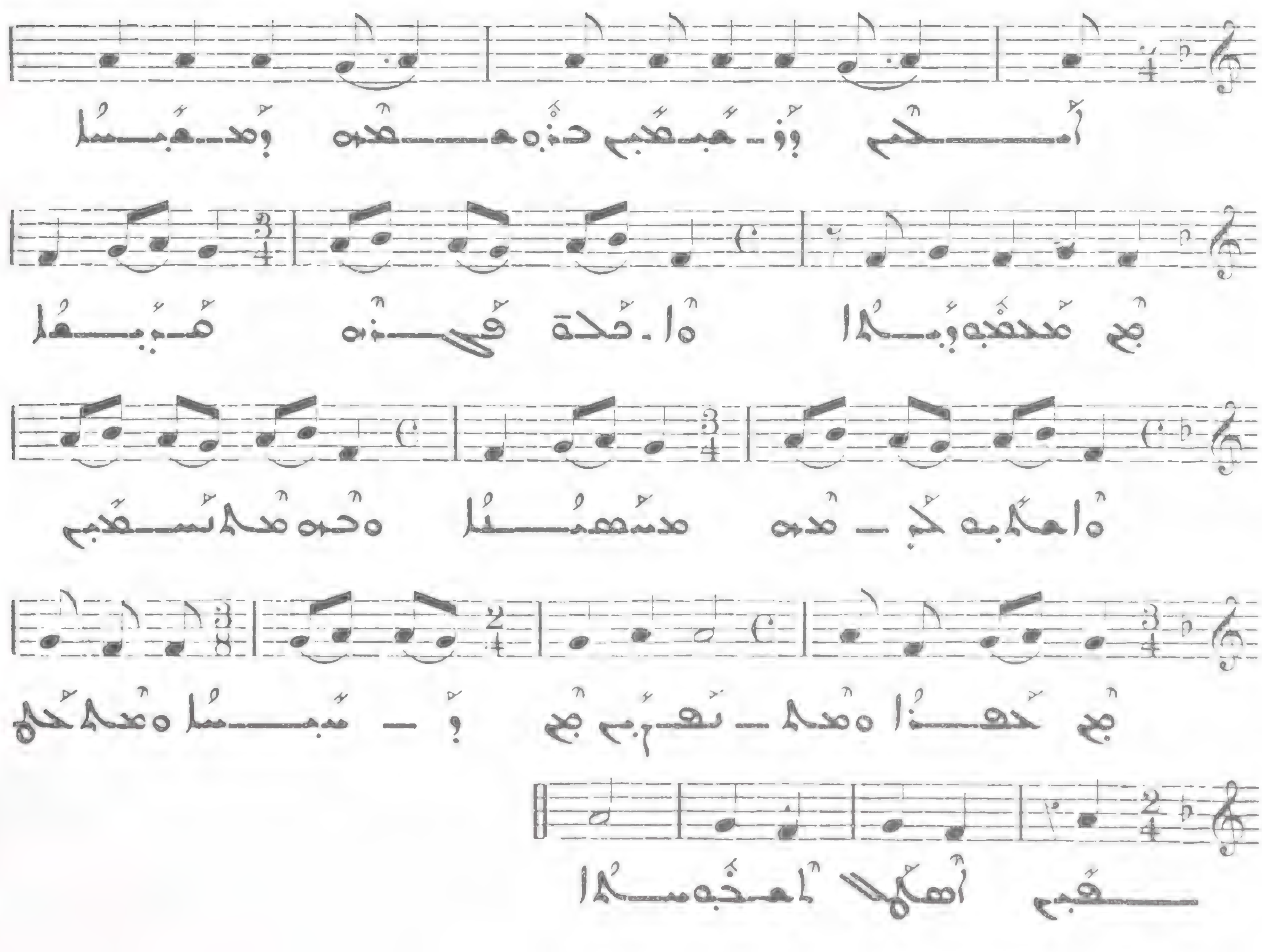




379

VI

Allegro



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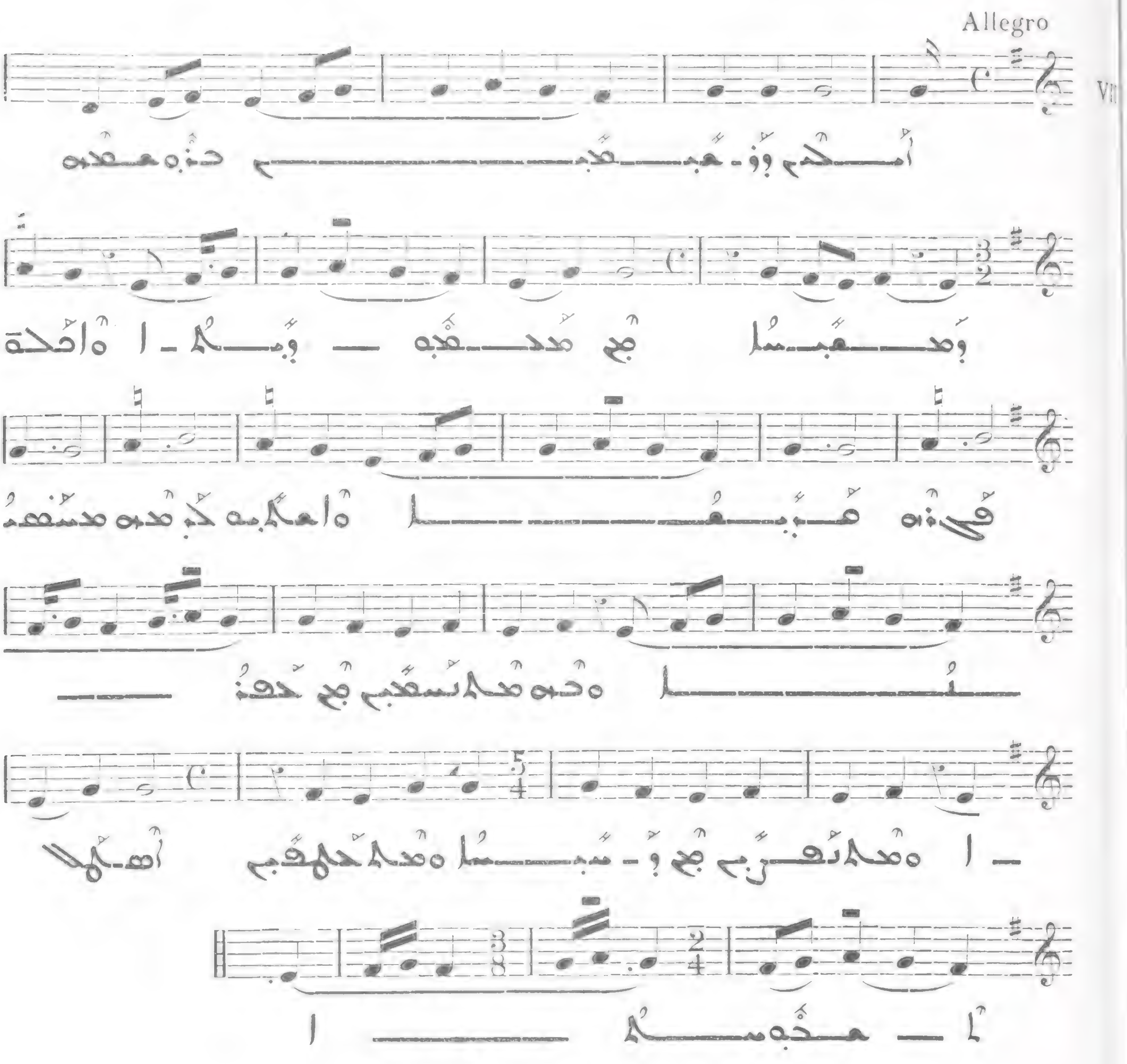
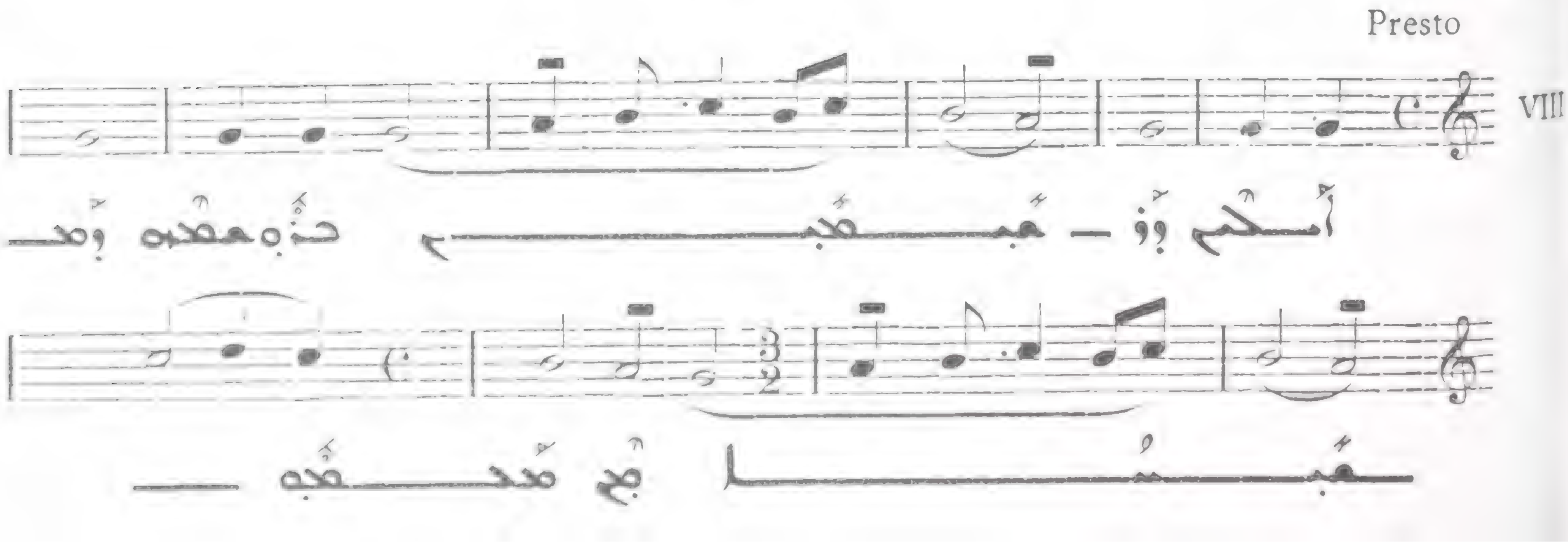
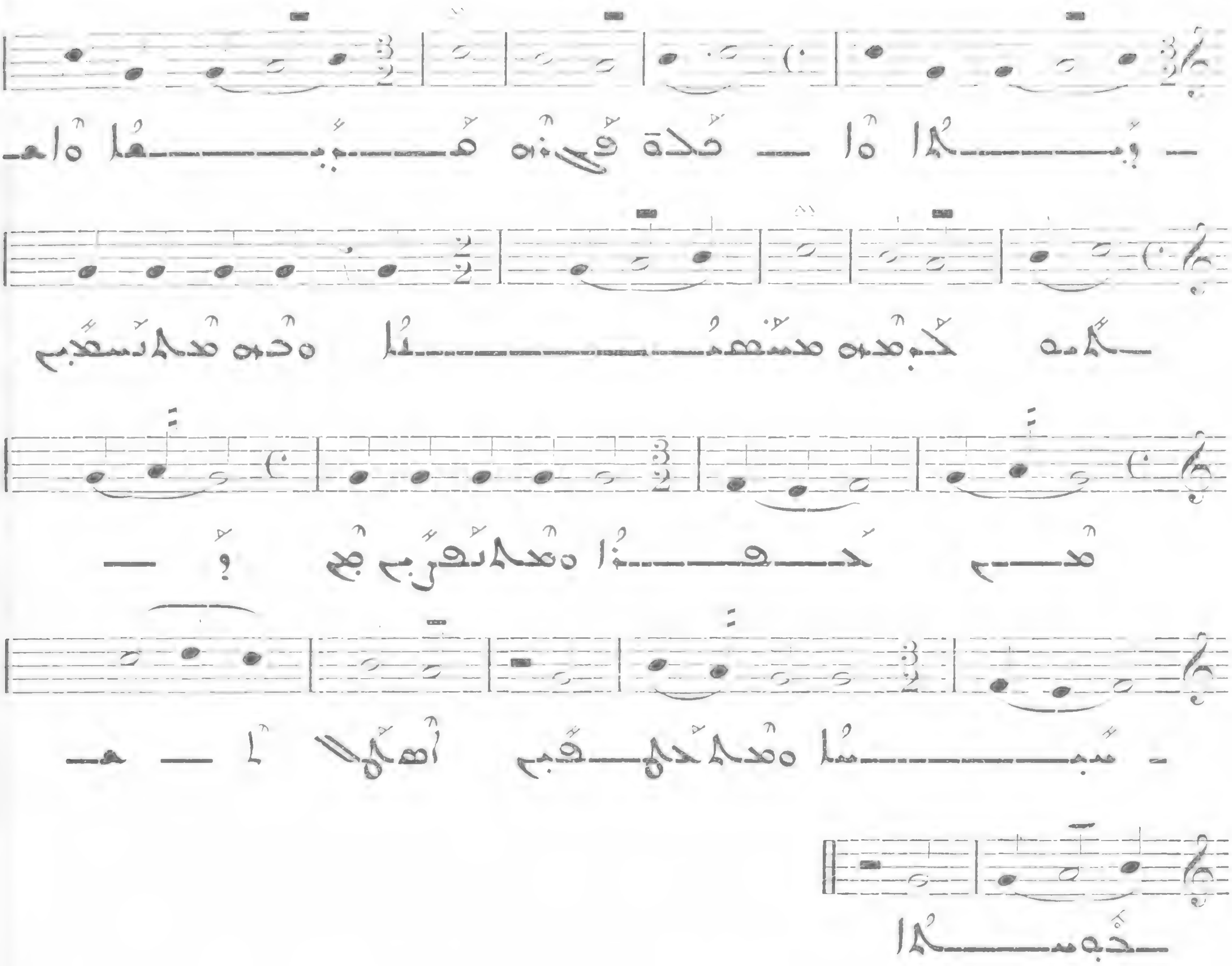
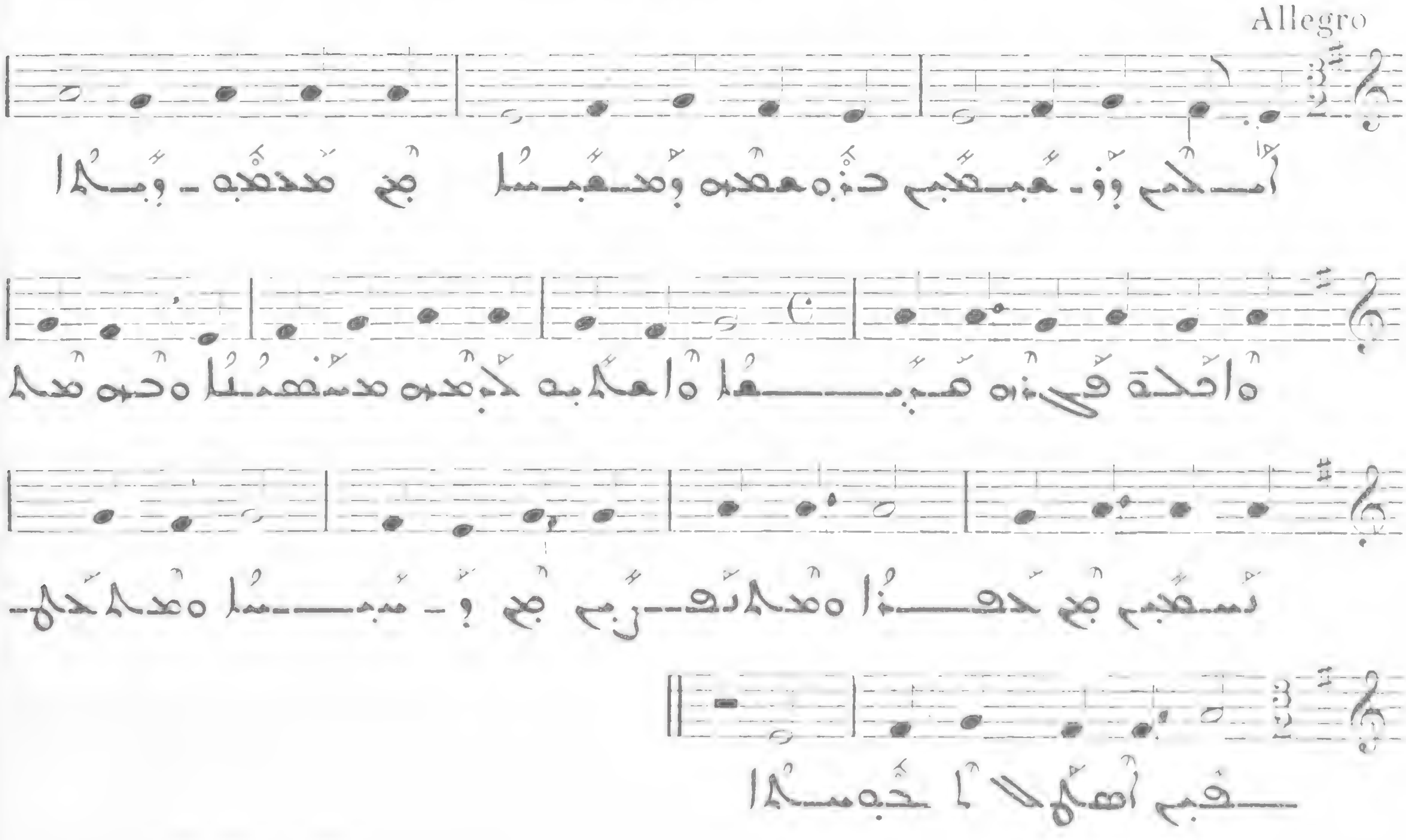


ܒ 381





382



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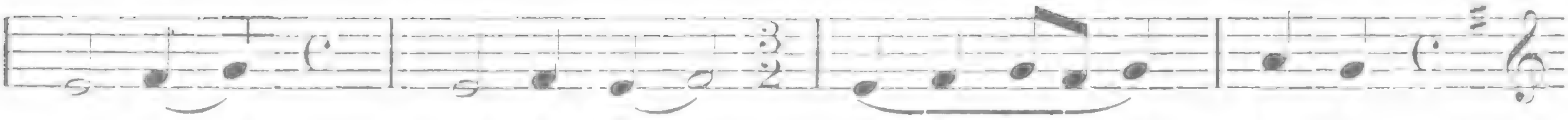
ܦܬܚܘ ܐܝܟ ܩܠܐ ܕܒܪܟܐ ܚܠܐܘܣܝ

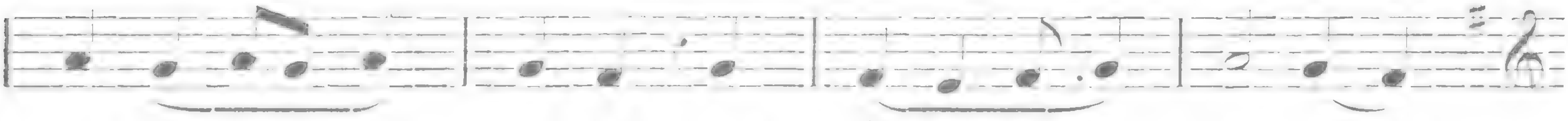
Cf. Nº 262 - 270

ܒܣܘܡܐ ܕܐܬܚ 38 (bis

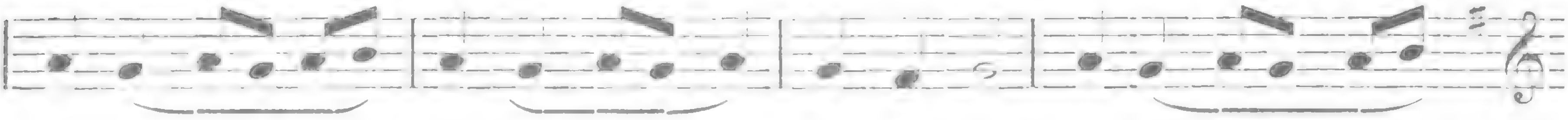
All. molto



ܒܫܒܪ ـ ܪܐ ـــ ܪ ـــ ܦـــܪܘ ـ ܩܝ ܐܫـــܬܘ



ܕܝܠ ܗܘ ـ ܩـــܝ ܐ ـ ܡܪܐ ܕܐ ـ ܢܐ ܐـــــــܬܐ



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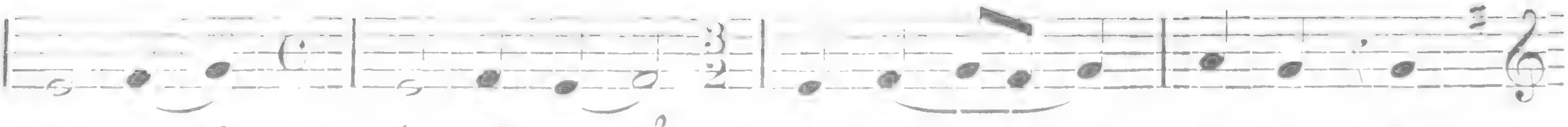
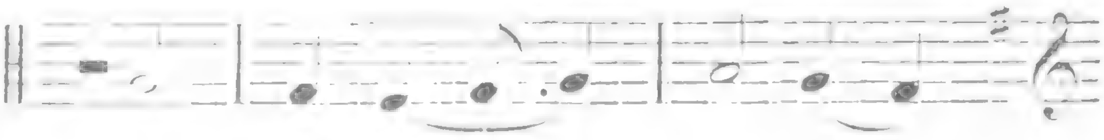


ܕܝ ܒܠܒܠܗـــܠـــܒܥܝ ܠܐ ܢـــܥܘܠ ܘܐ ـ ܢܐ



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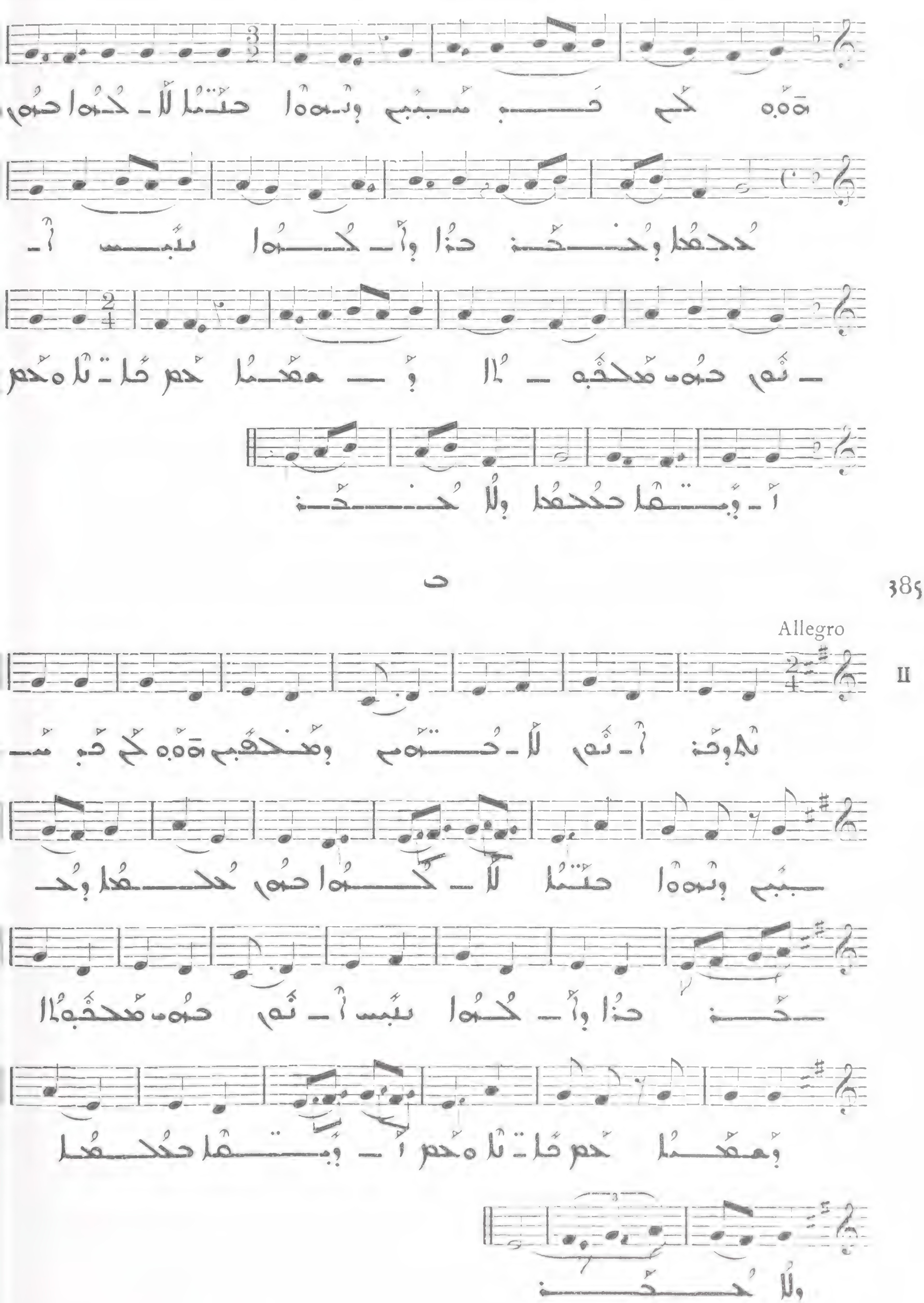
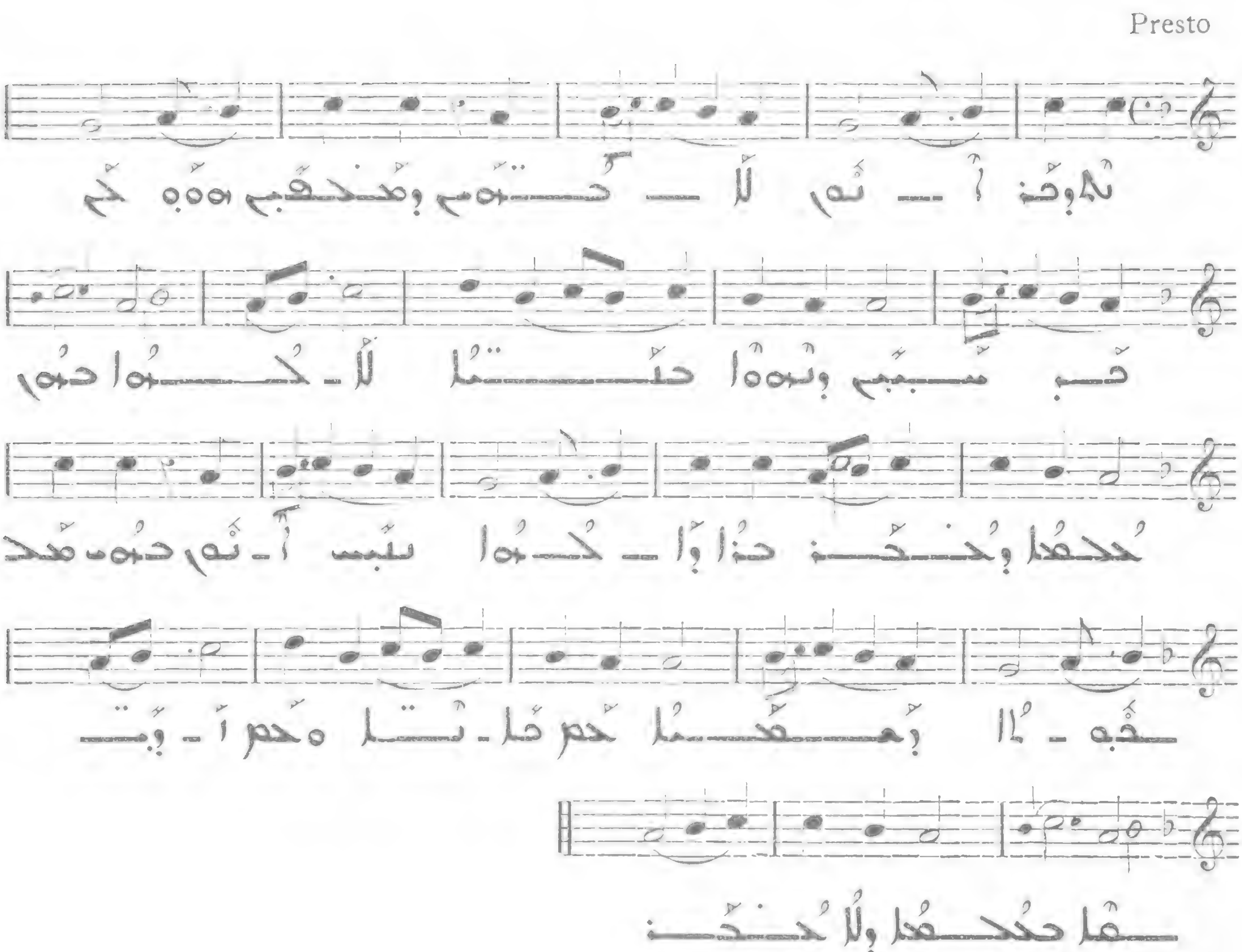
ܩܠܐ ܕܫܡ ܐܝܟ ܥܒܪܐ ܕܢܚܝ ܠܟ : ܐ 38

All. molto

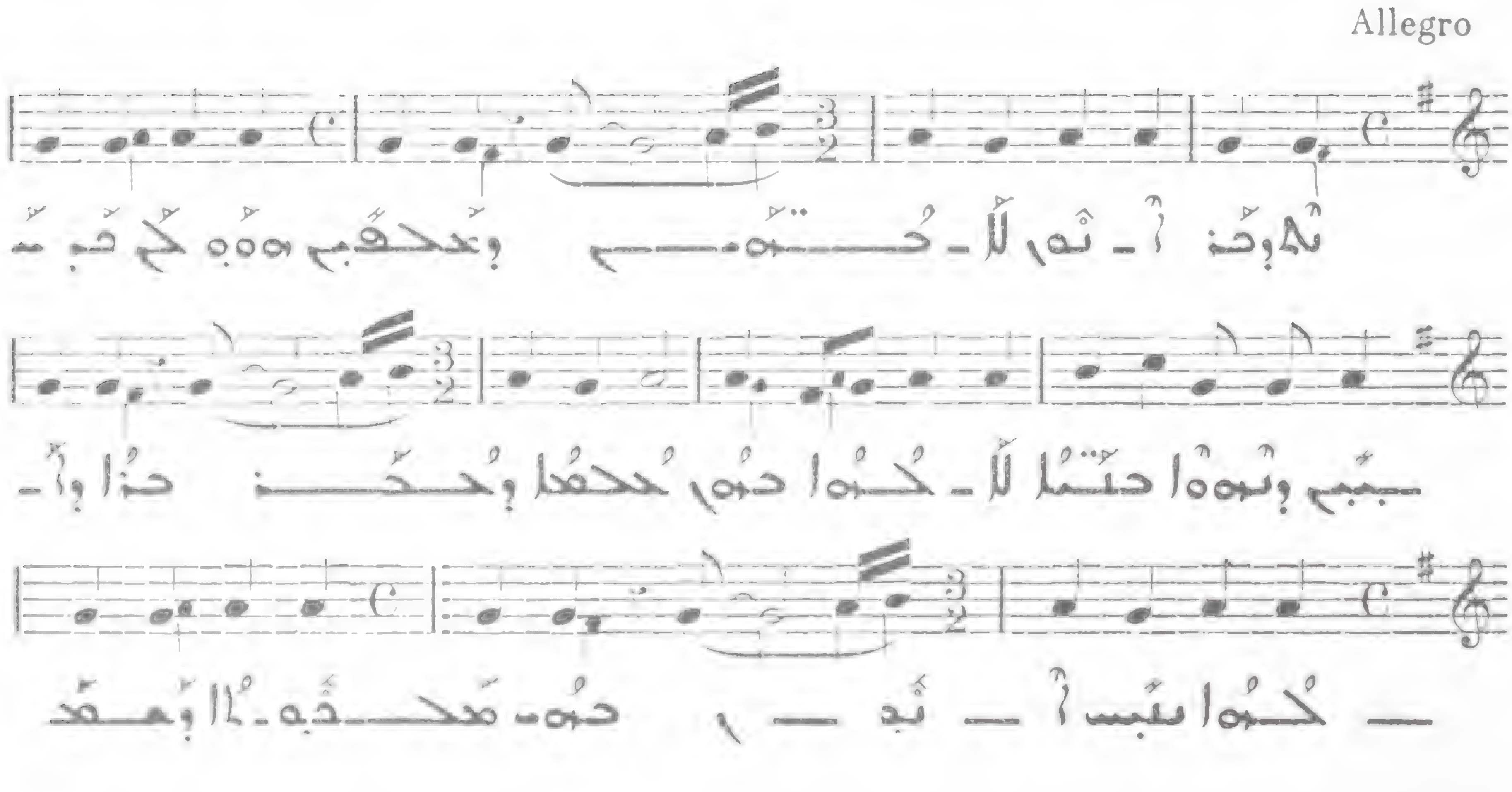
ܢܗܘܪܐ ܐ ـــ ܢܘܗ ܠܐ ـــ ܒـــܢܘܗܝ ܕܡܠܟܝܢ

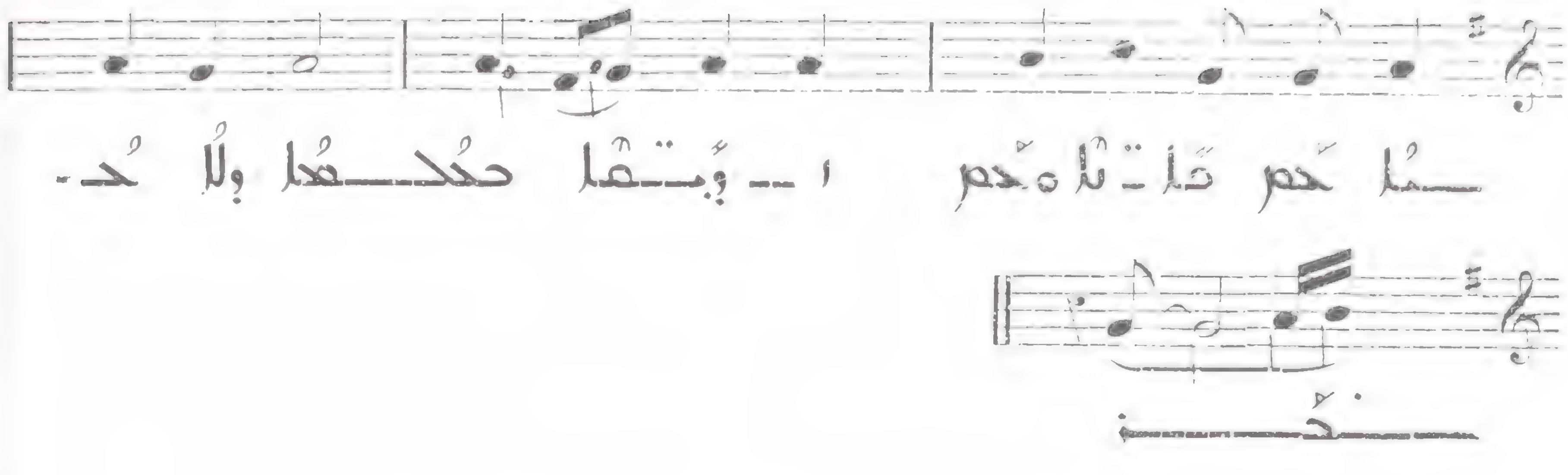

385
Allegro
II

386



387

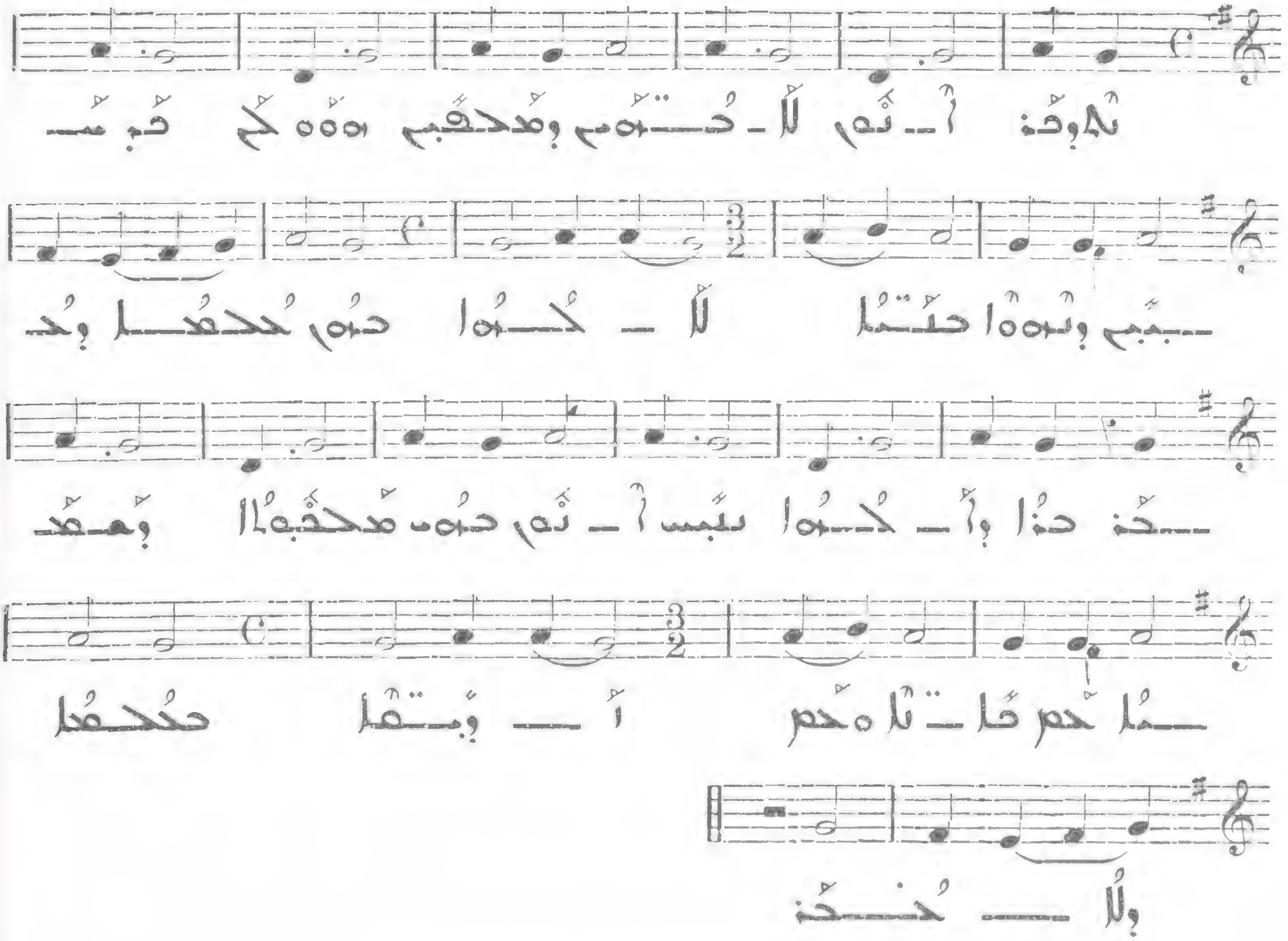




388

Presto

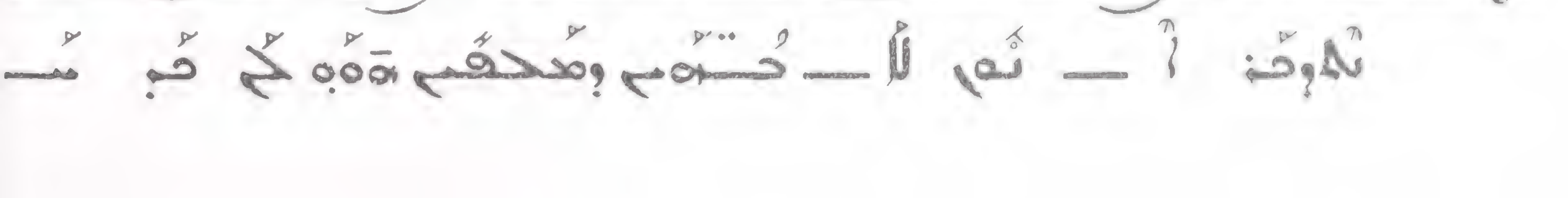
V

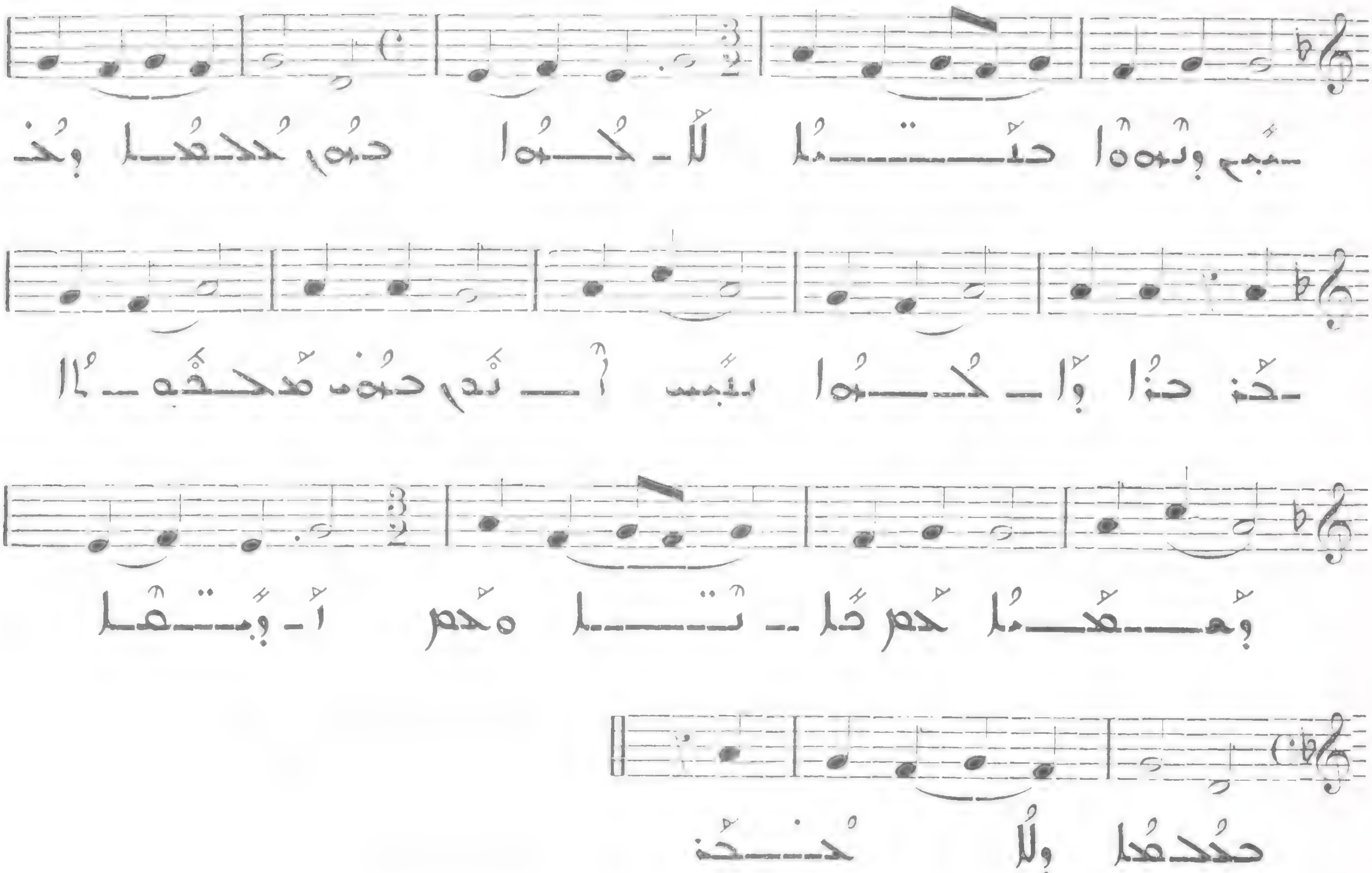


389

All. molto

VI





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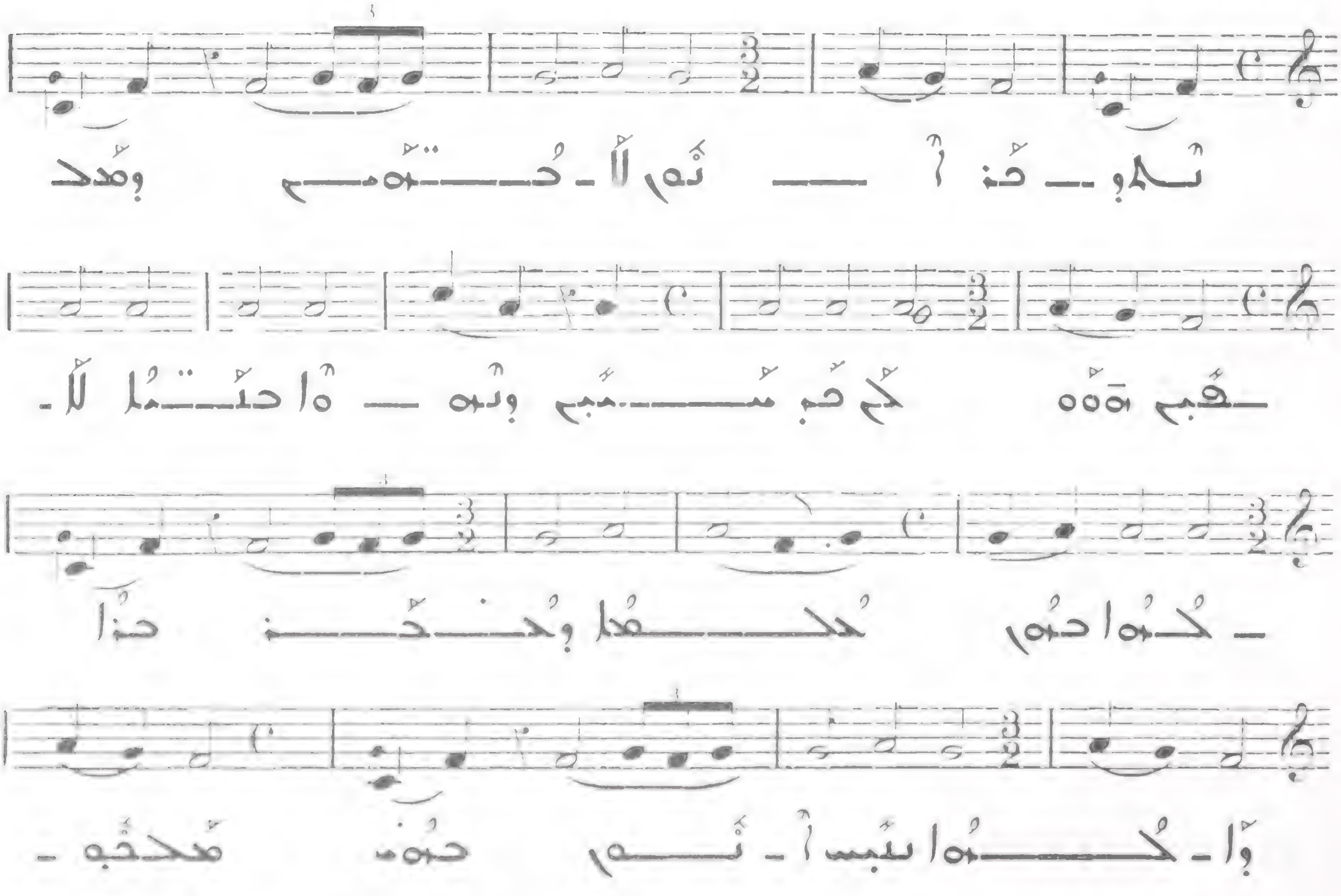
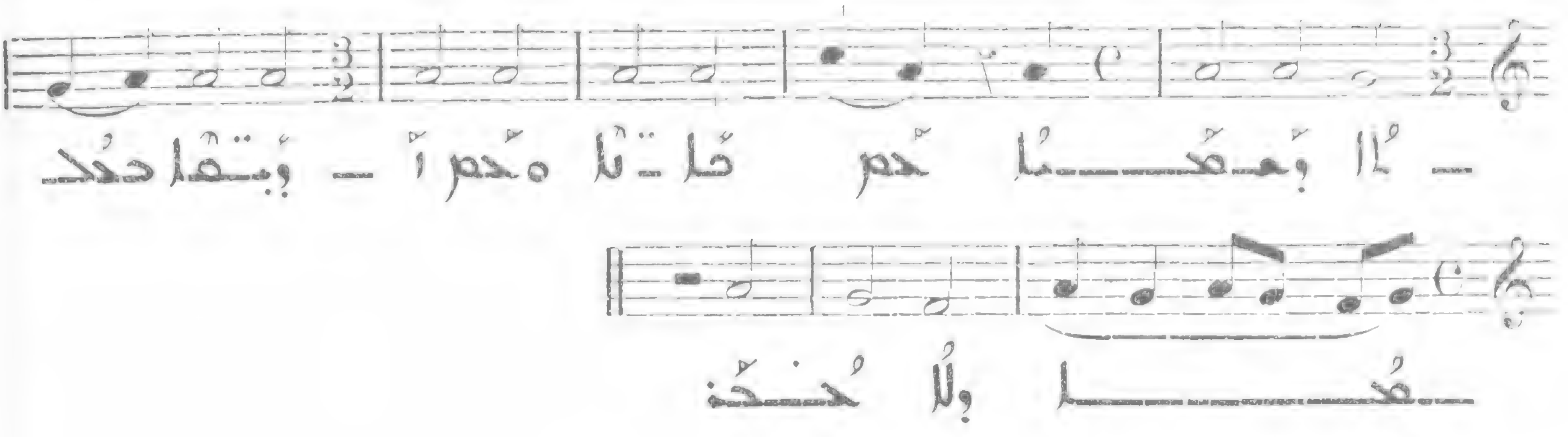
All. molto

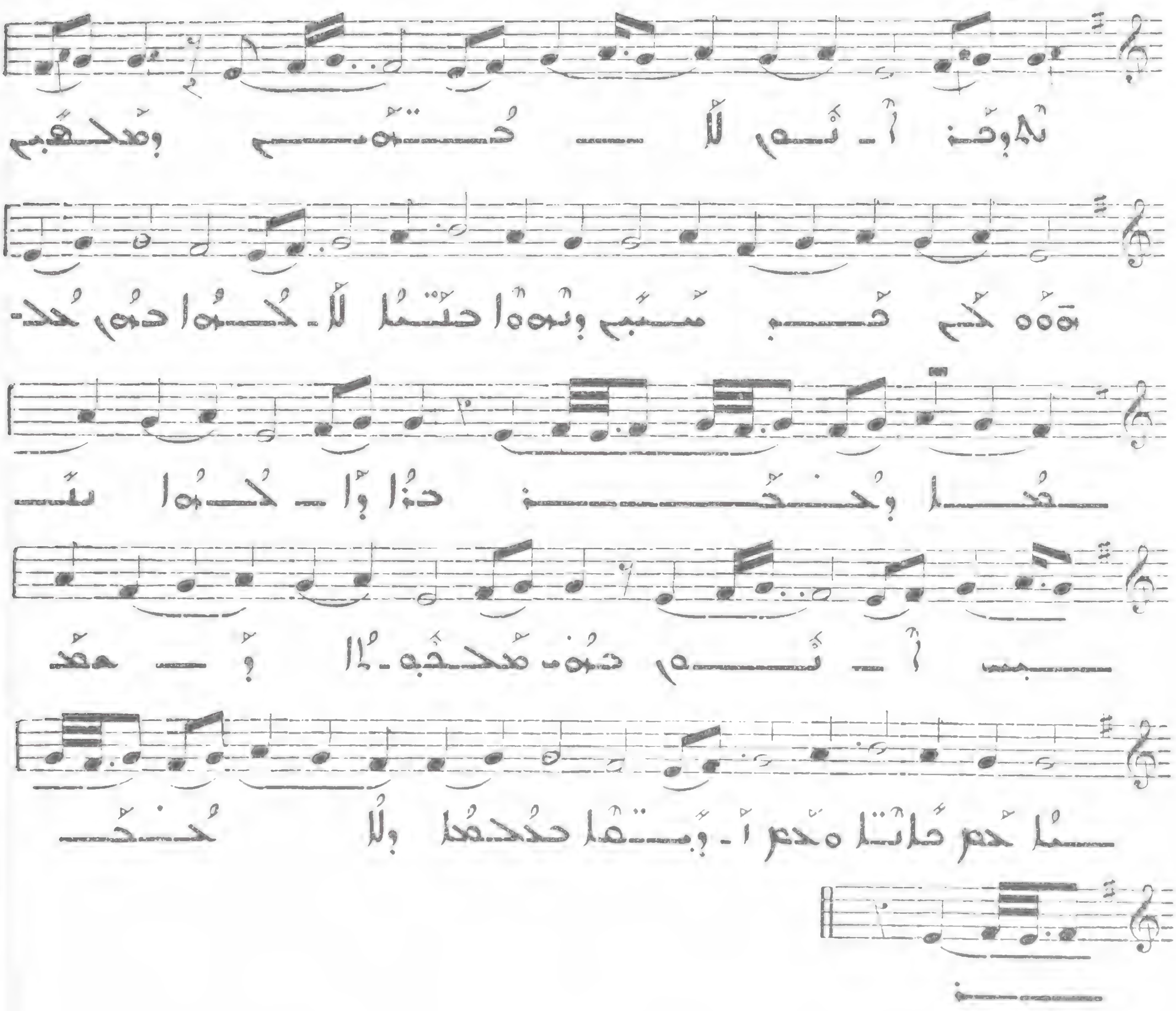




391

Allegro molto

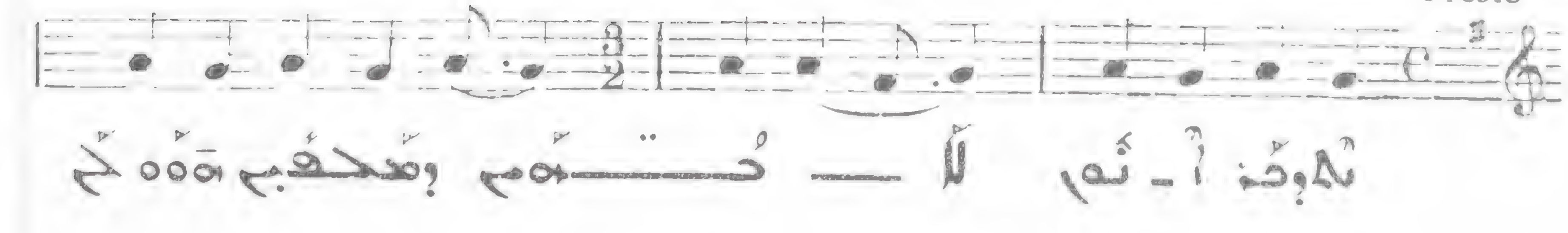
VII

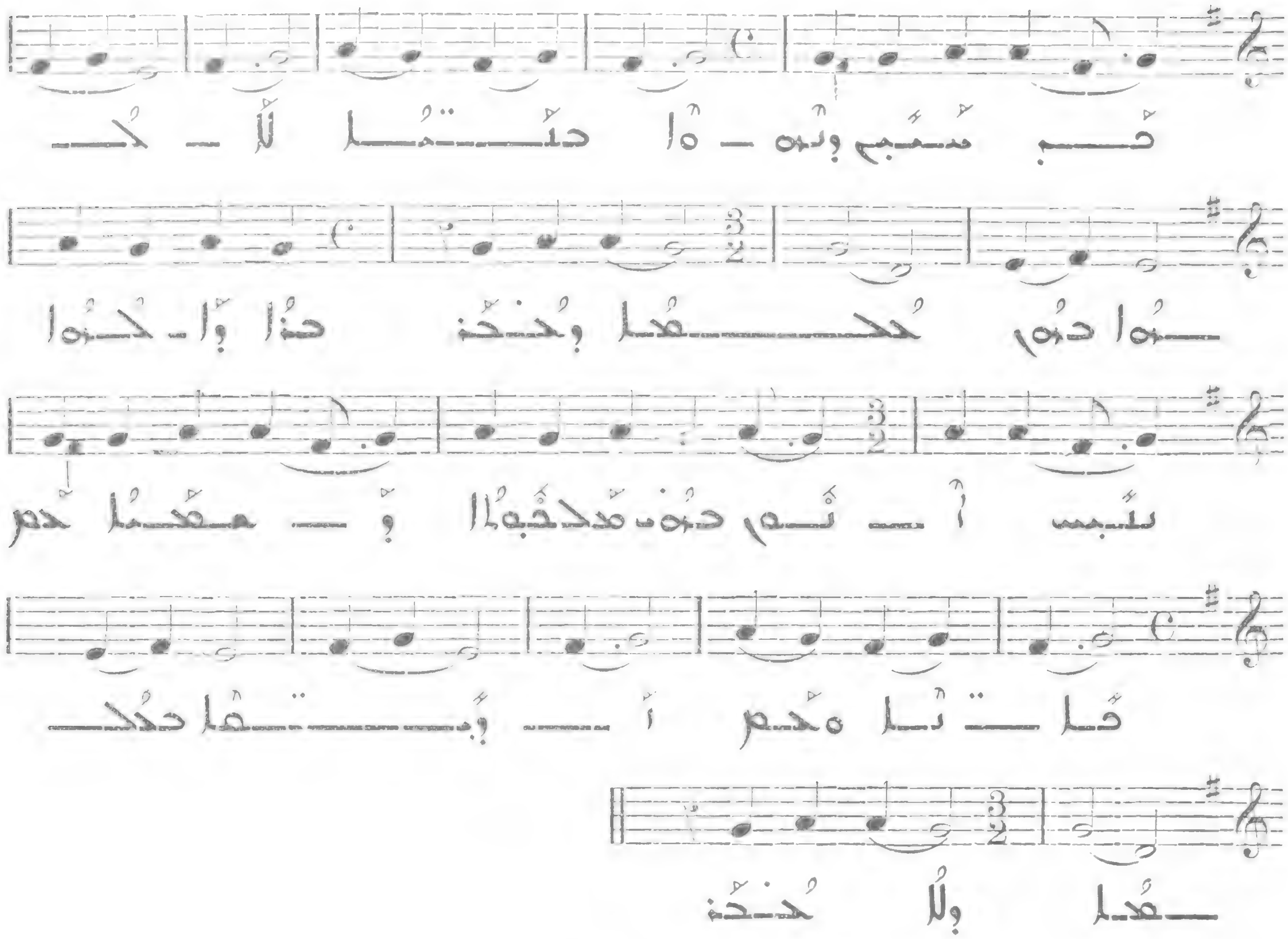


392

Presto

VIII





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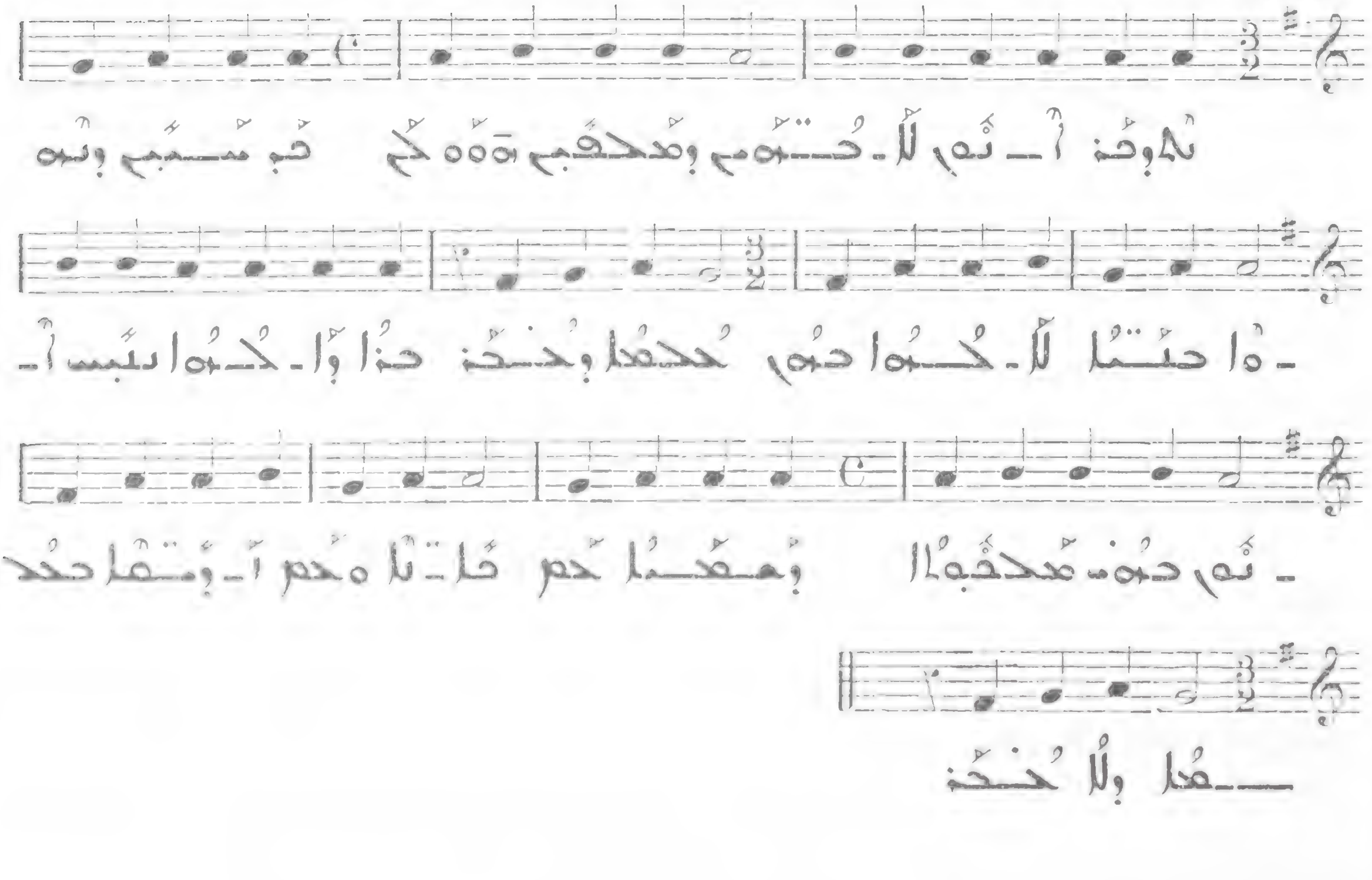
Presto



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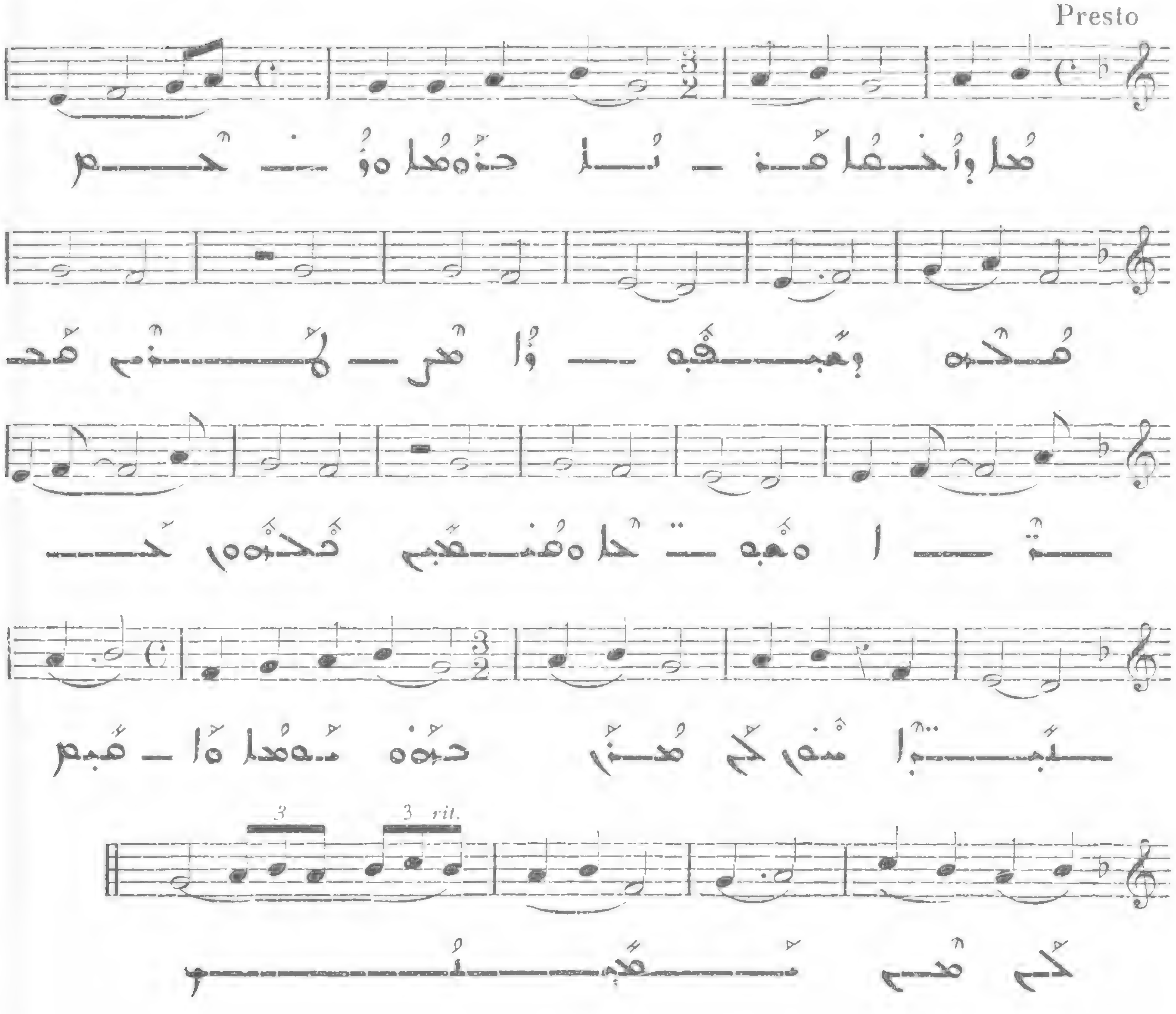
394

I



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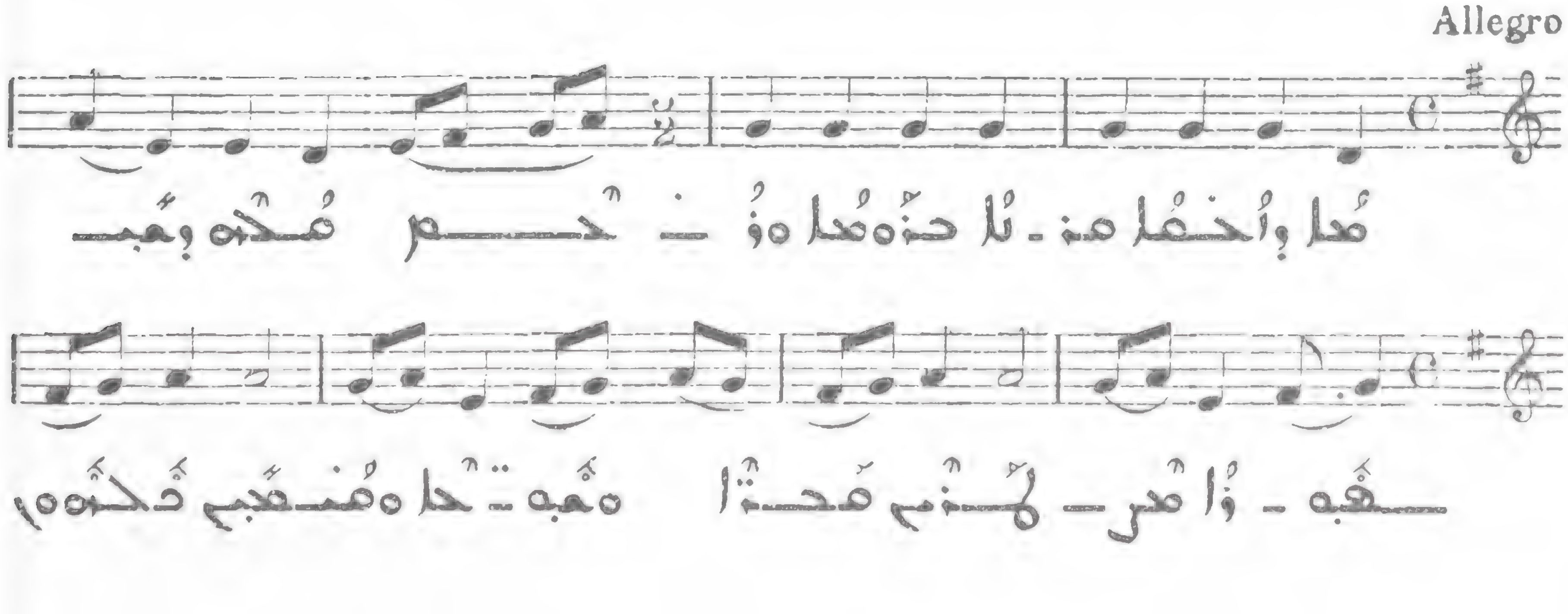
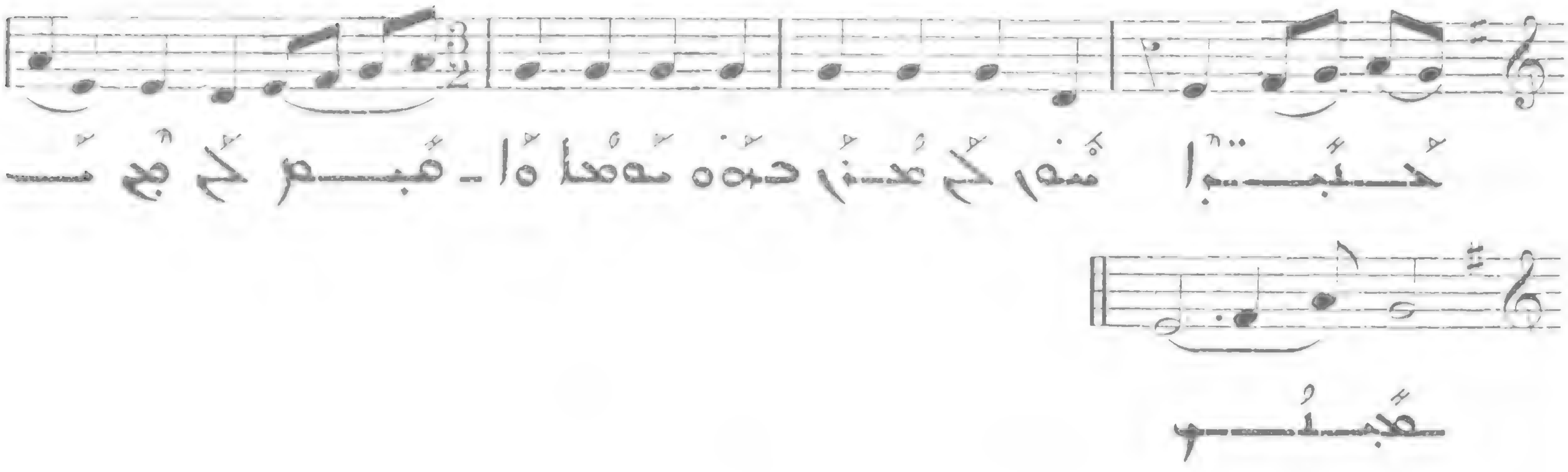
395

II





396

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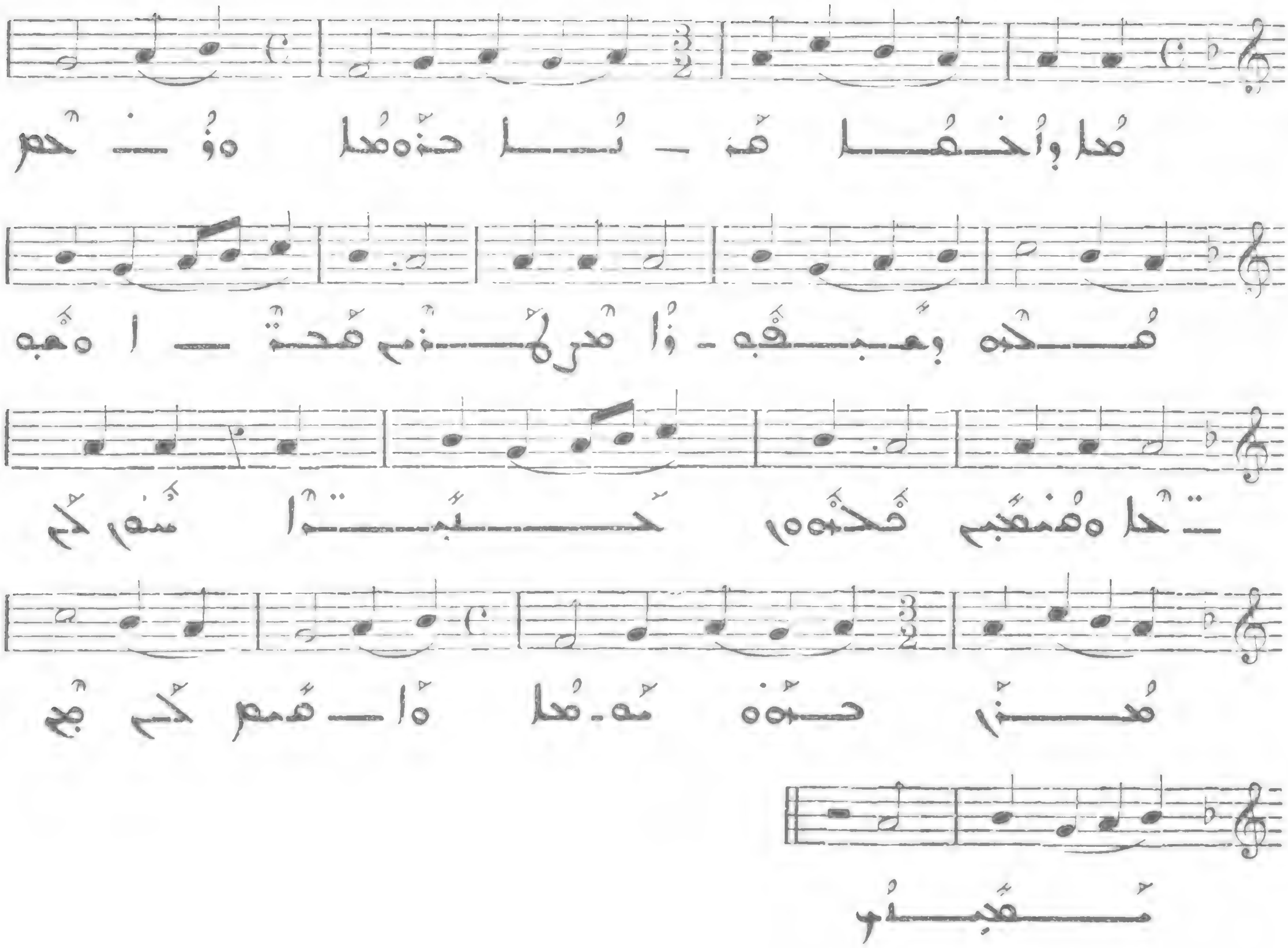
Presto

III



397

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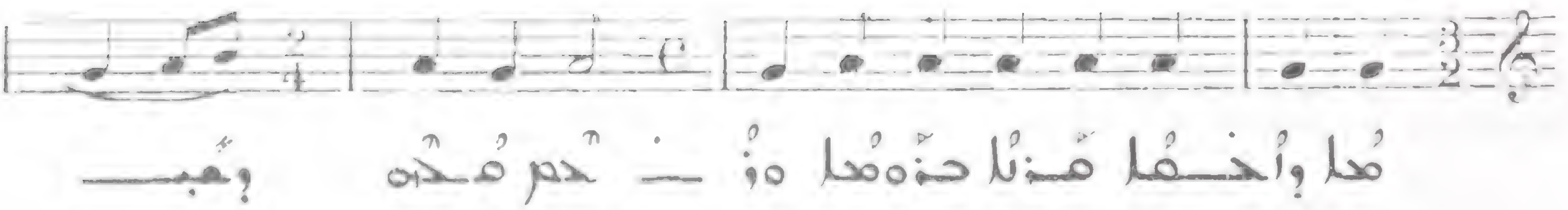
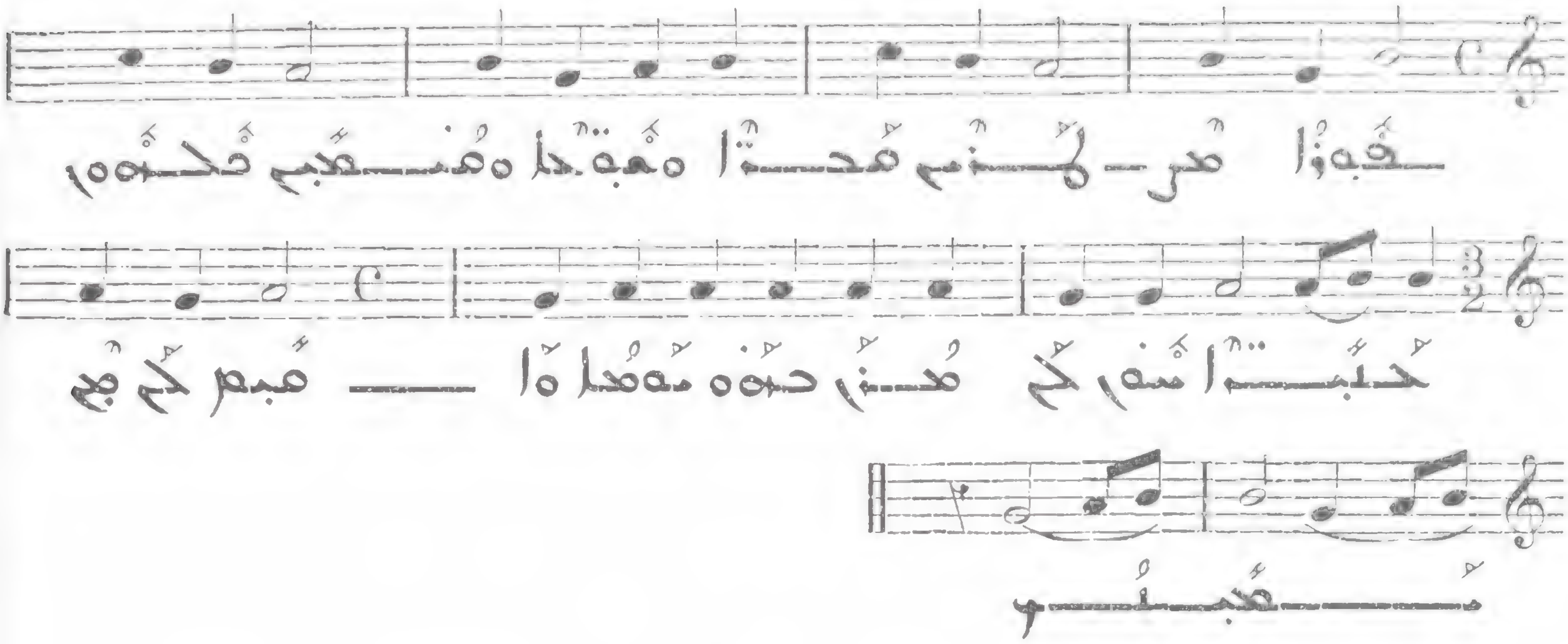
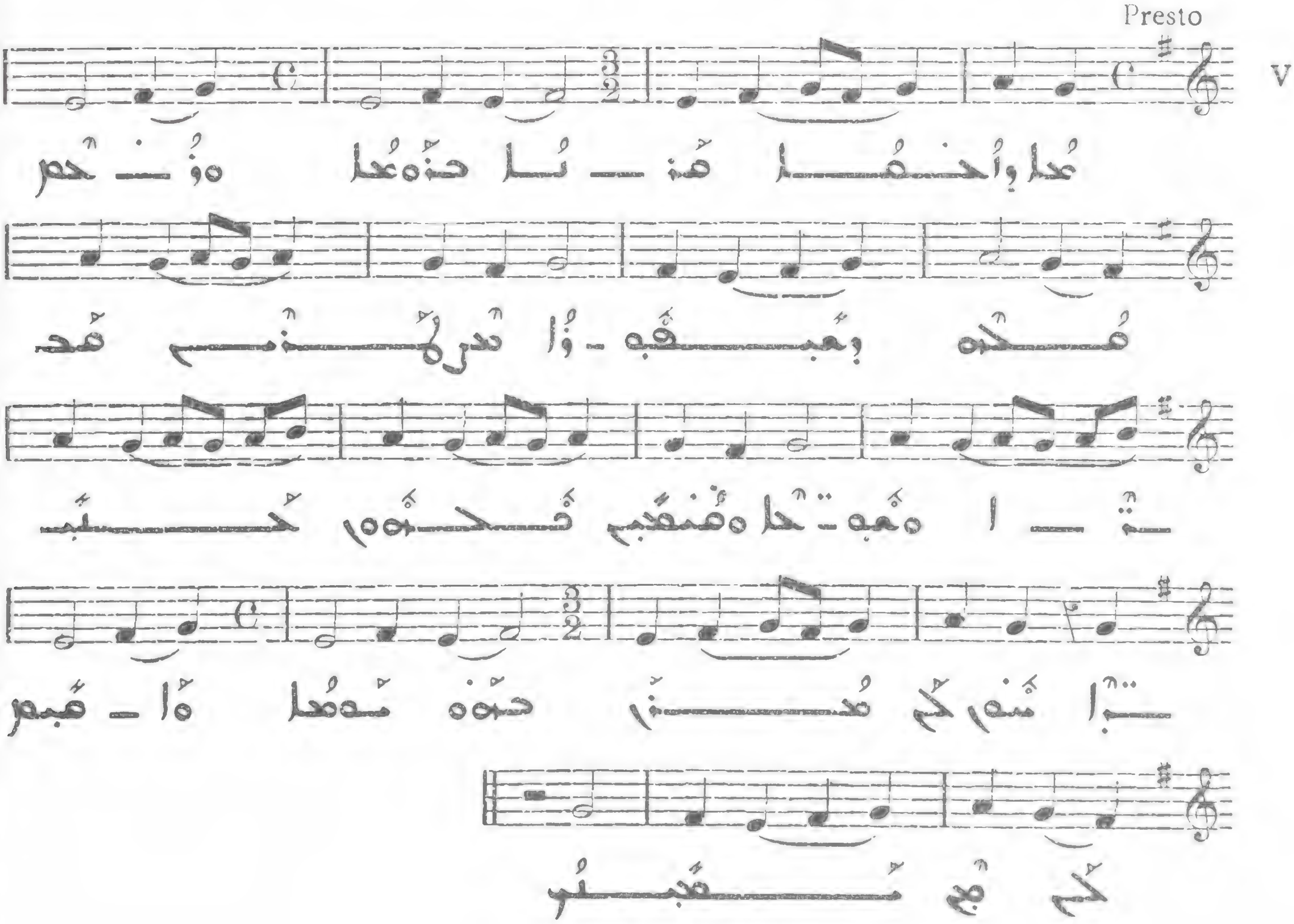
Presto

IV

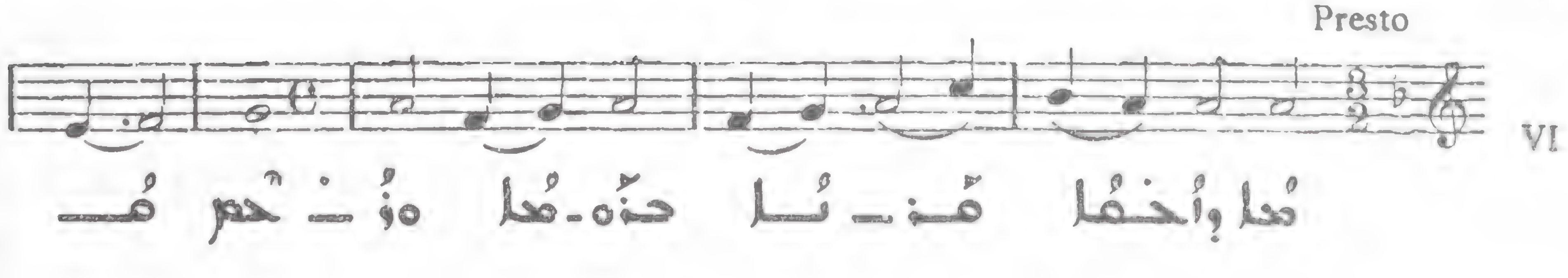


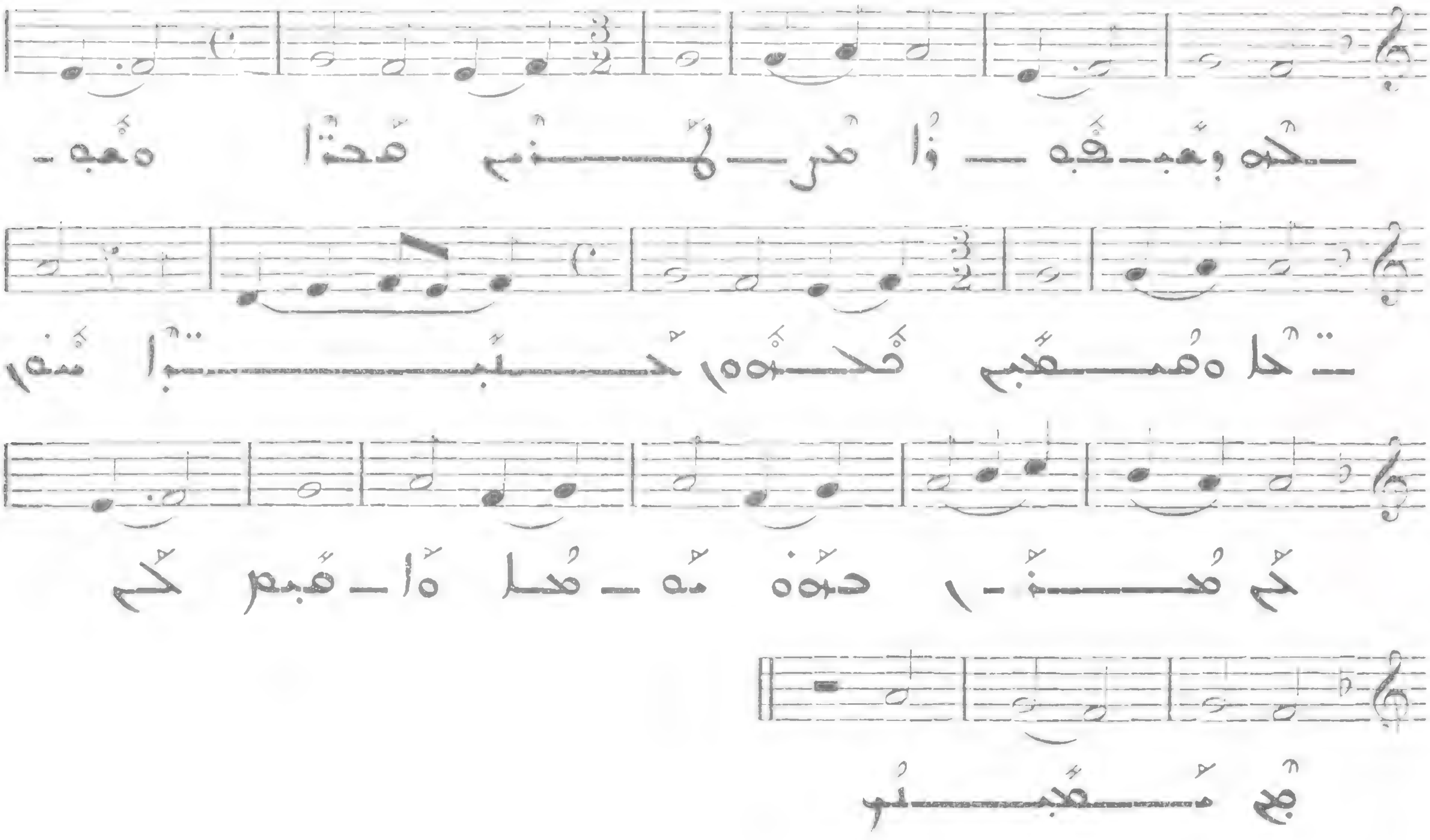


ܗ 398



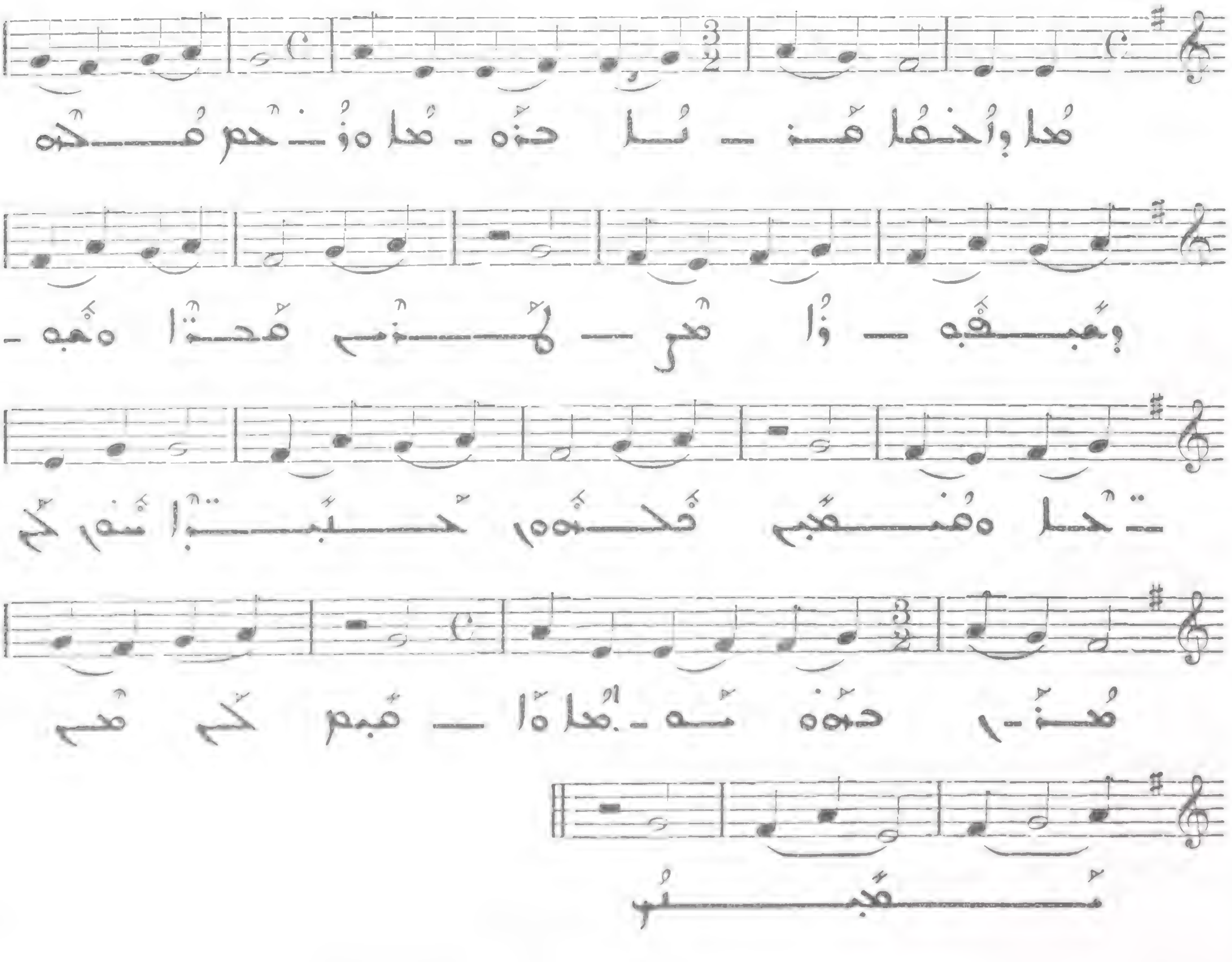
ܘ 399





1

Presto



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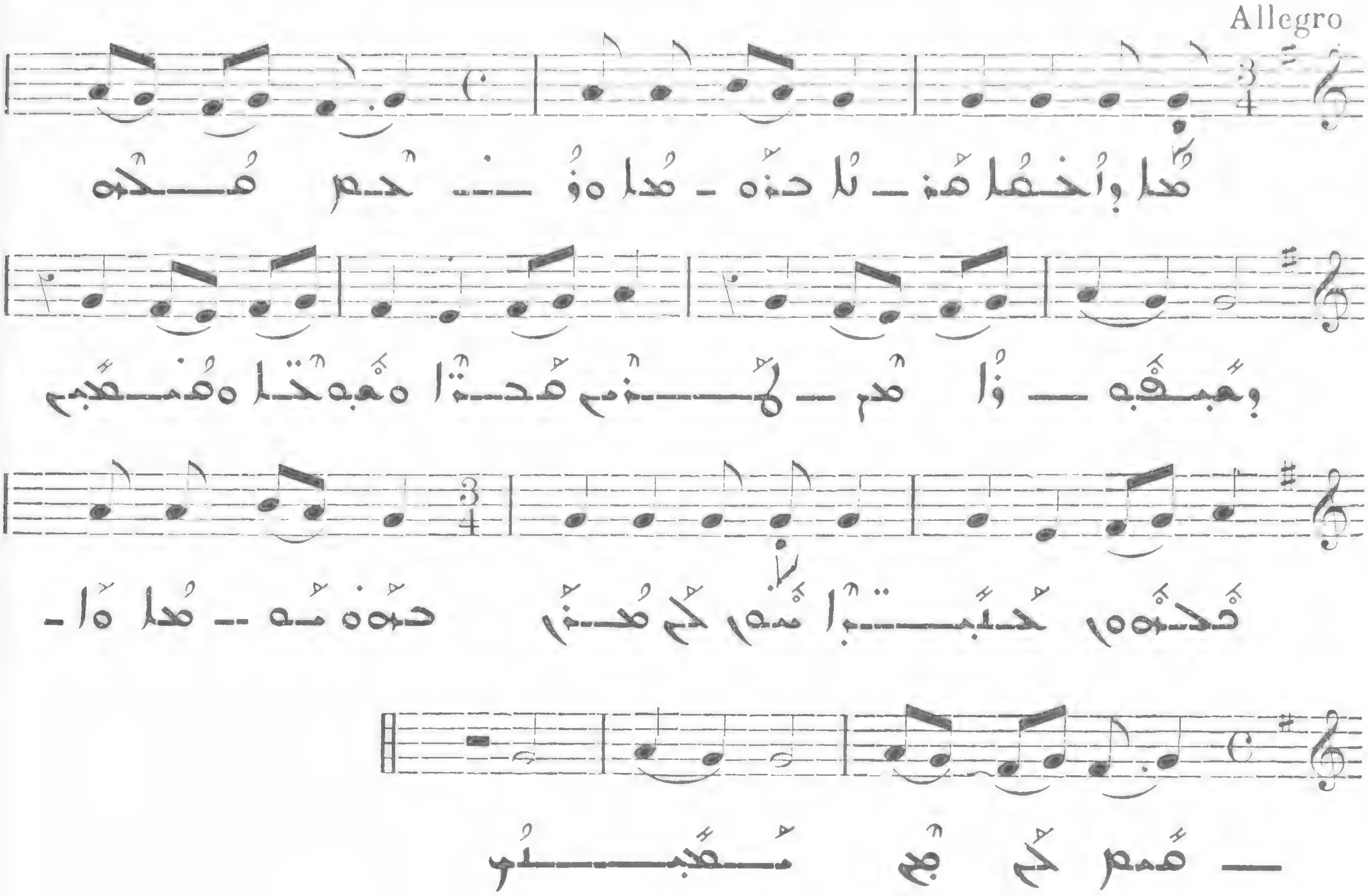

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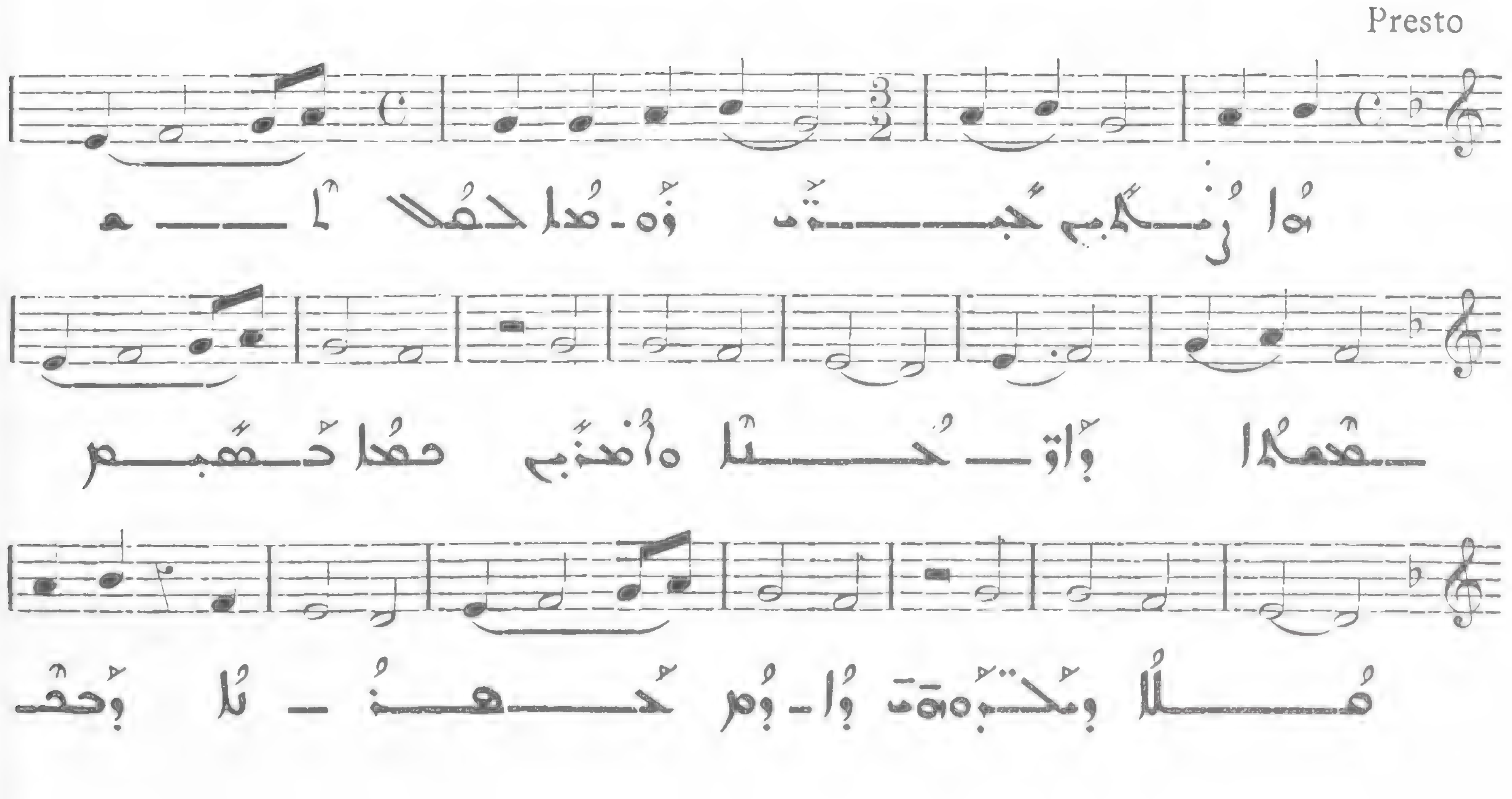
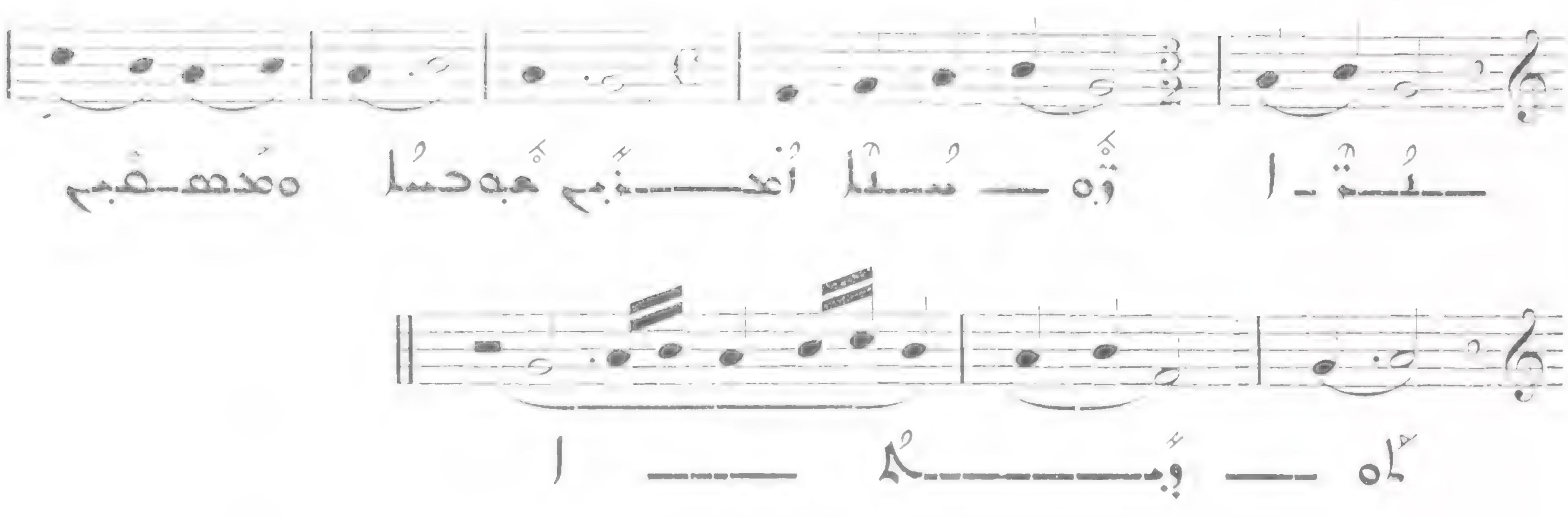
ܩܠܐ ܕܡܫܡܫܝܢ ܢܒܘܐ ܕܐܬܚܙܝܬ : ܐ 402





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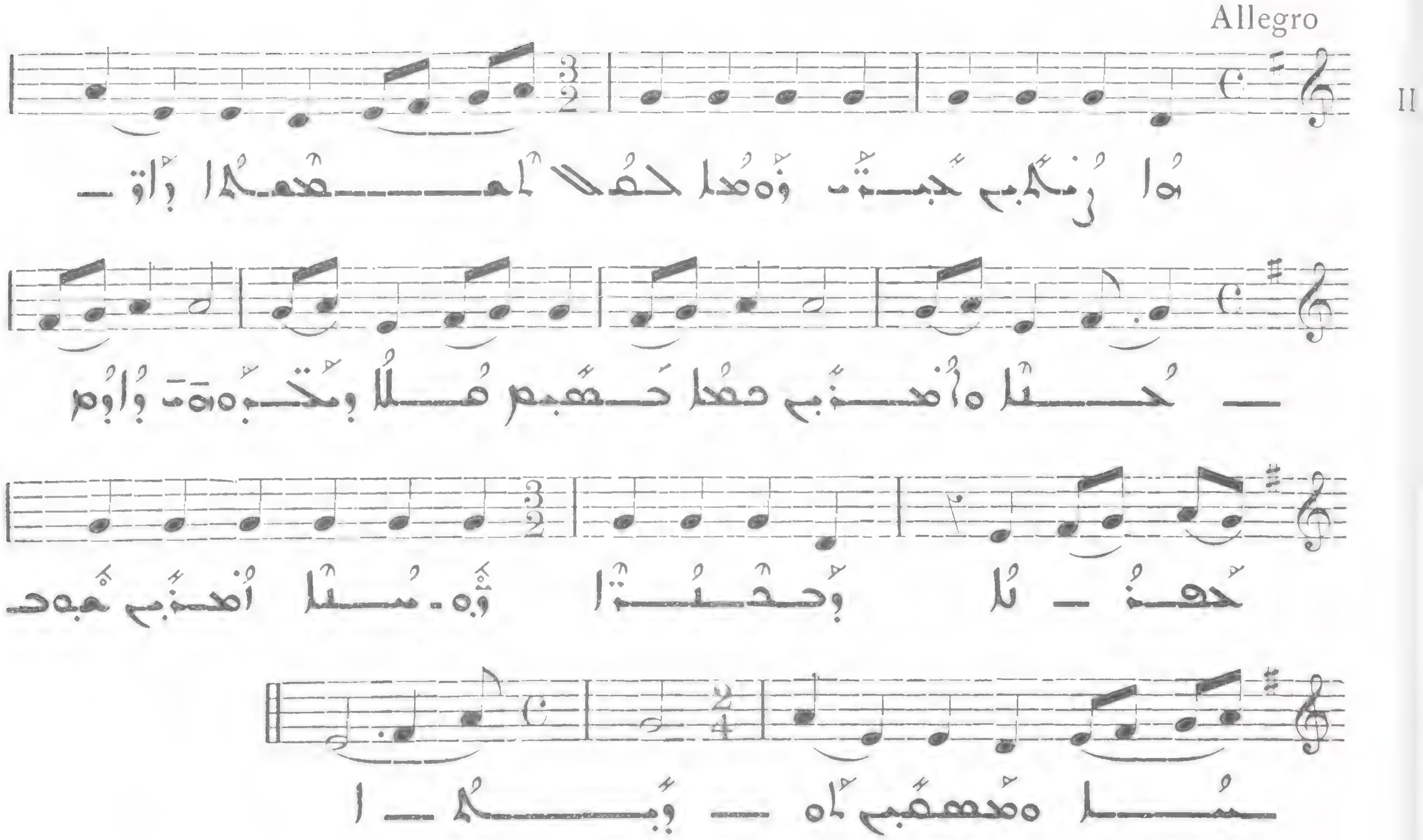
403



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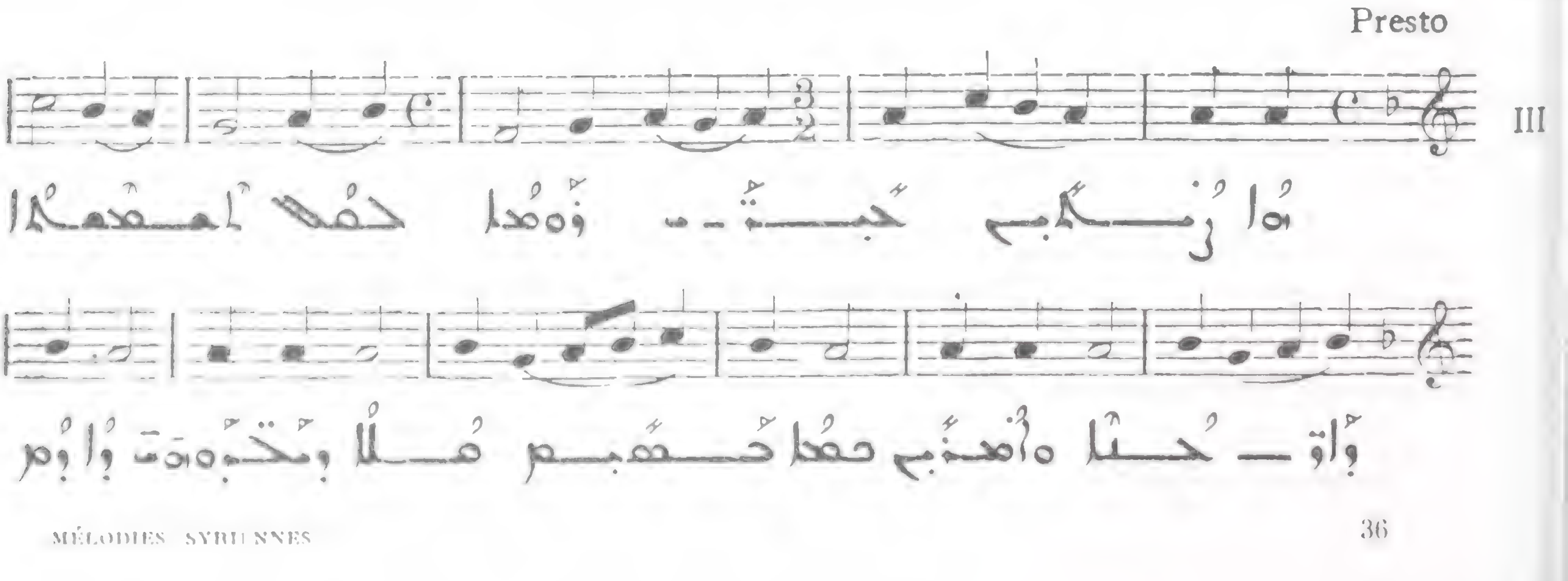
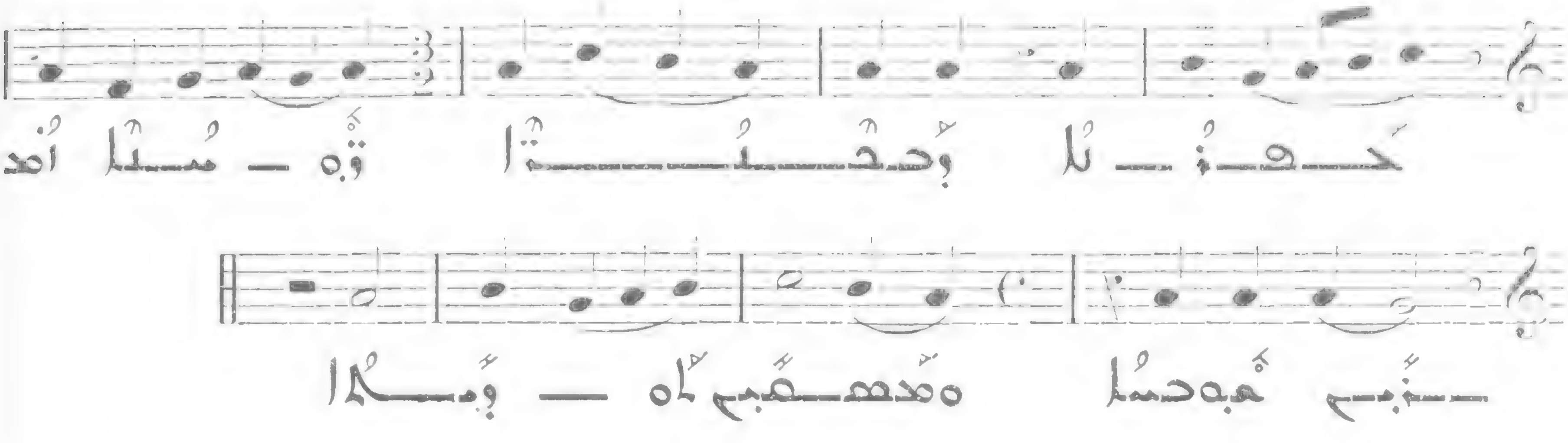
404

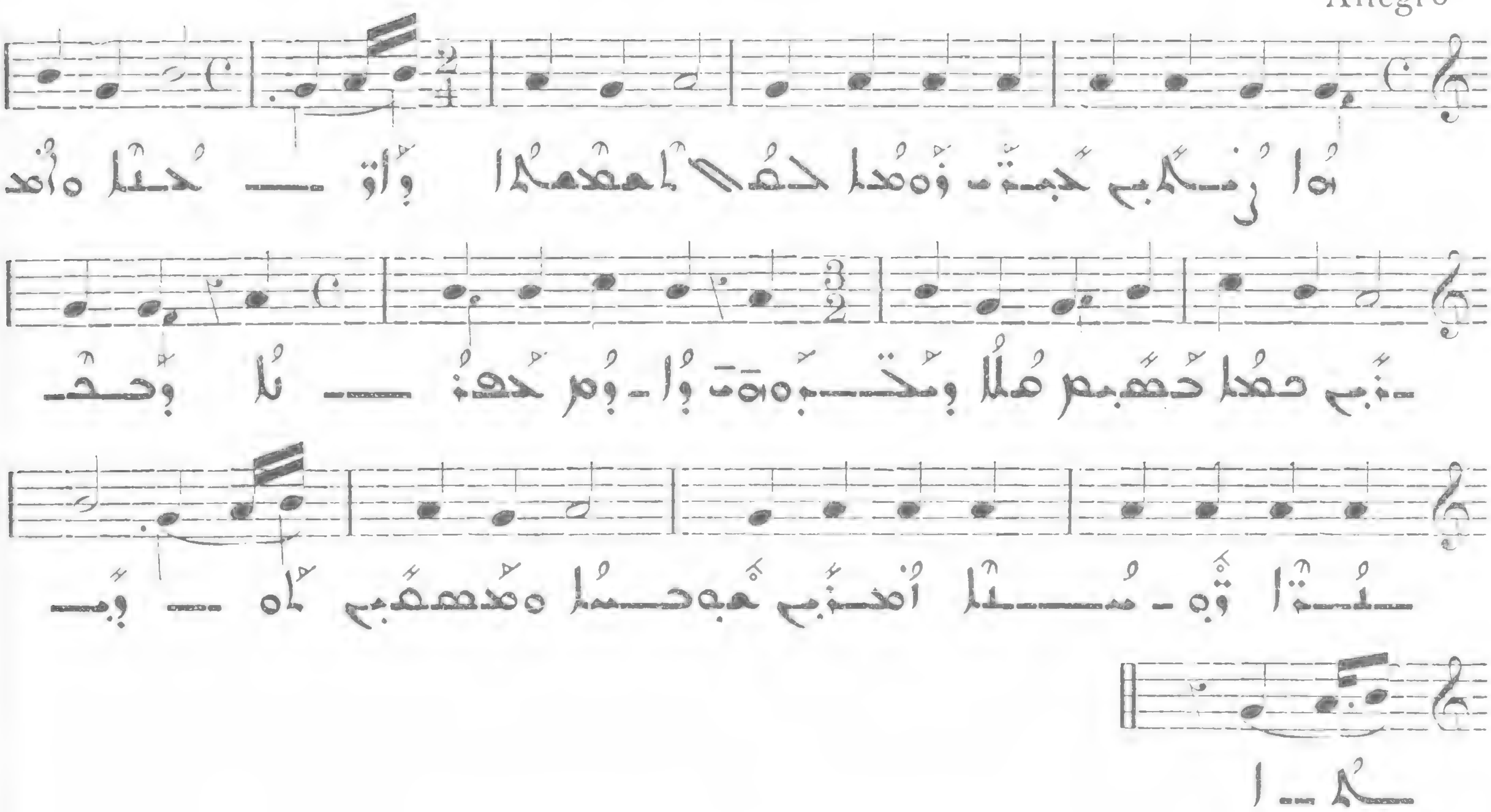




405

Allegro

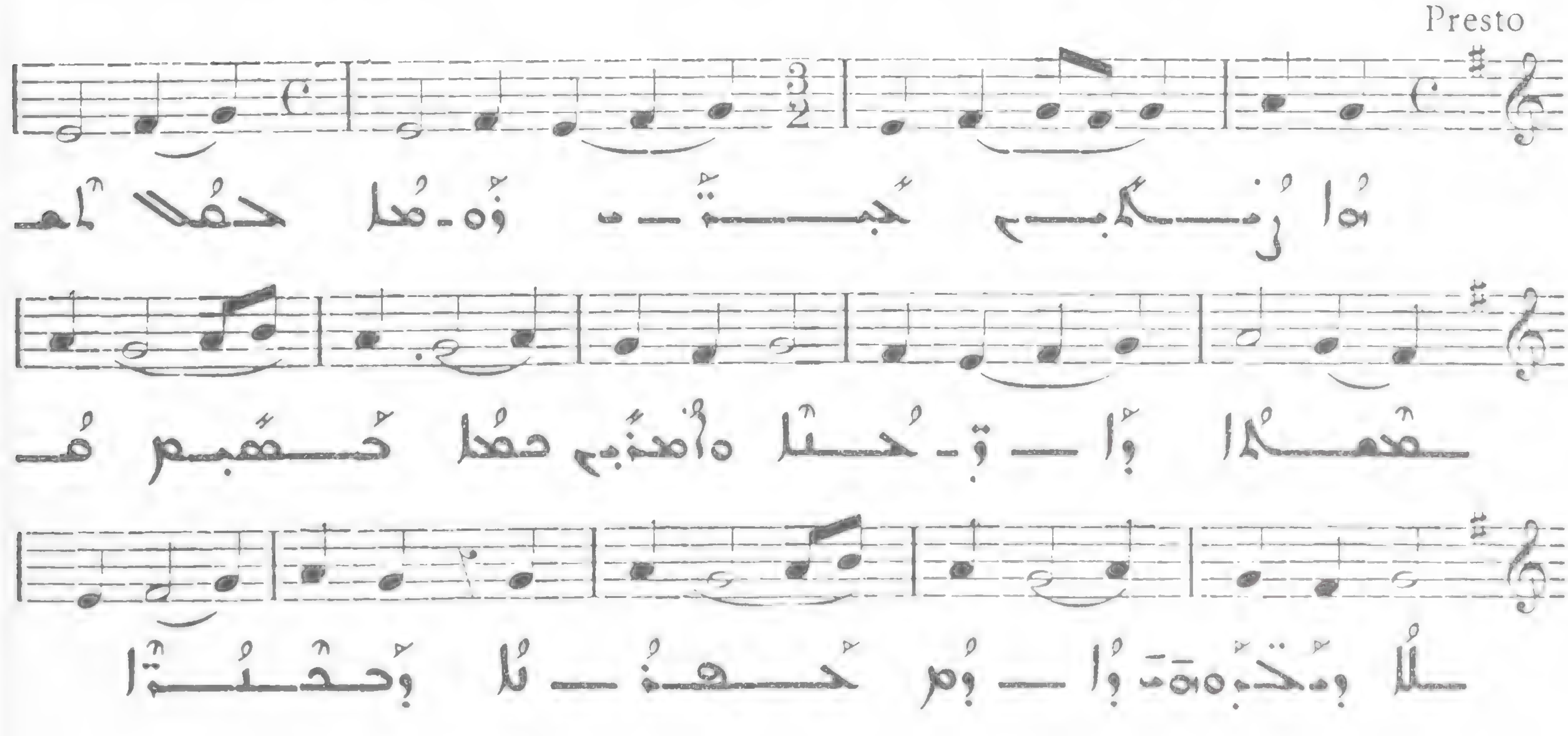
IV

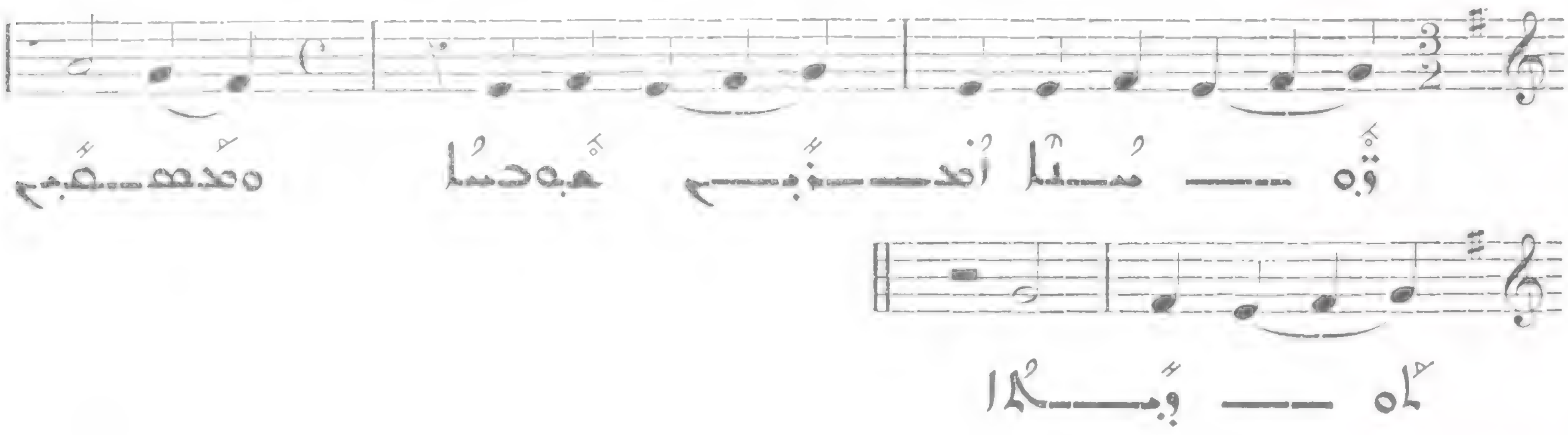


406

Presto

V

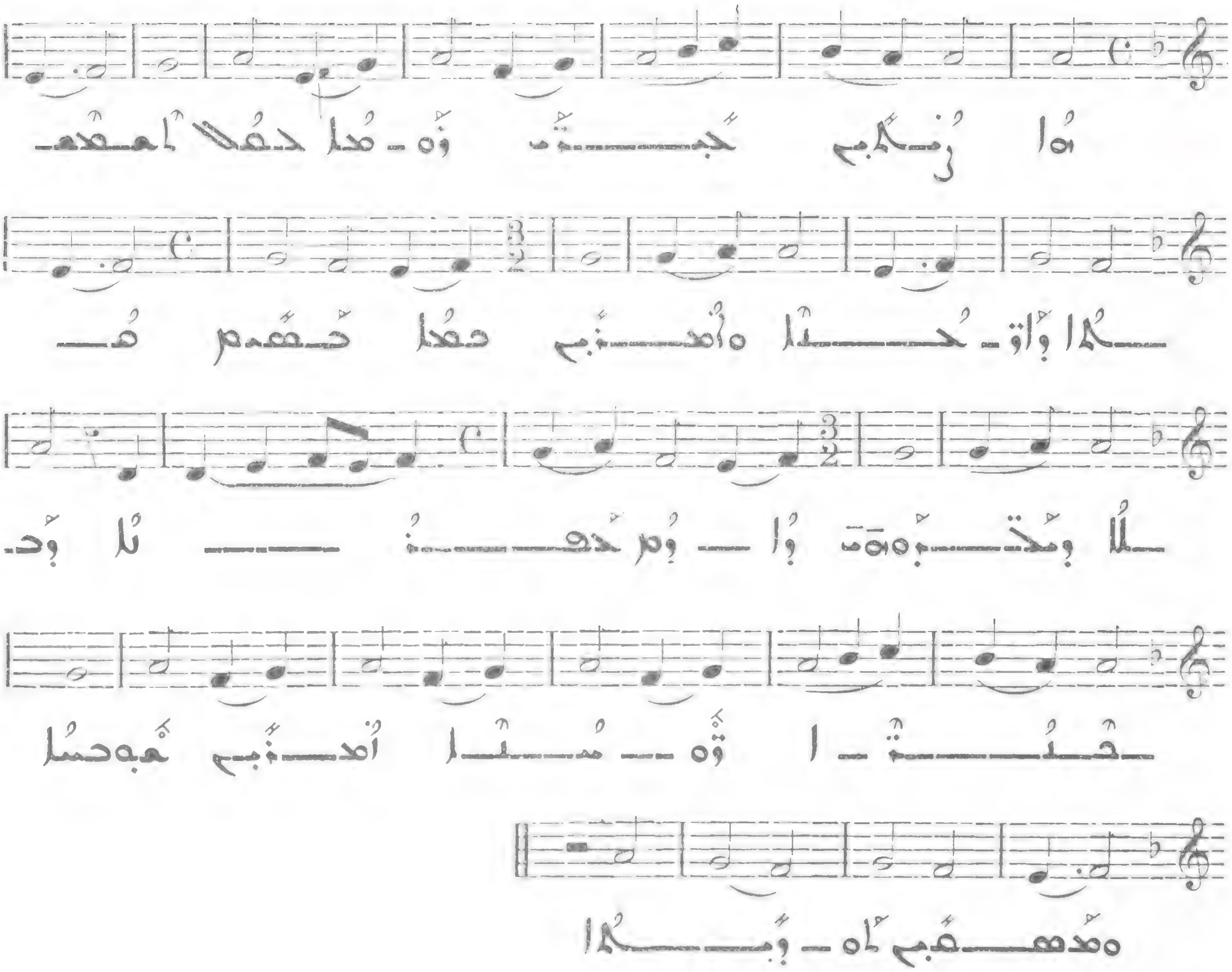




ܗ 40

Presto

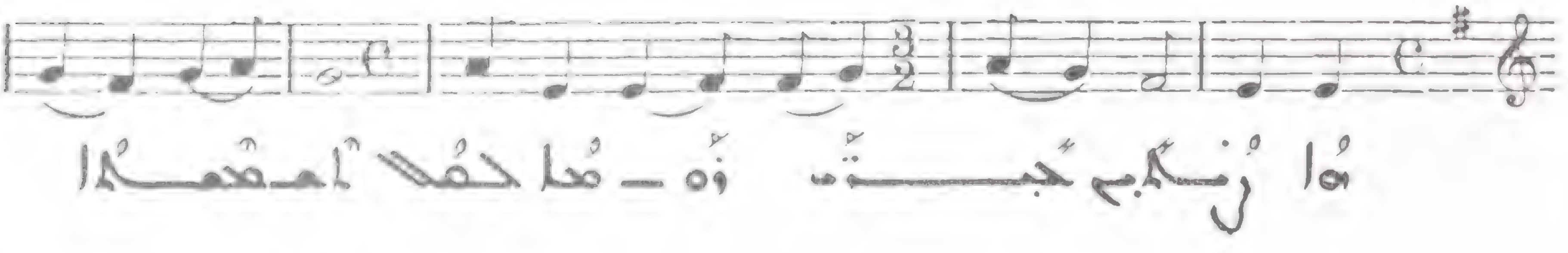
VI

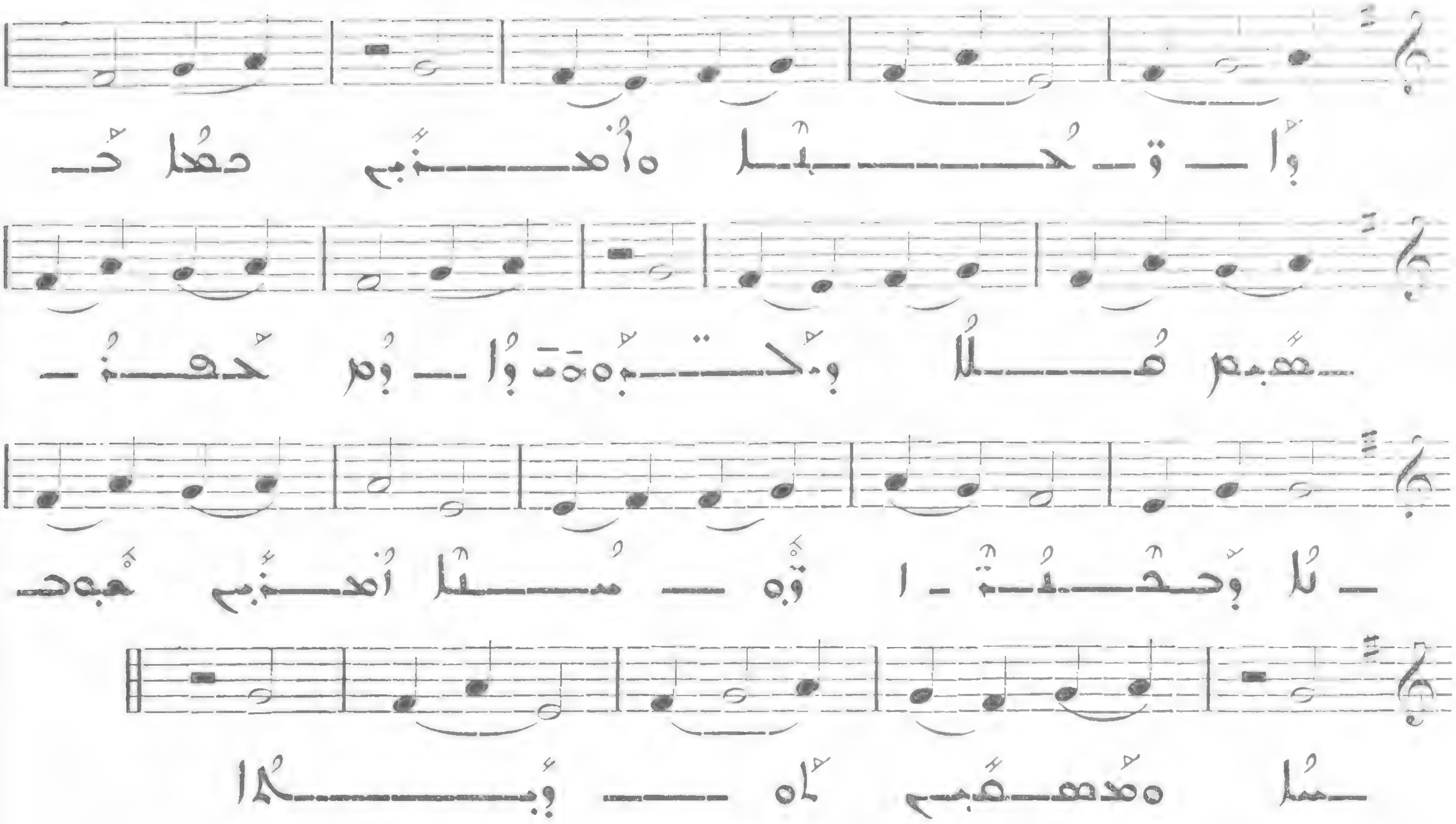


ܘ 40

Presto

VII

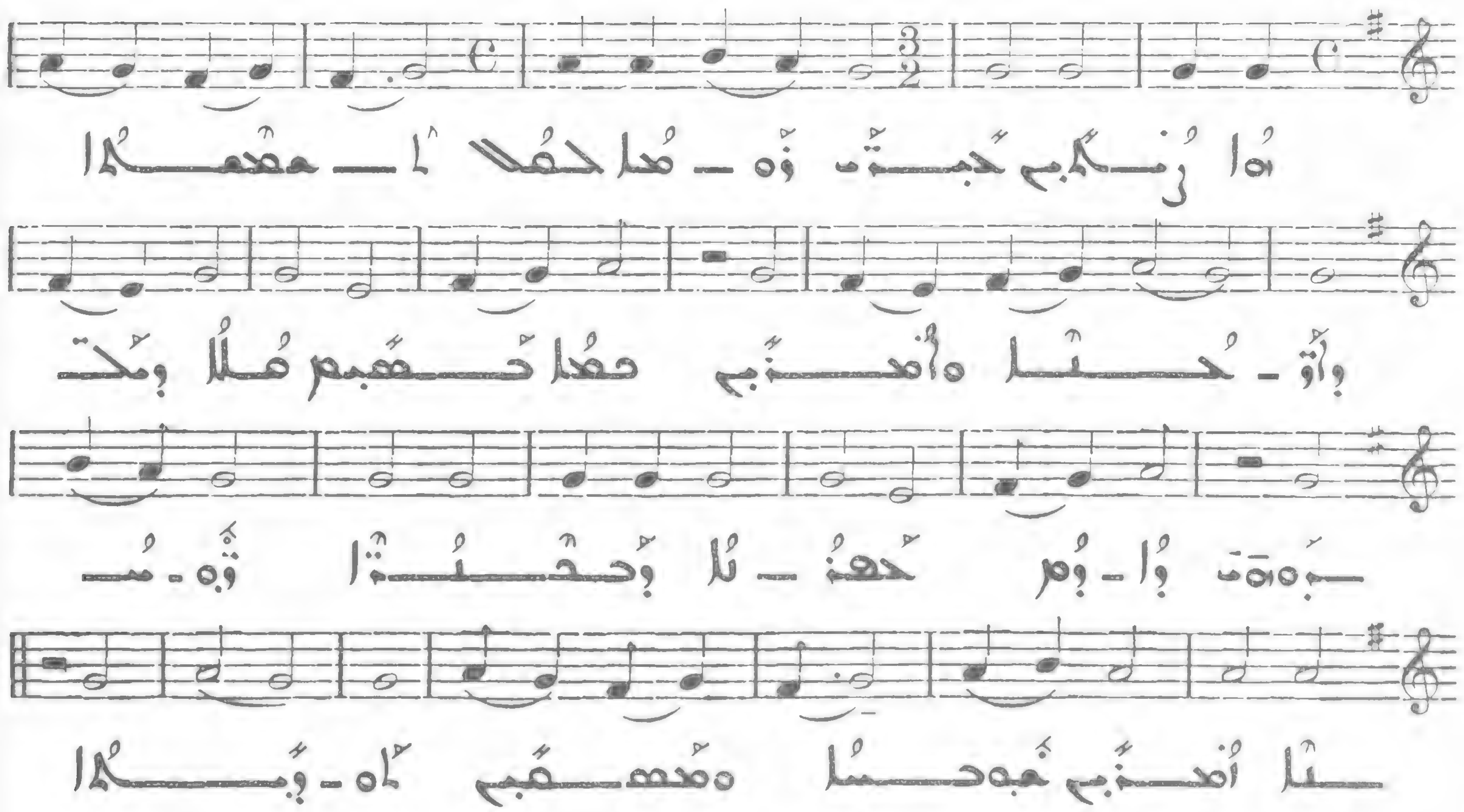




409

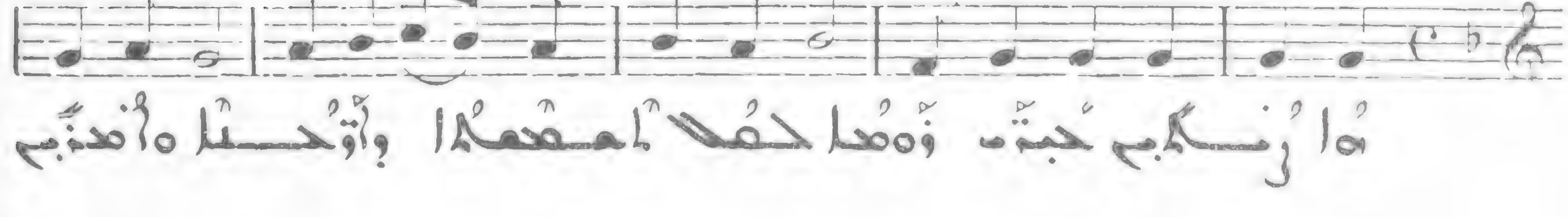
Prest

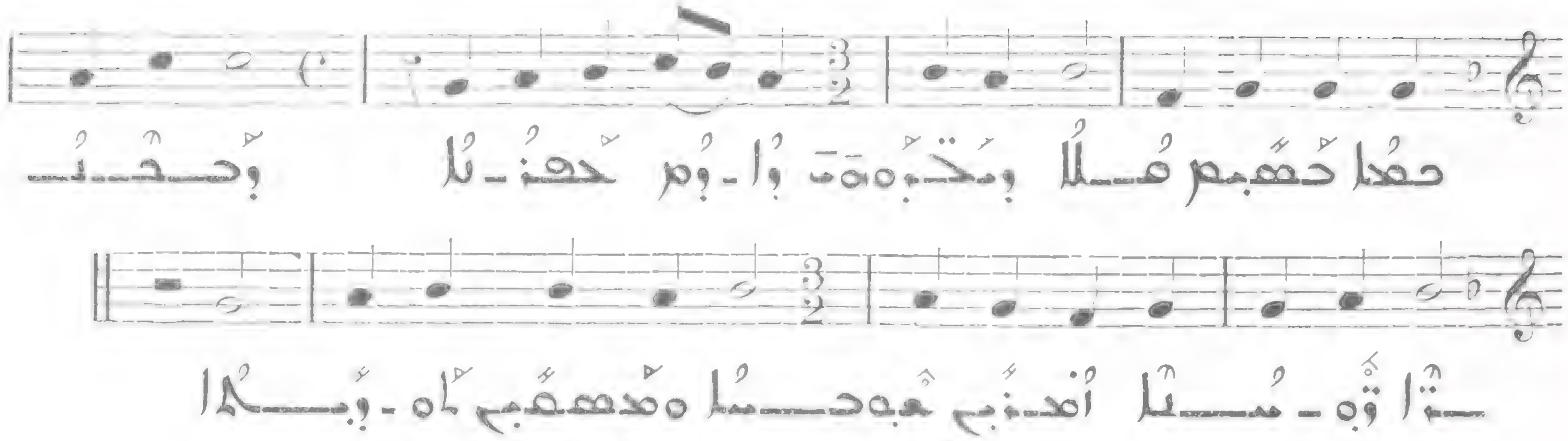
VIII



410

Presto



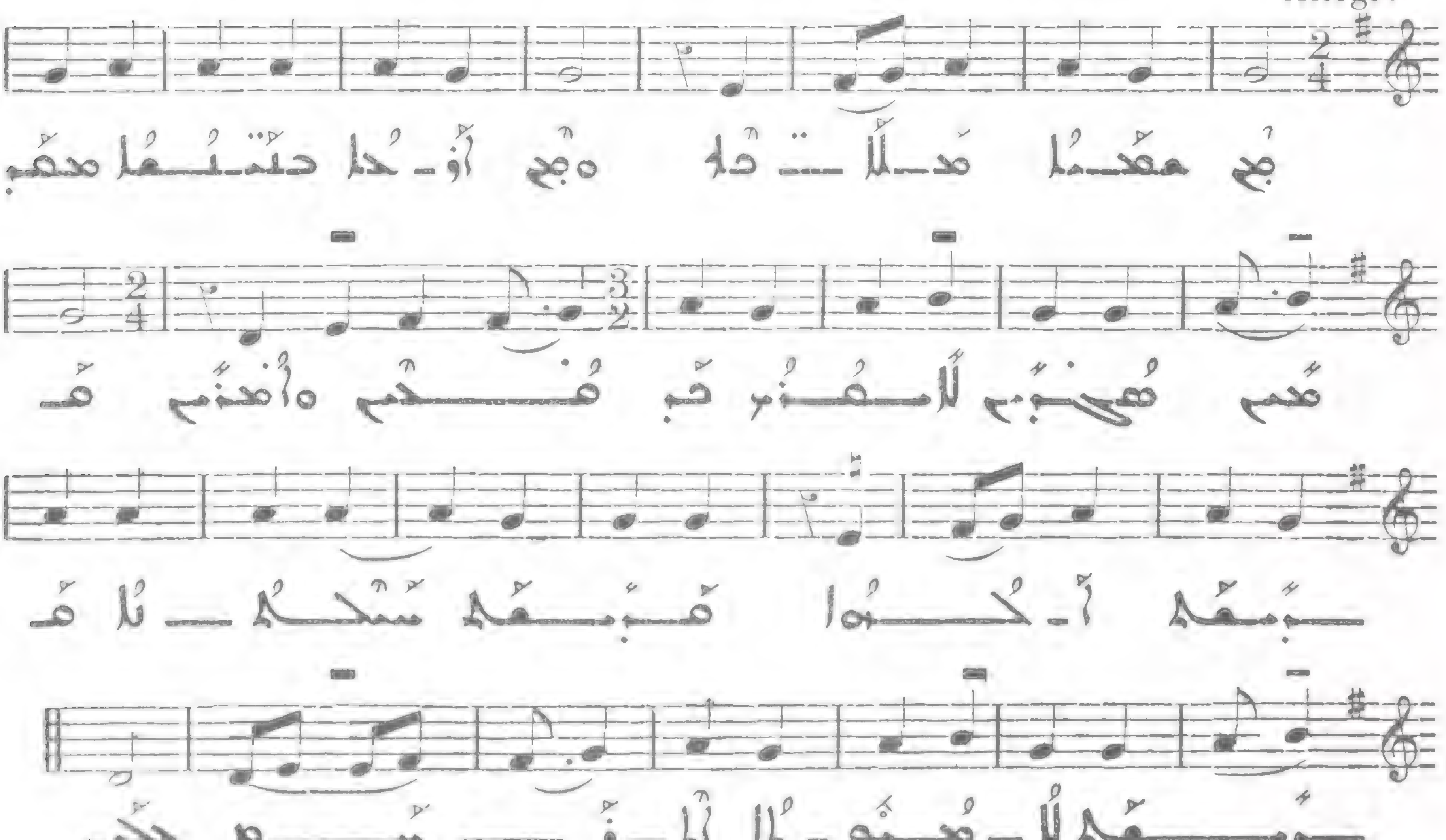


411 ܩܠܐ ܕܩܘܕܫܐ ܐܦܝܣܩܘܦܘܬܐ

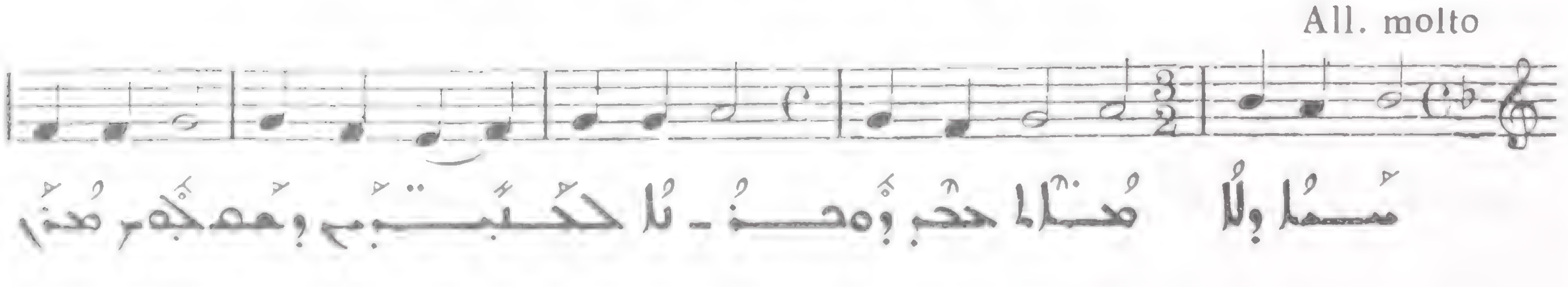
(ܒܩܠܐ ܐܝܟ ܡܢ ܐܚܐ ܥܕܐ ܕܢܝܚ ܠܟ)

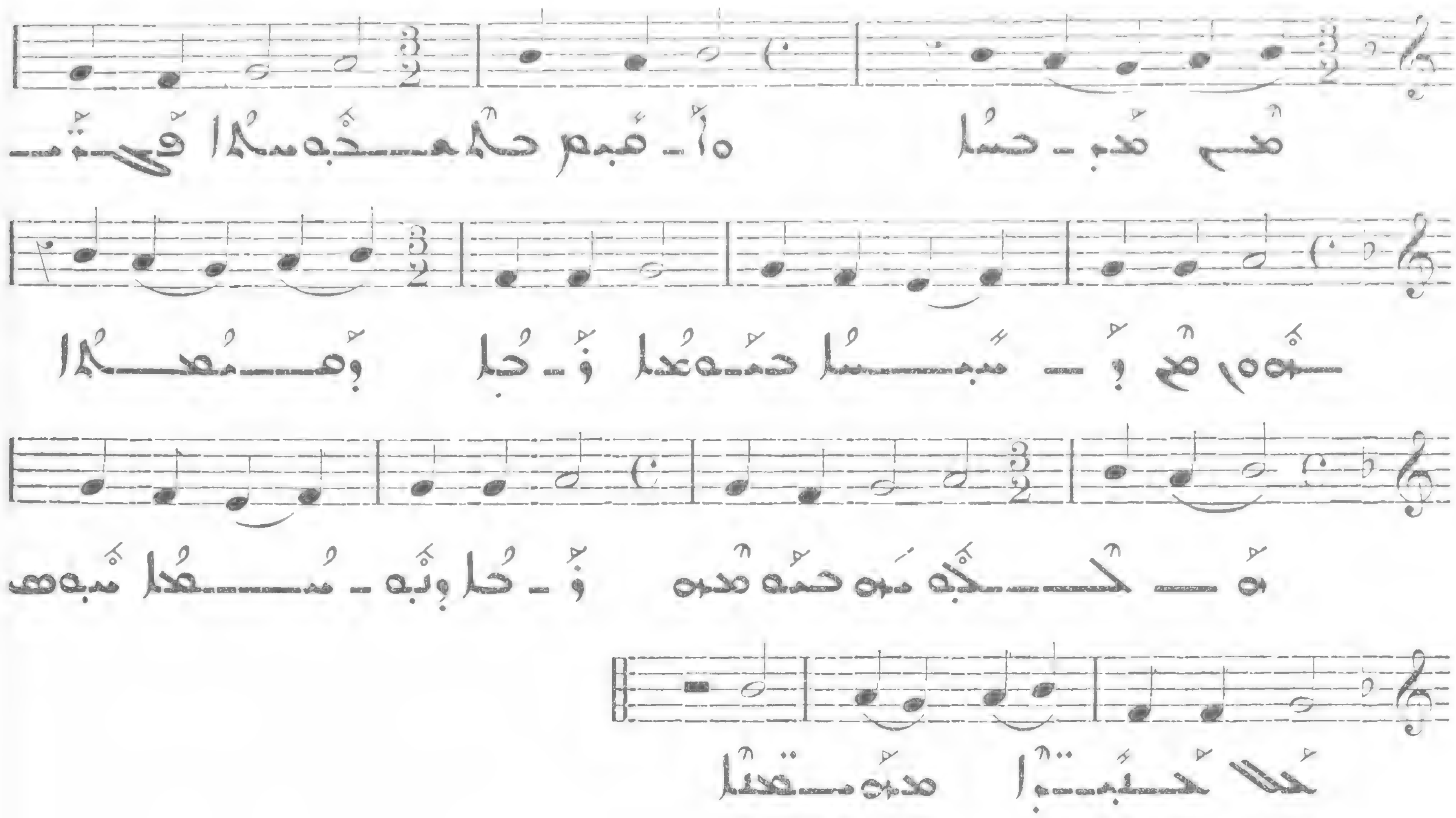
(Cf. Nº 384 - 394)

411 (bis) ܒܩܘܩܠܐ ܕܩܘܕܫܐ ܐܦܝܣܩܘܦܘܬܐ ܕܪܒܝܬܐ ܡܘܪܒܐ



412 ܩܠܐ ܕܩܘܕܫܐ ܘܗܘ ܦܪܝܫܐ : ܐ





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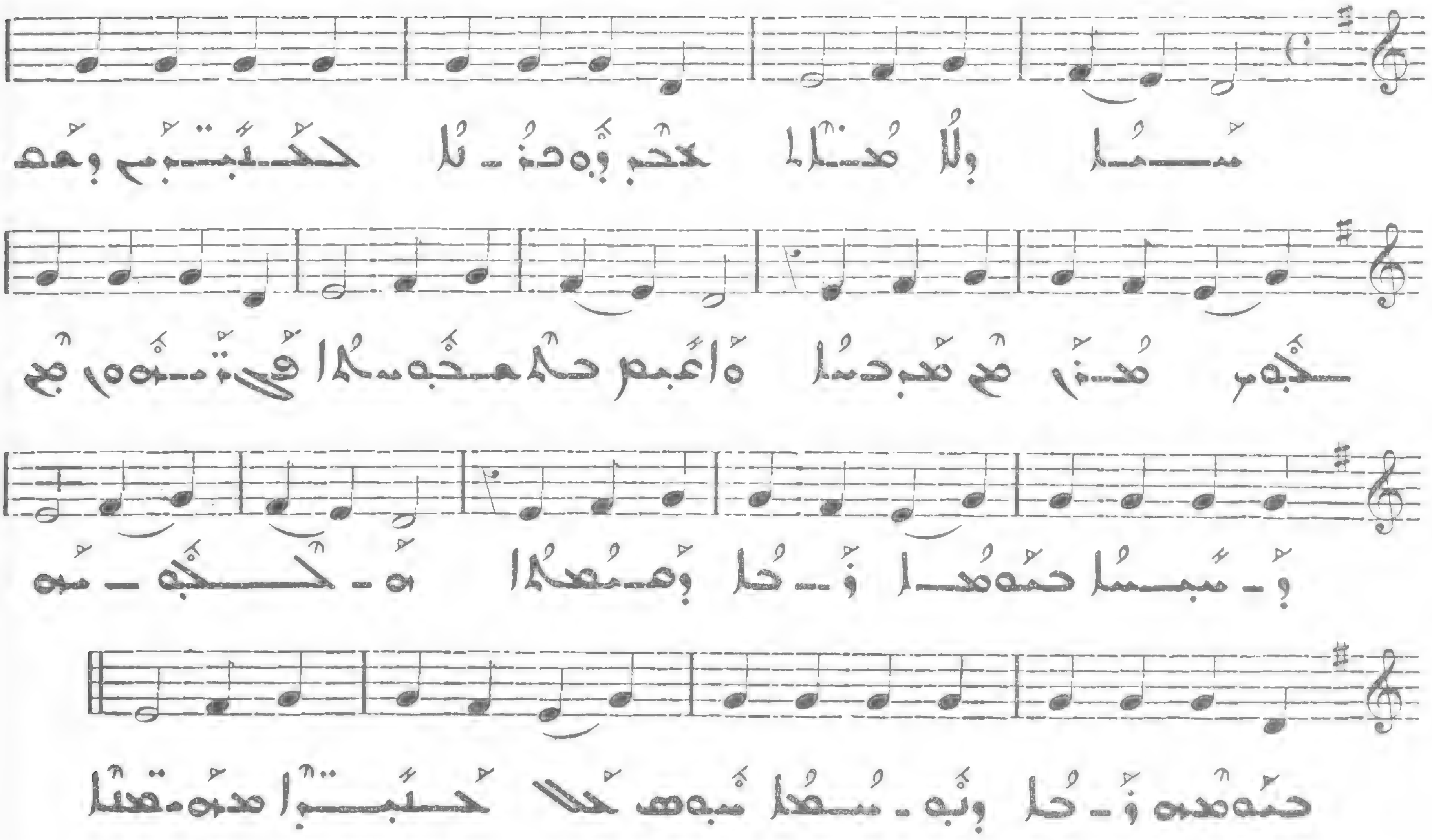
413

Presto

II



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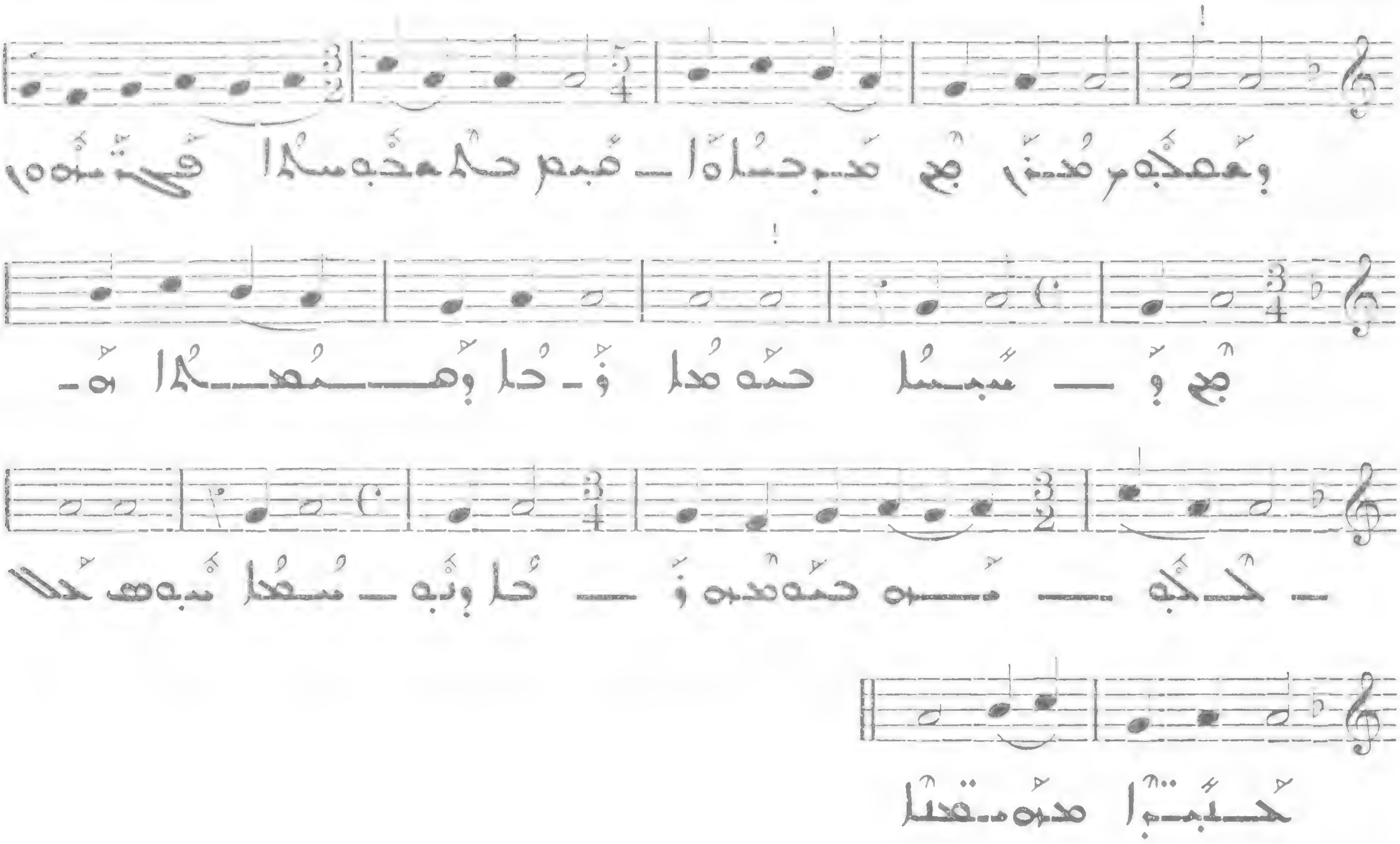
414

Presto

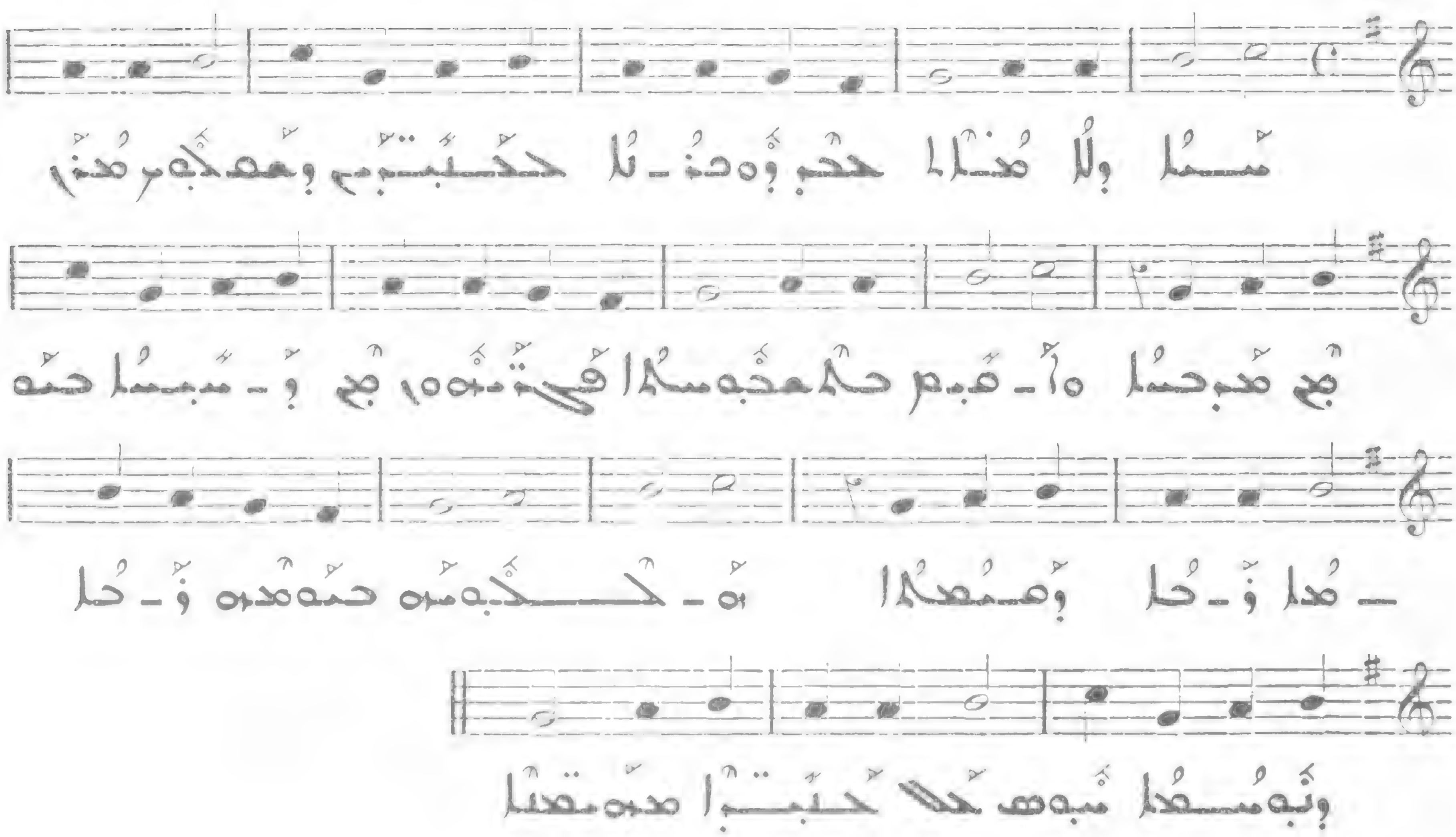
III



ܘ 415

Presto

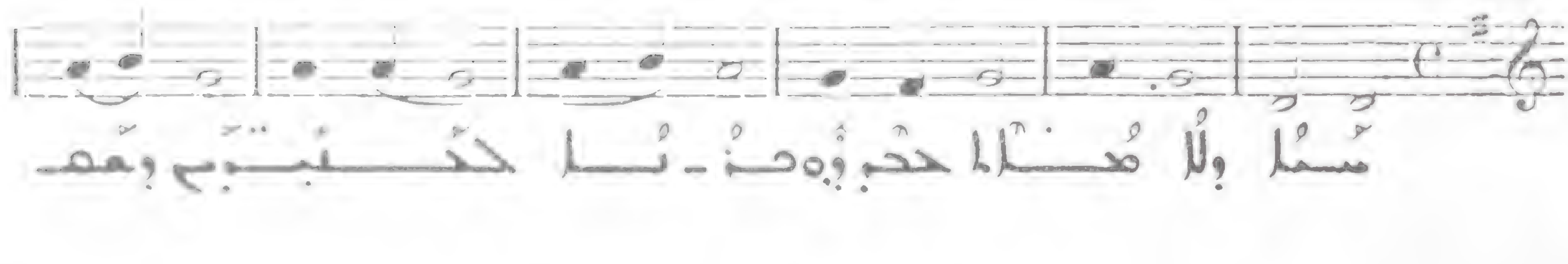
IV

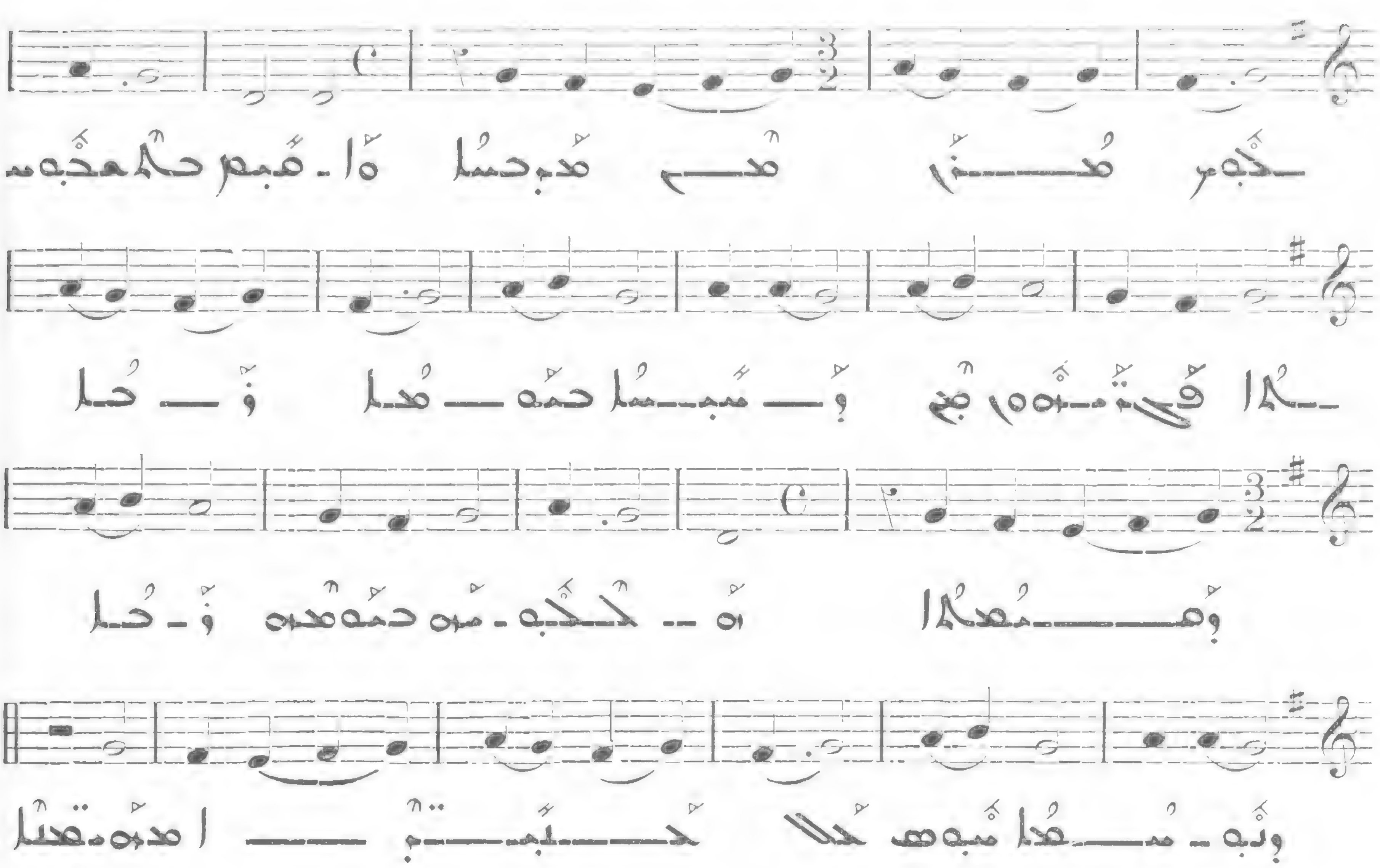


ܗ 416

Presto

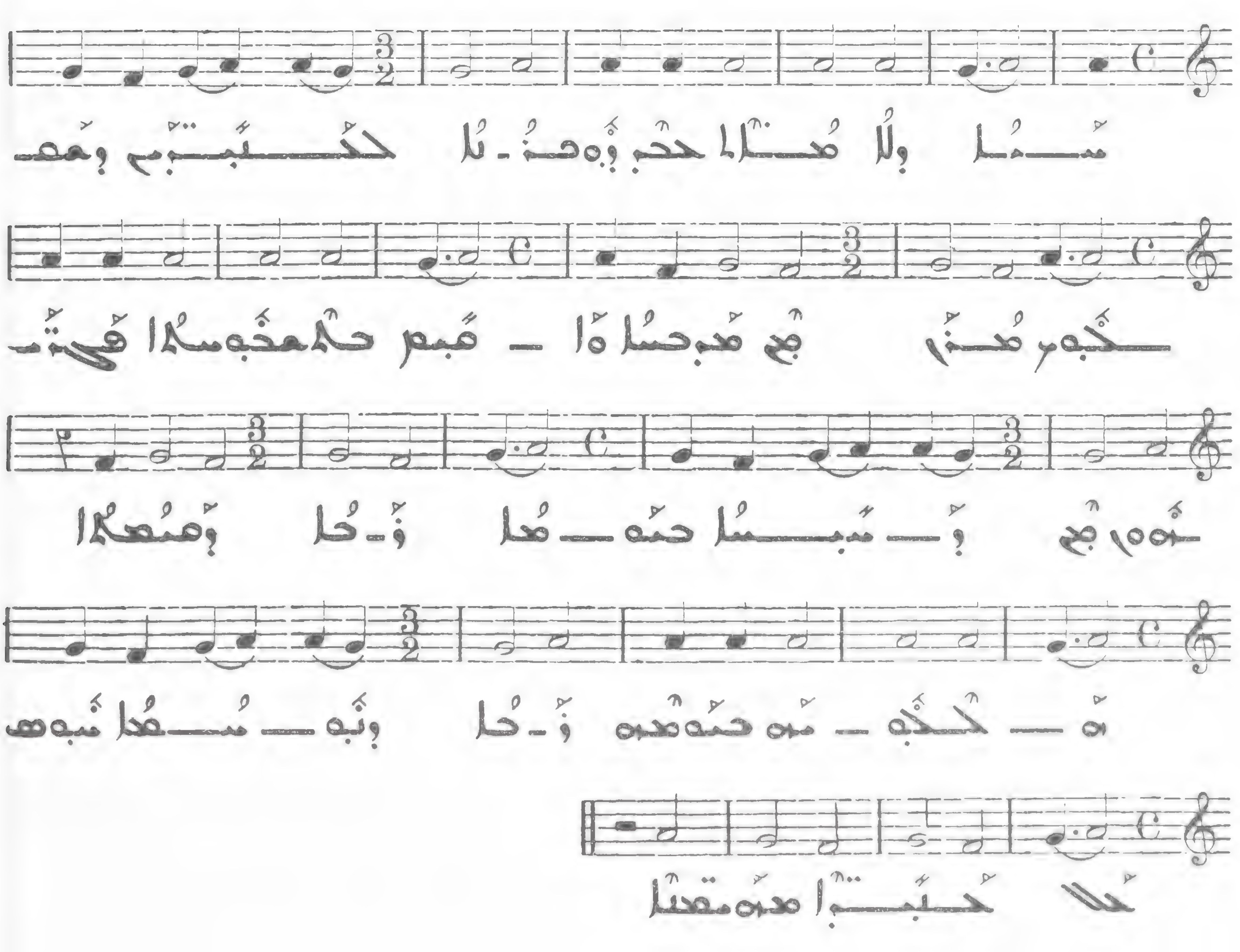
V





417

VI



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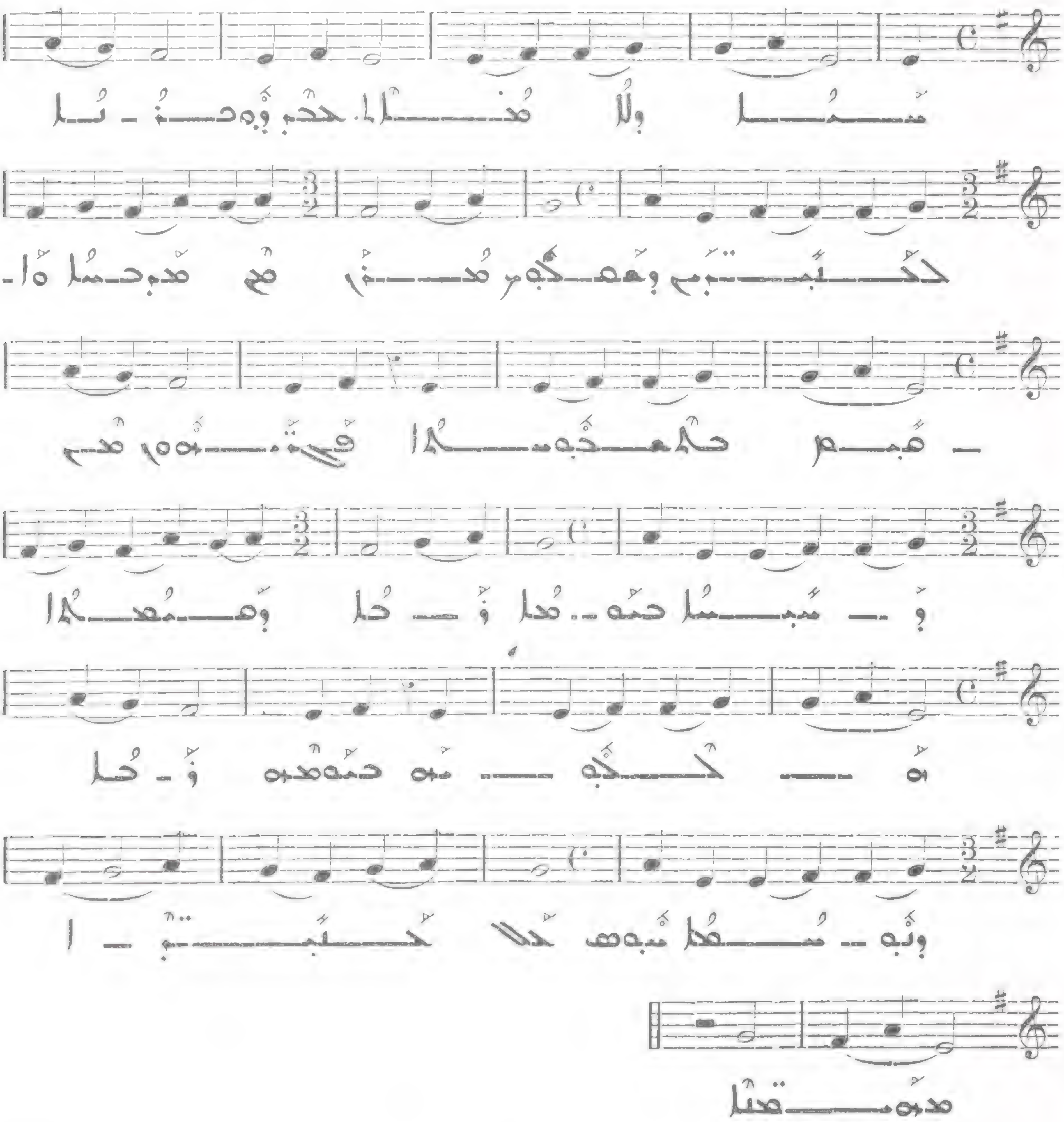
418

Presto

VII



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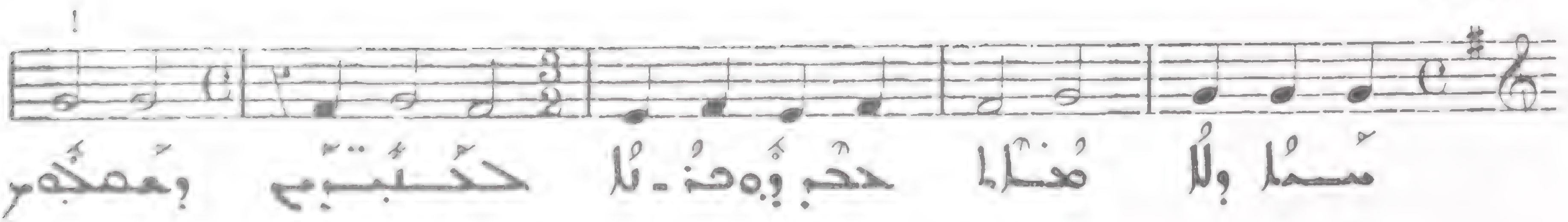
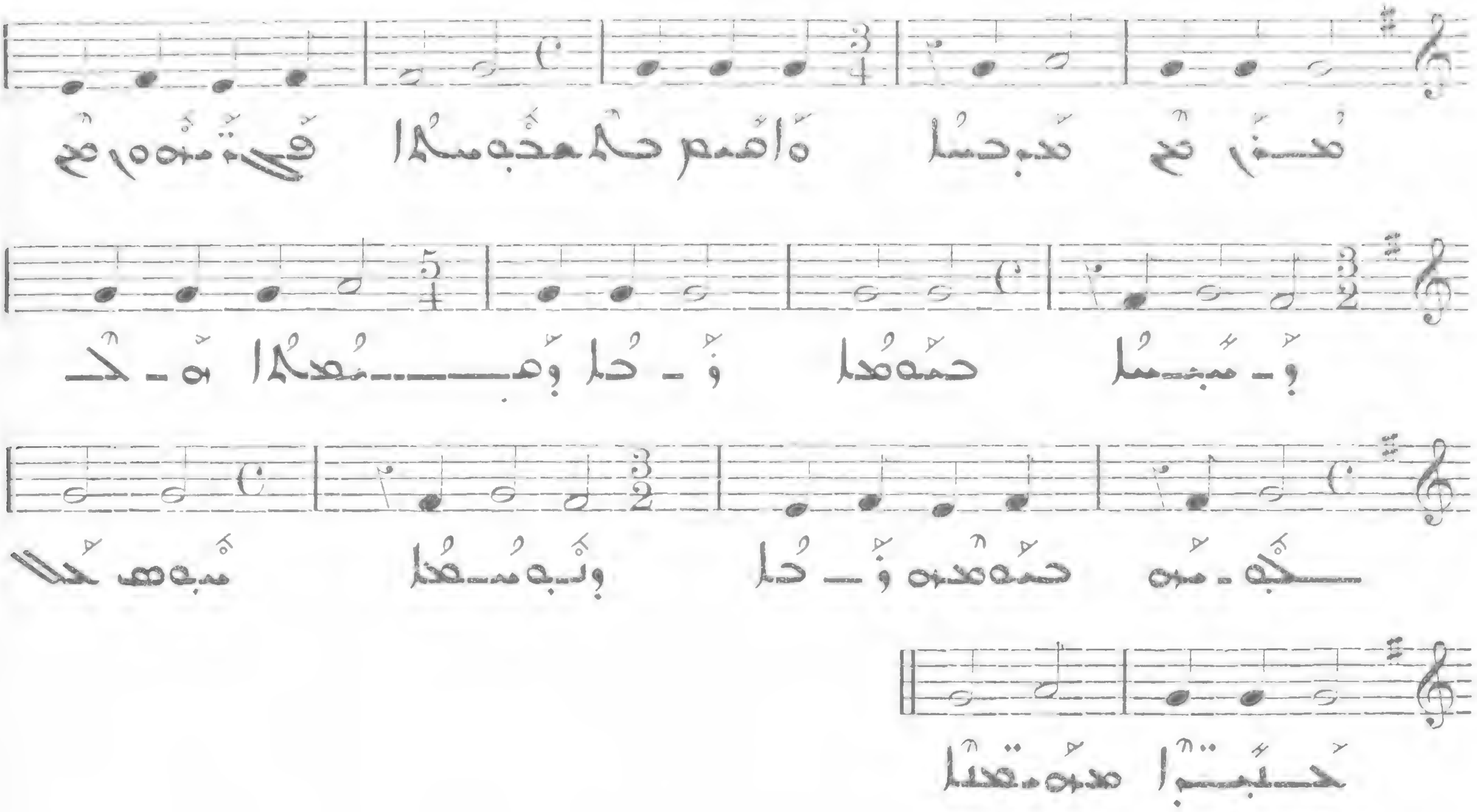
419

Presto

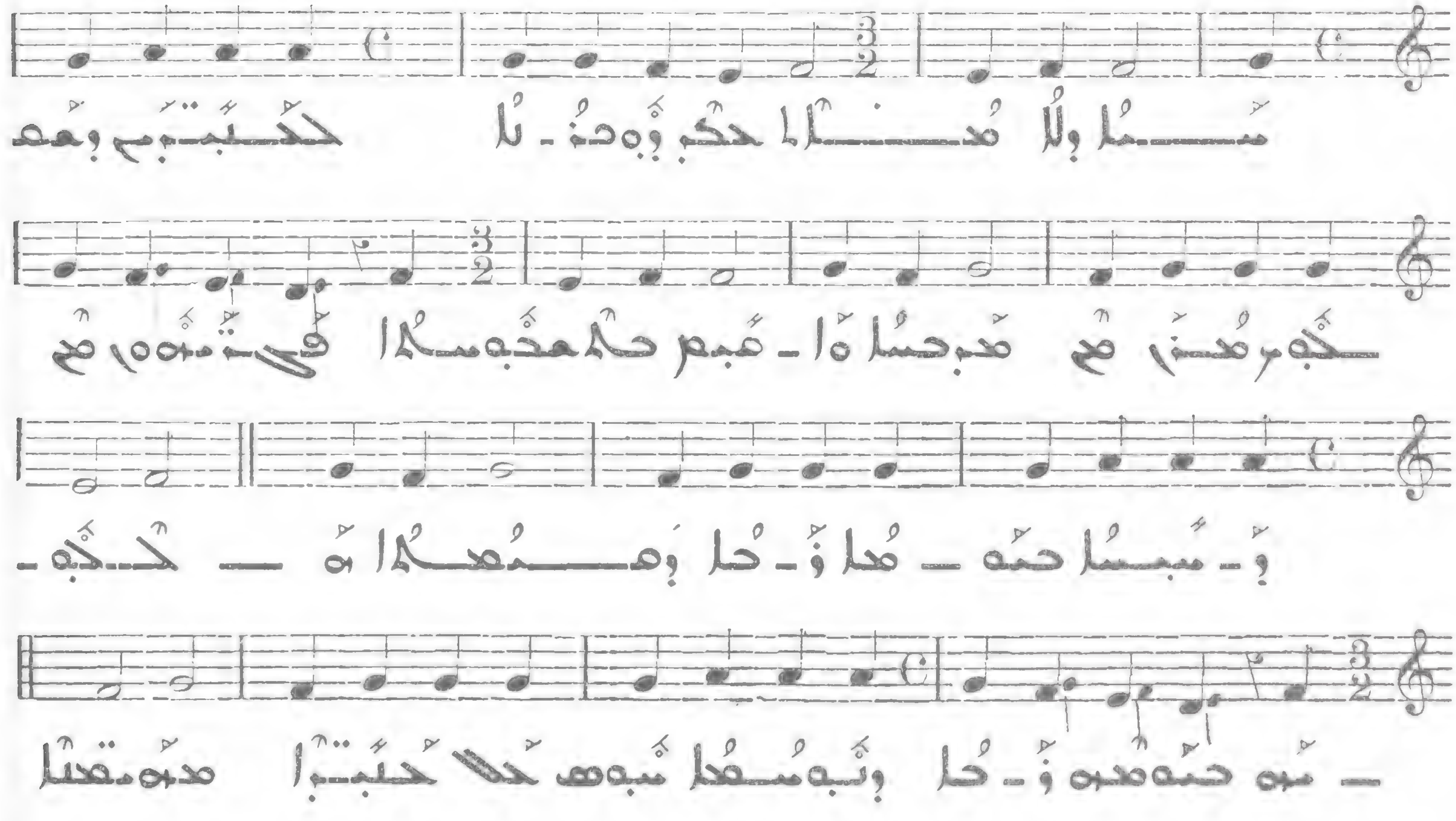
VIII





420

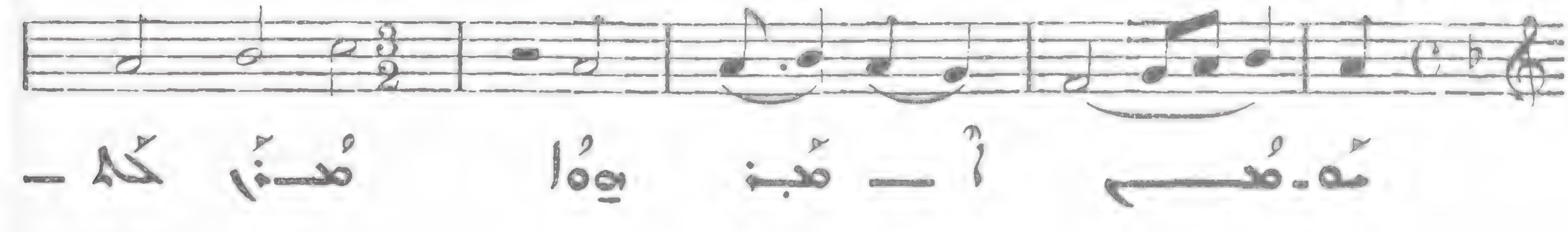
Presto

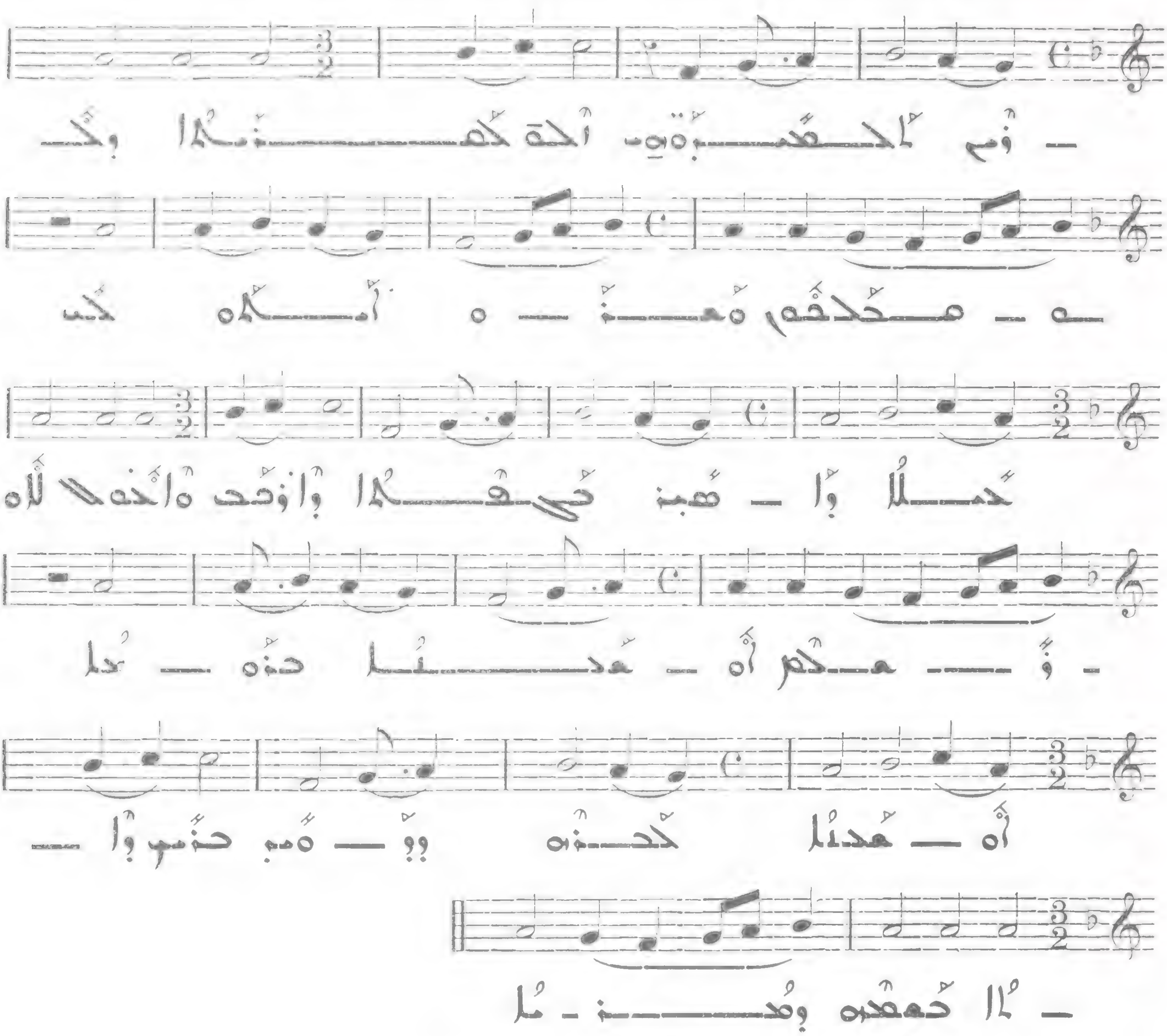


421

Presto

VI





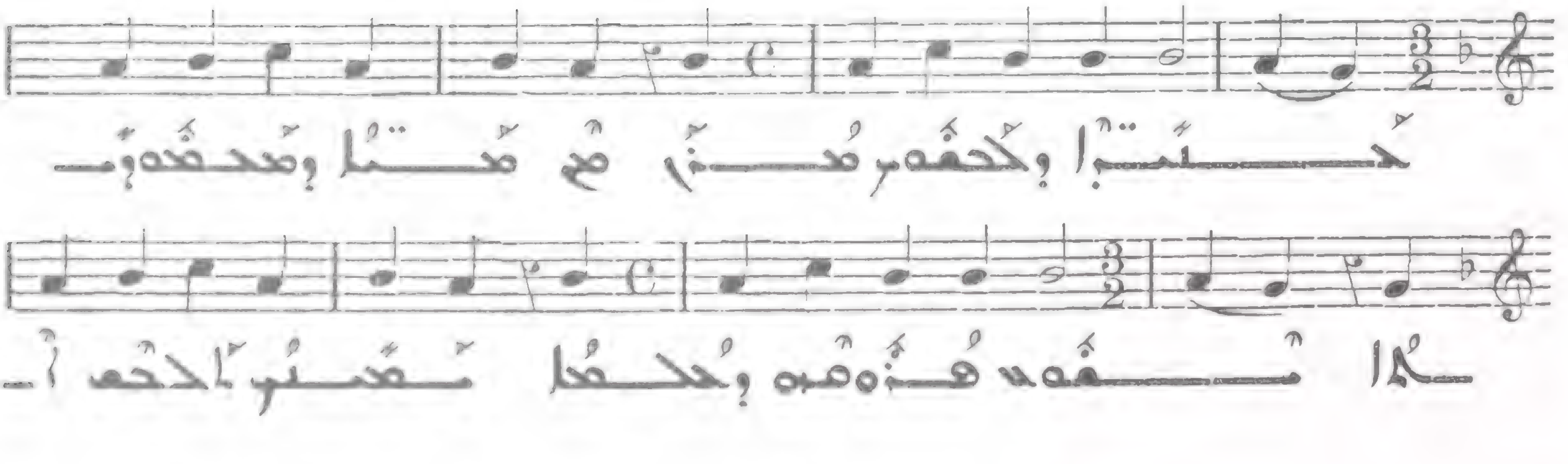
422

Cf. N° 203 - 211

423

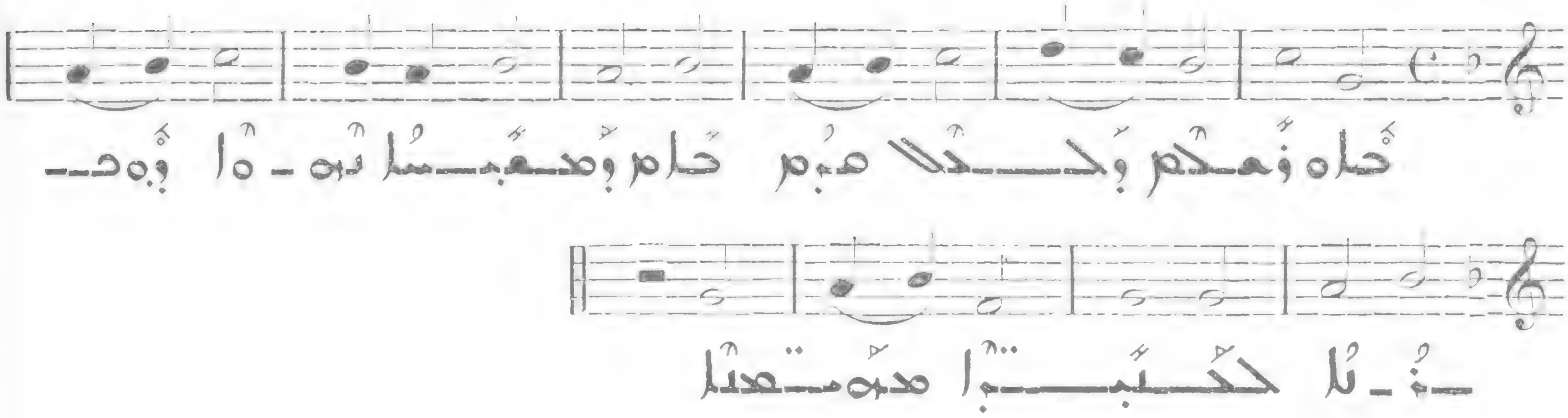
Presto

VIII



424

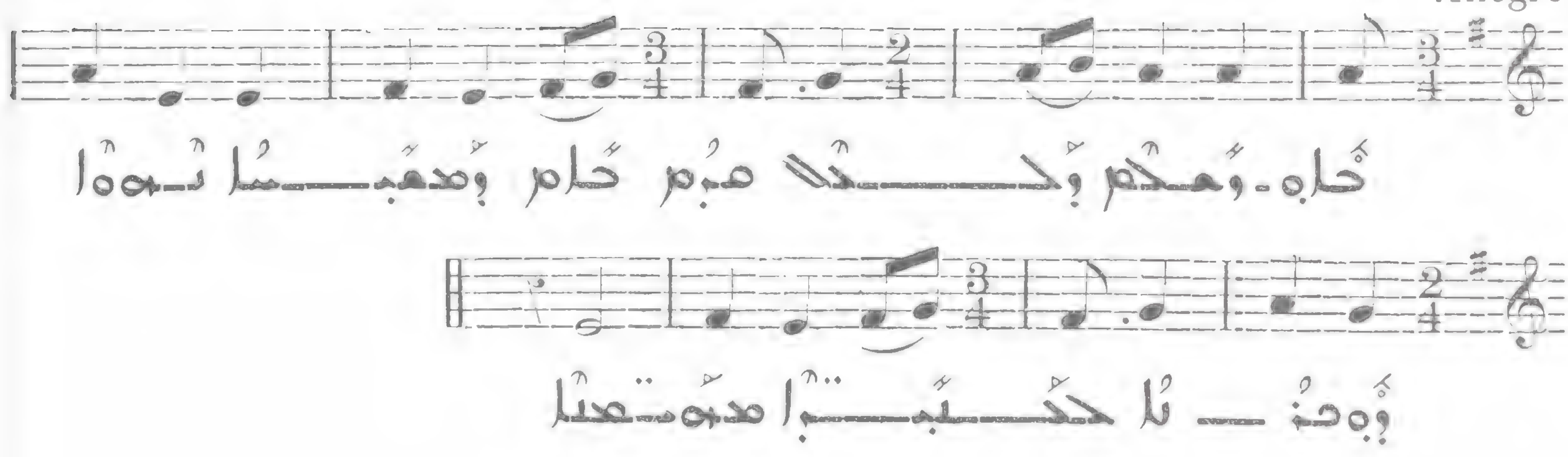
Presto



I

425

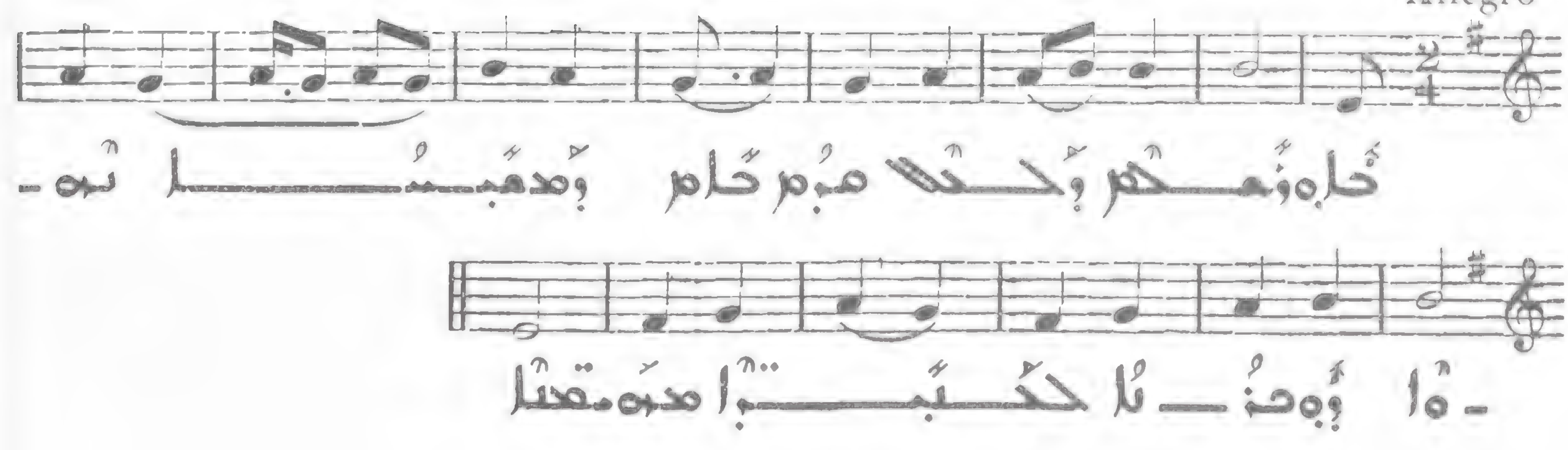
Allegro



II

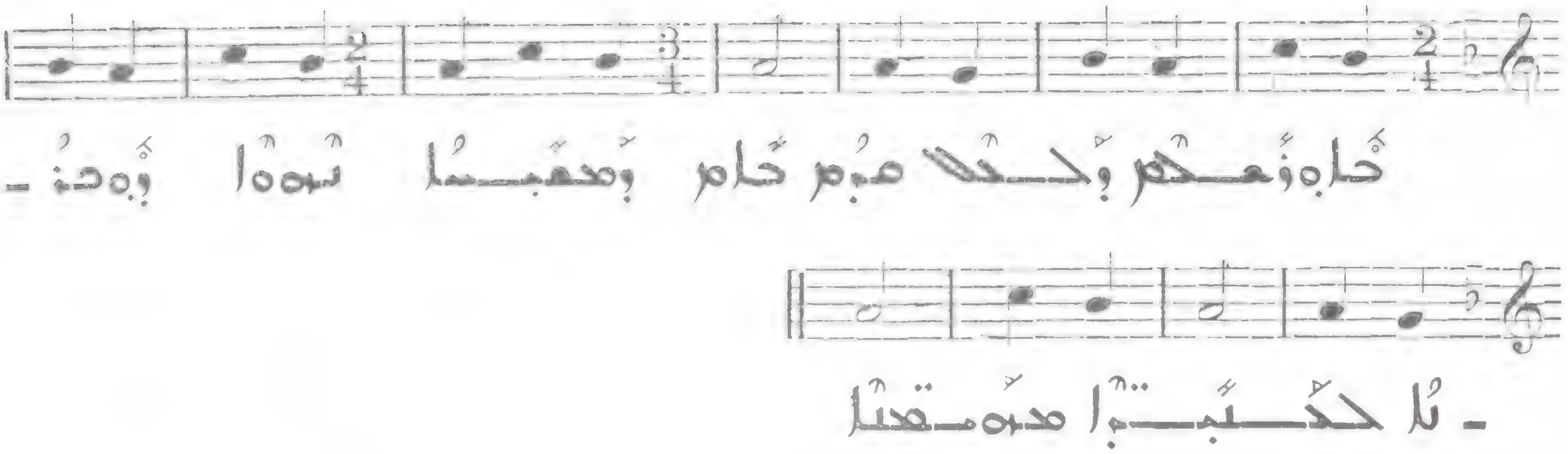
426

Allegro

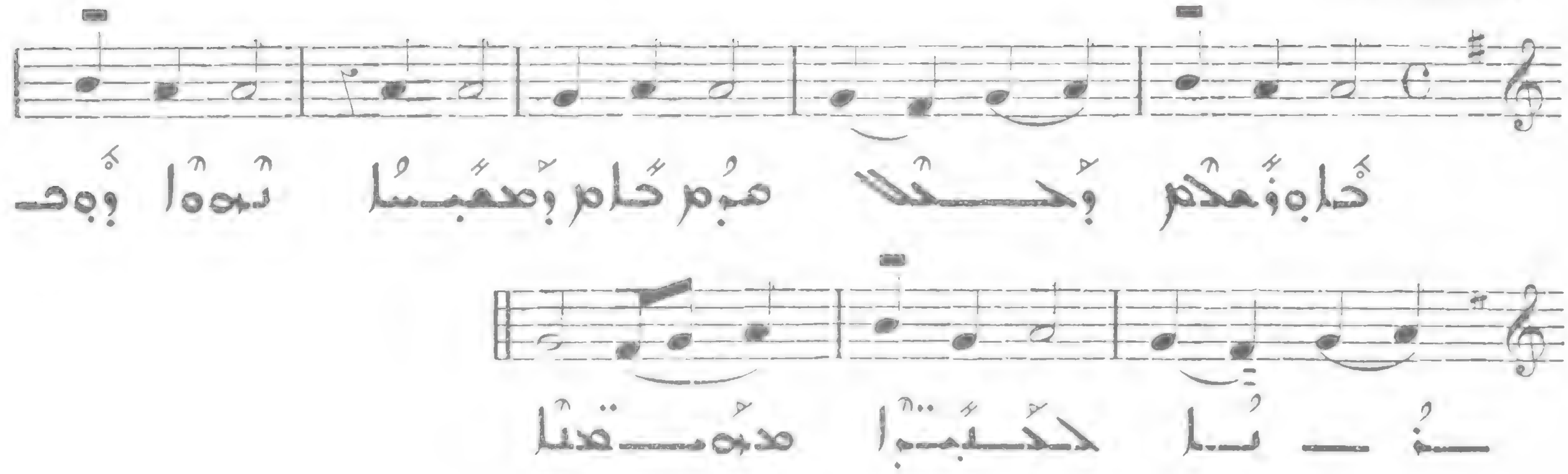


II

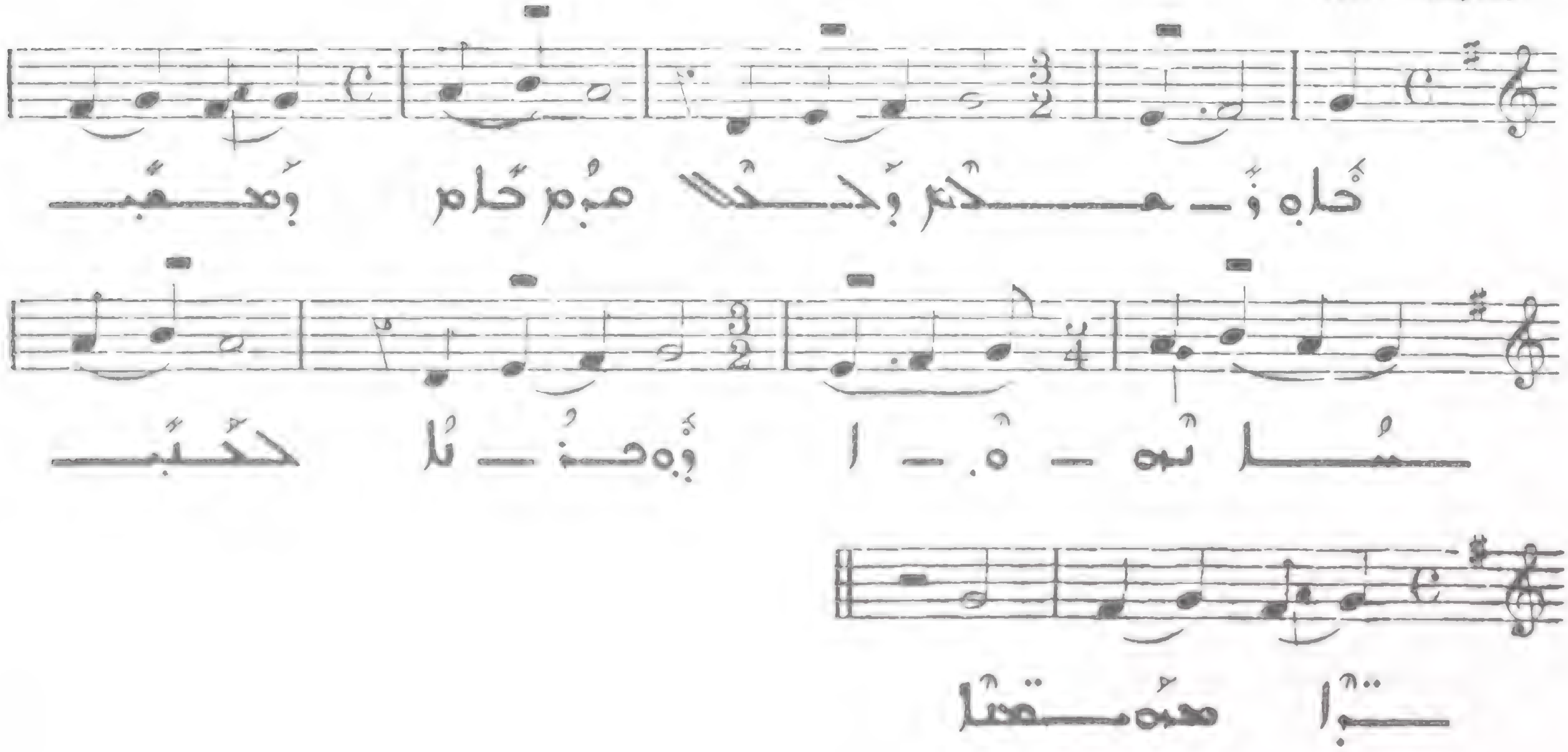
ܓ 427



ܕ 428

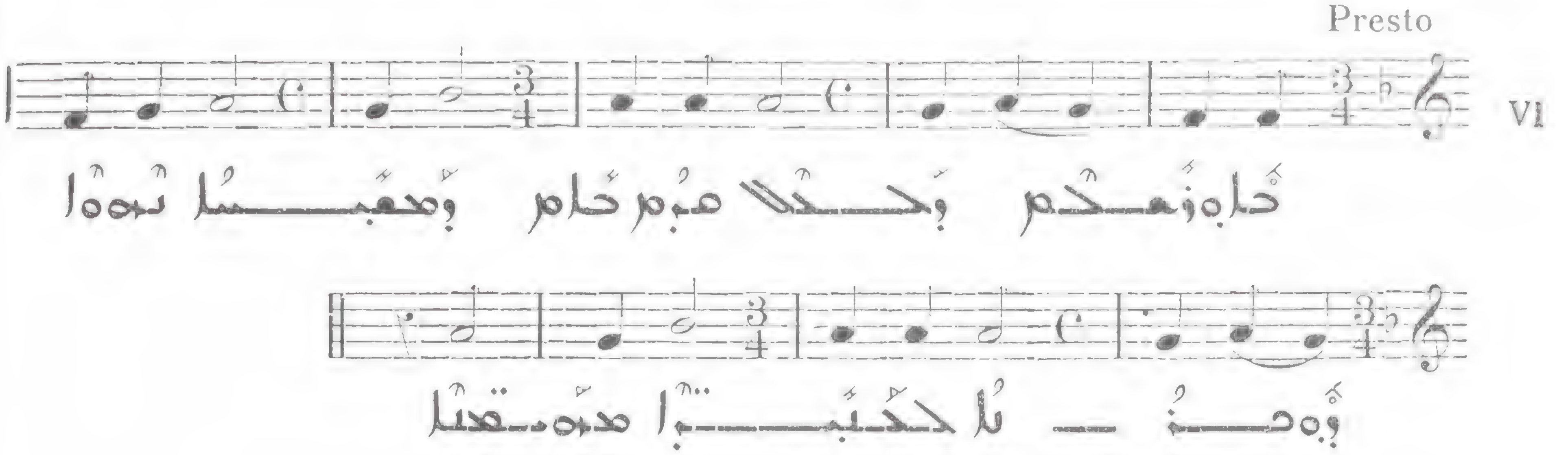


ܗ 429



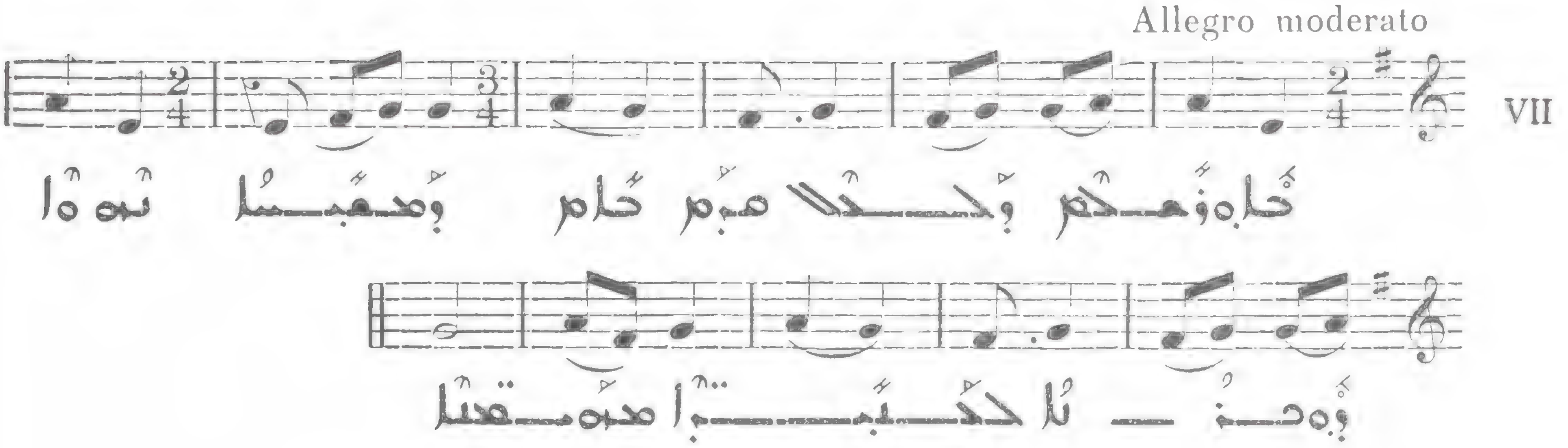
430

ܘ



431

ܙ



432

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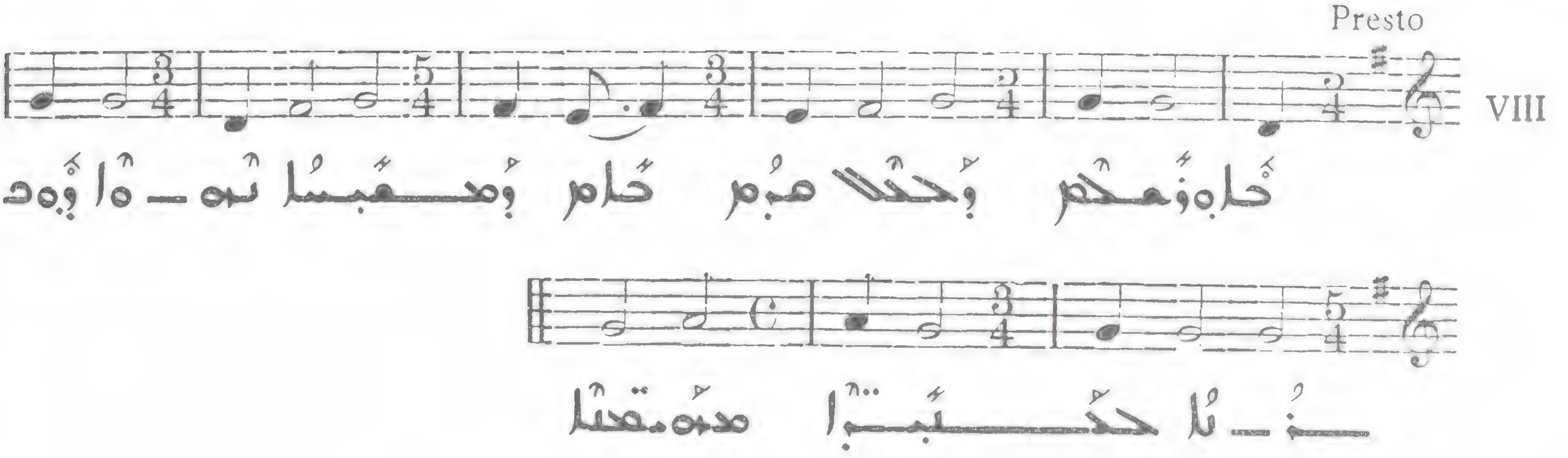
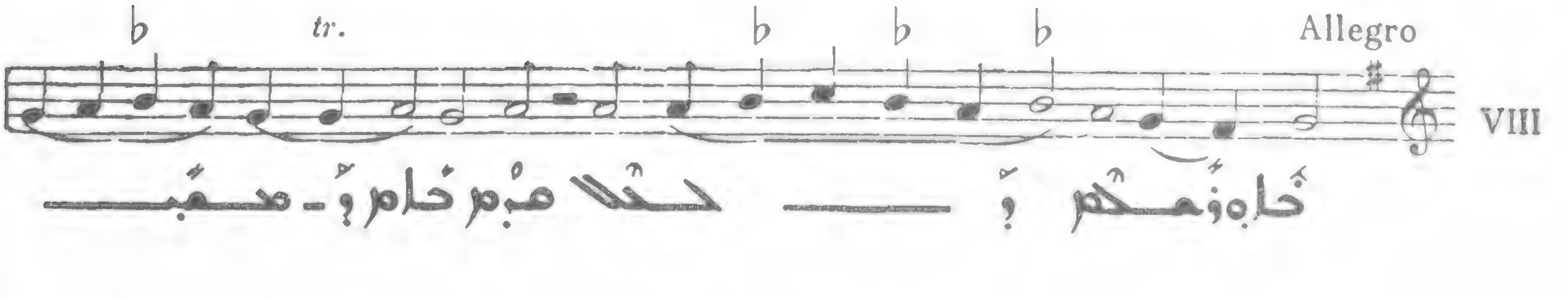
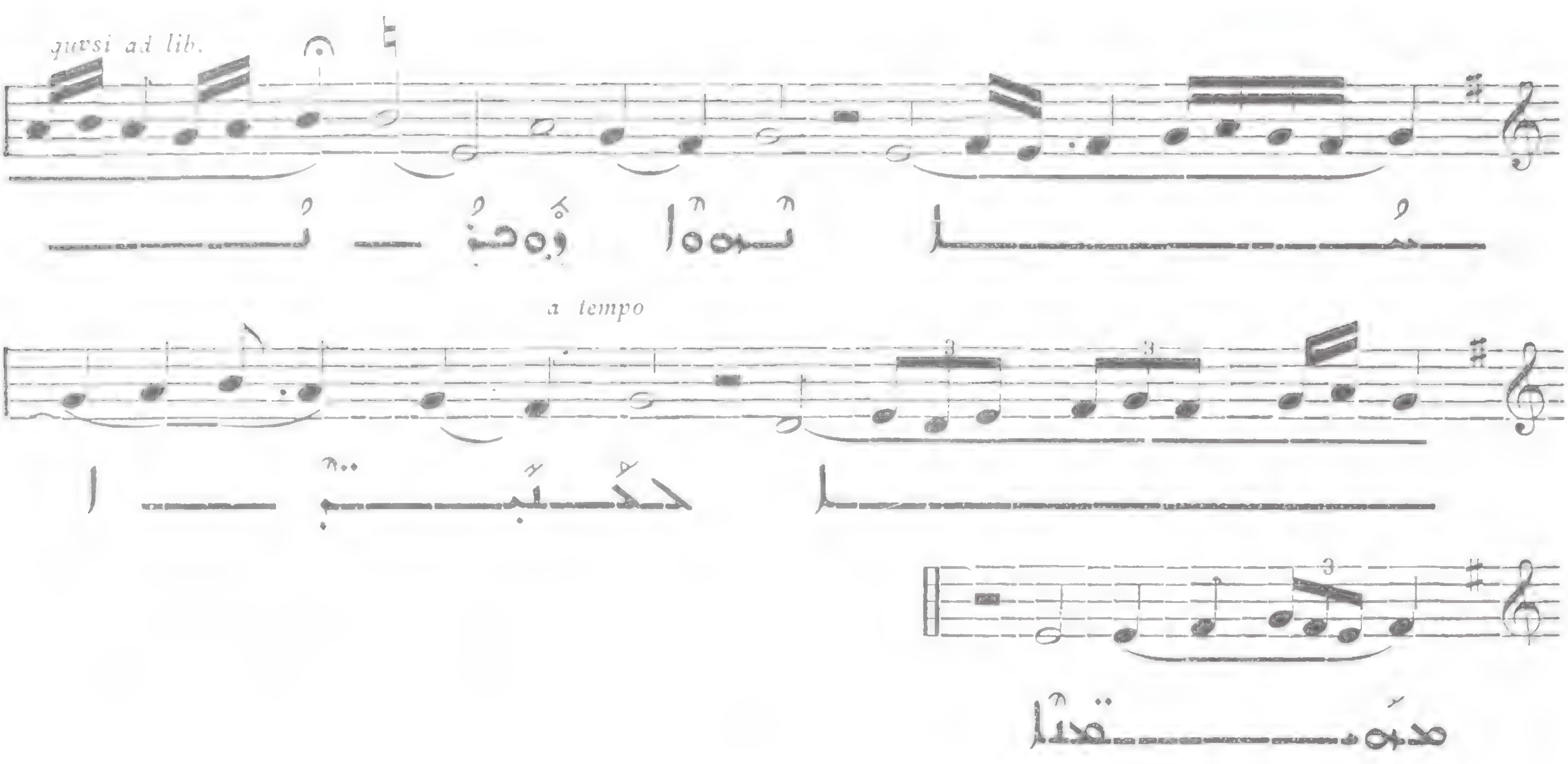


433





434 ## ܒܥܘܬܐ ܕܡܪܝ

Presto

III

435 ## ܩܠܐ ܕܥܠ ܥܕܬܐ ܡܕ̈ܢܚܝܬܐ

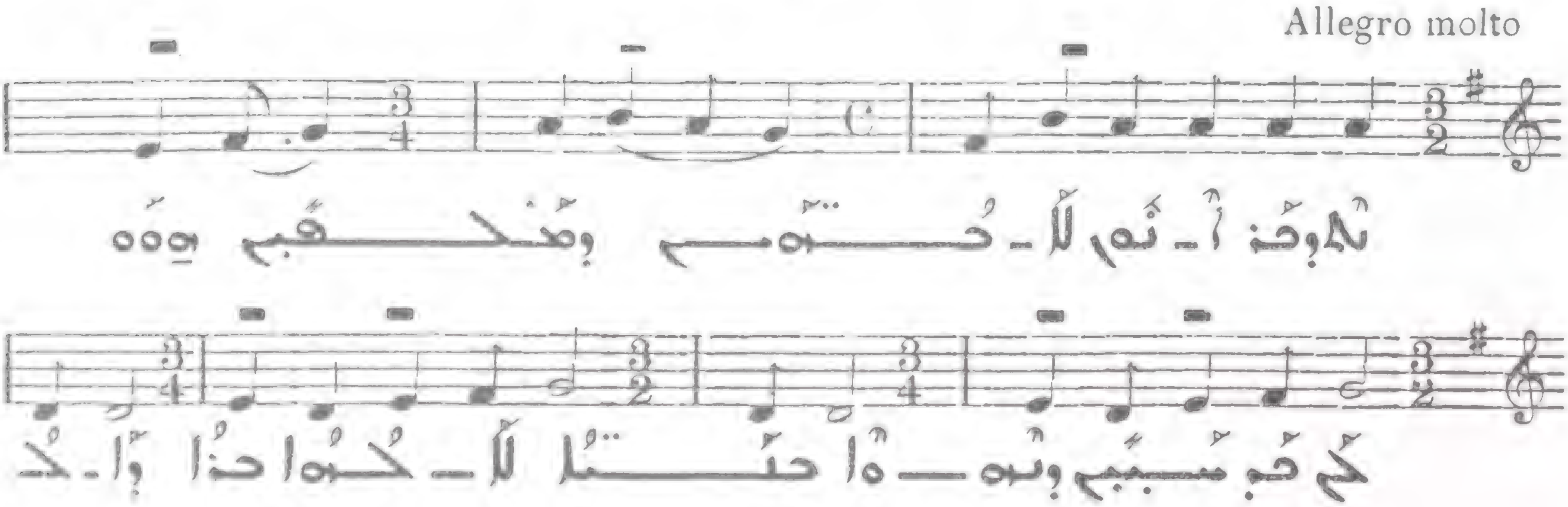
ܩܕܡ ܩܘܪܒܐ ܟܡܐ ܐܝܟ ܟܢܝ ܪ̈ܓܐ

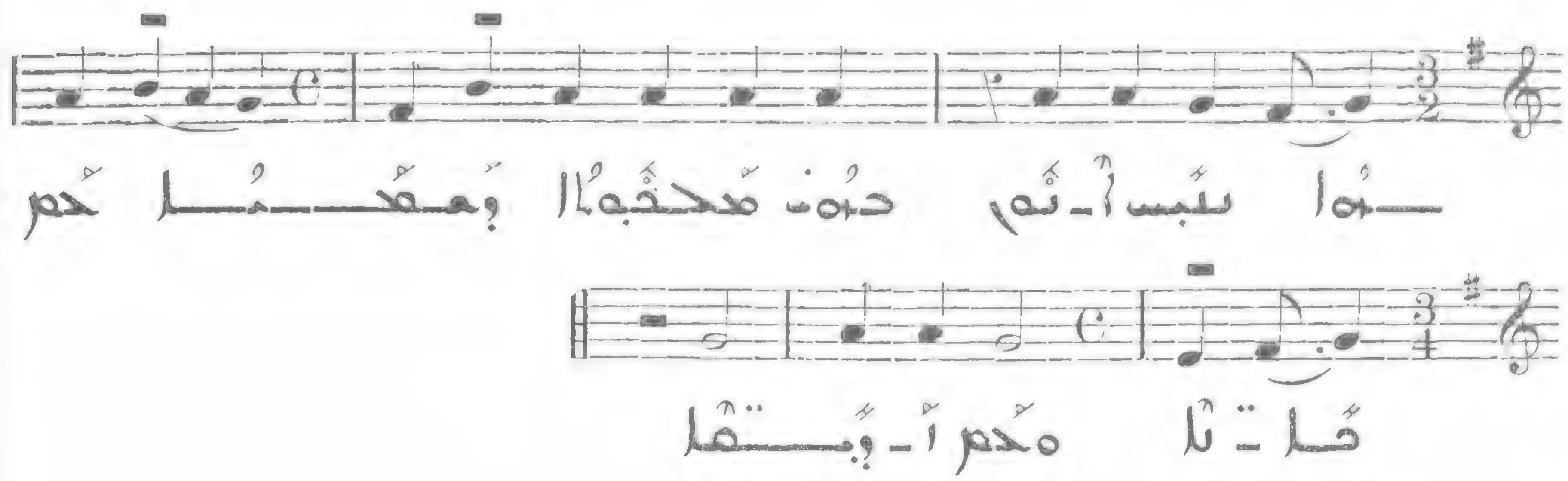
Cf. Nº 243 - 250

436 ## ܥܢܝܢܐ ܕܡܪܝ

Allegro molto

VIII

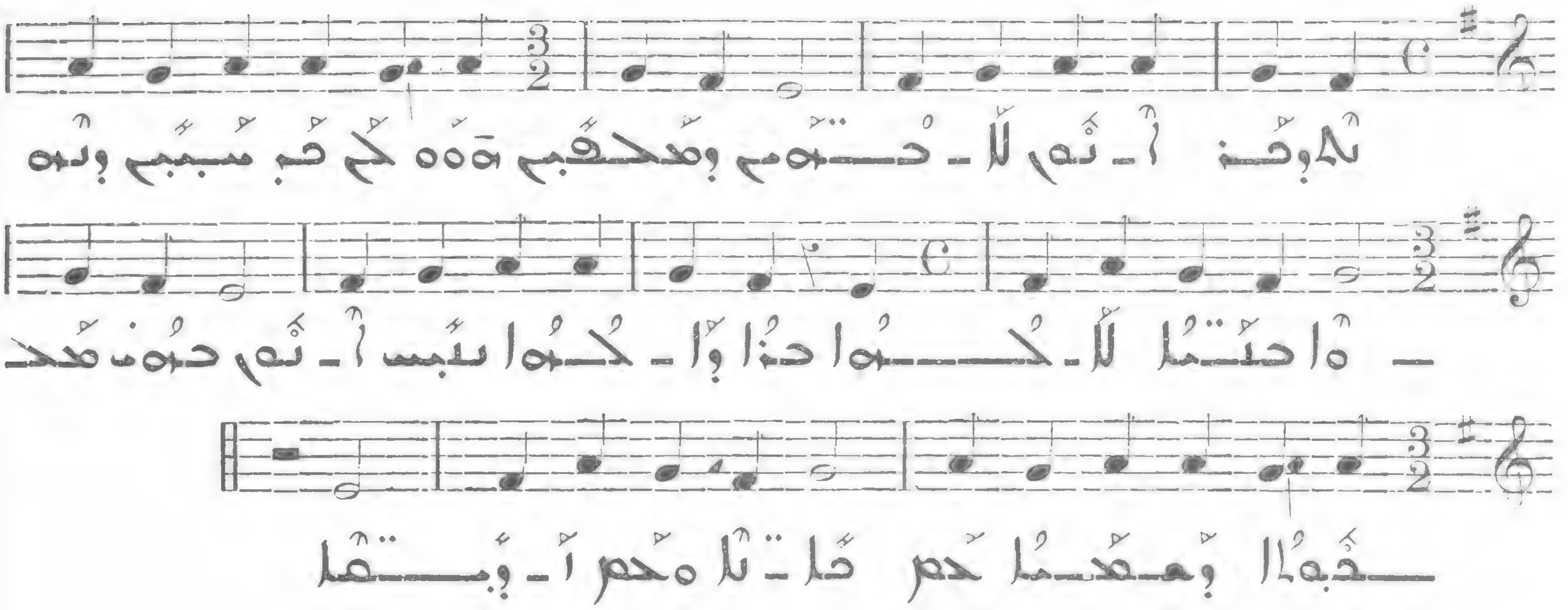




ܦܘܫܩܐ ܕܩܠܗ 437

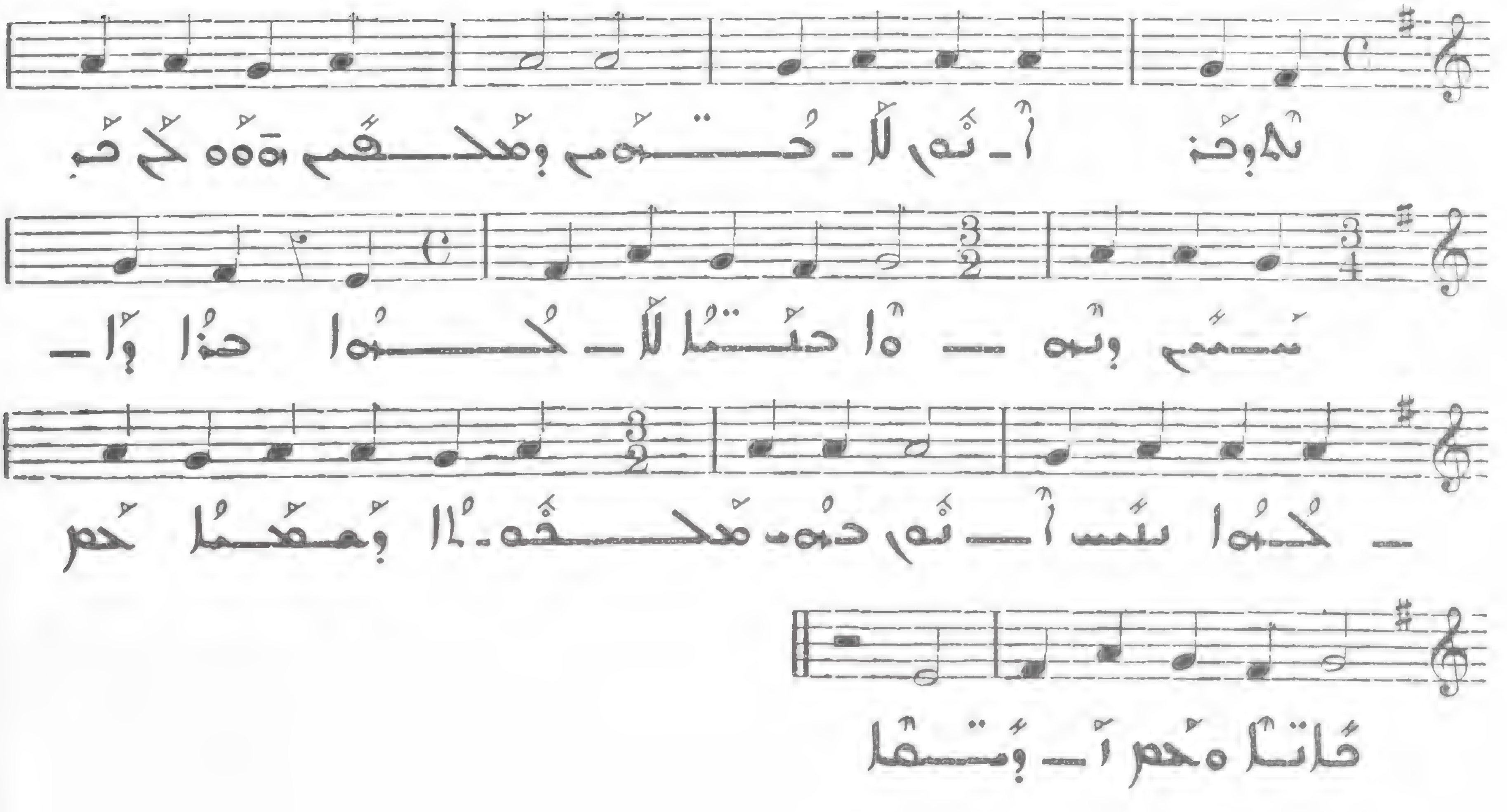
All. molto

V



ܦܘܫܩܐ ܐܚܪܢܐ 437 (bis)

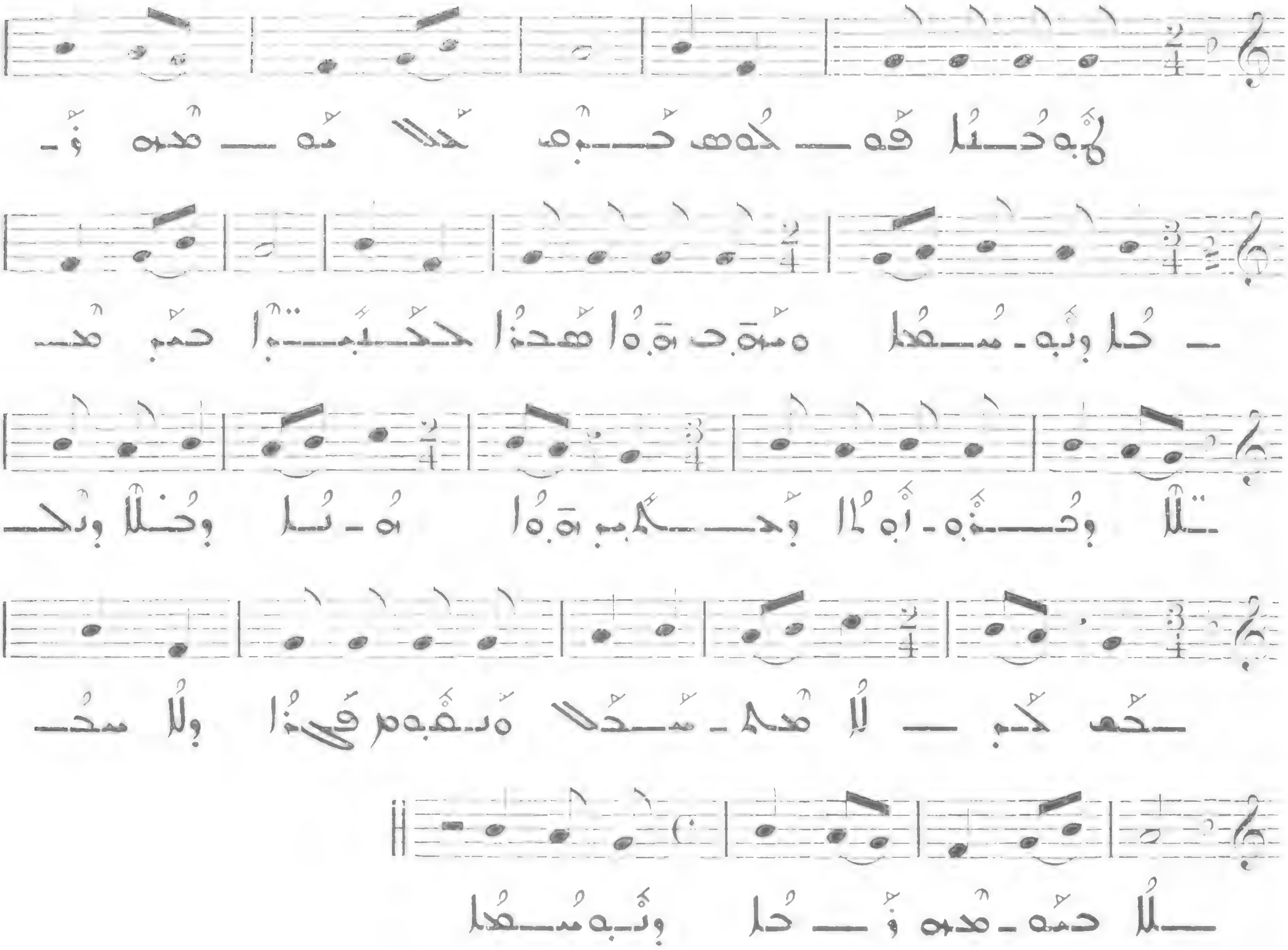
Allegro



ܩܠܐ ܕܦܫܛ ܠܟܝ ܐܘܪܚܗ ܕܡܫܝܚܐ : ܐ 438

All. moderato

I



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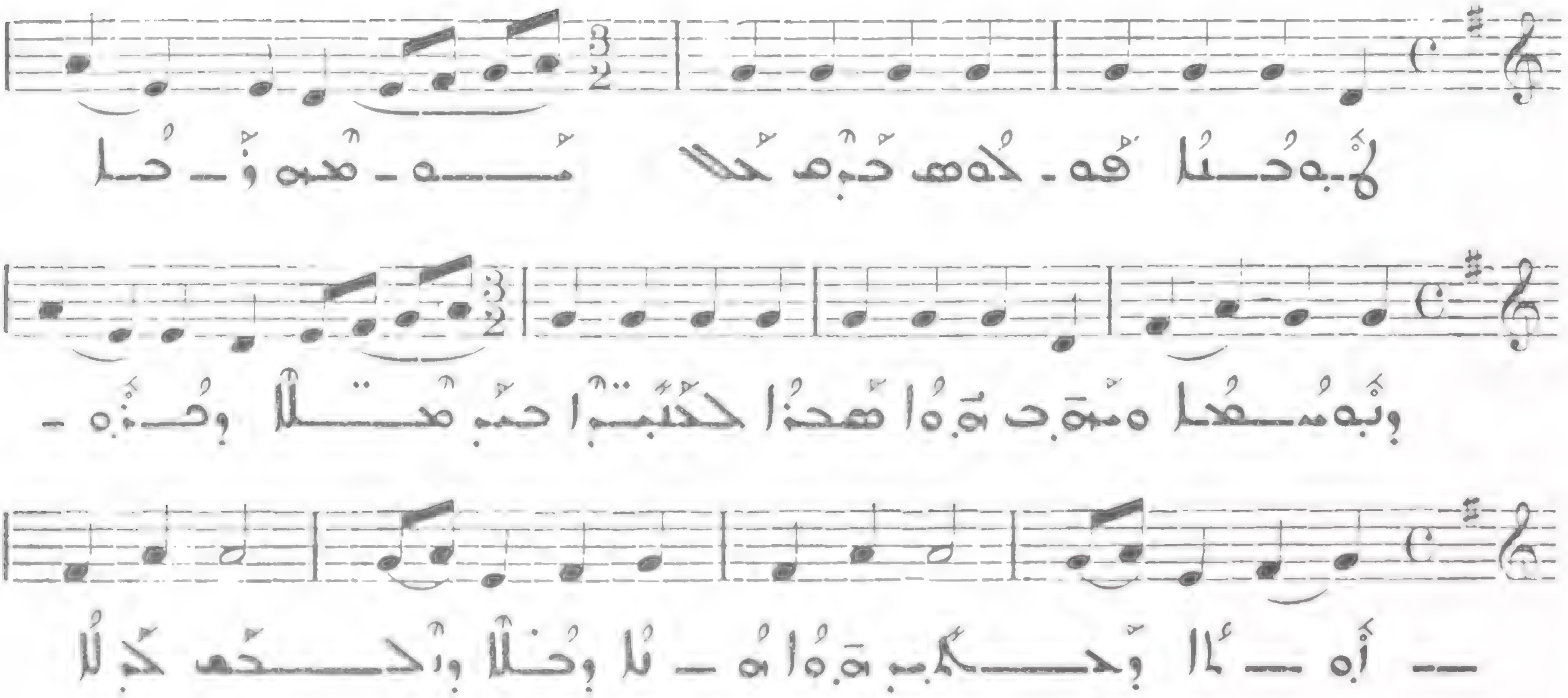
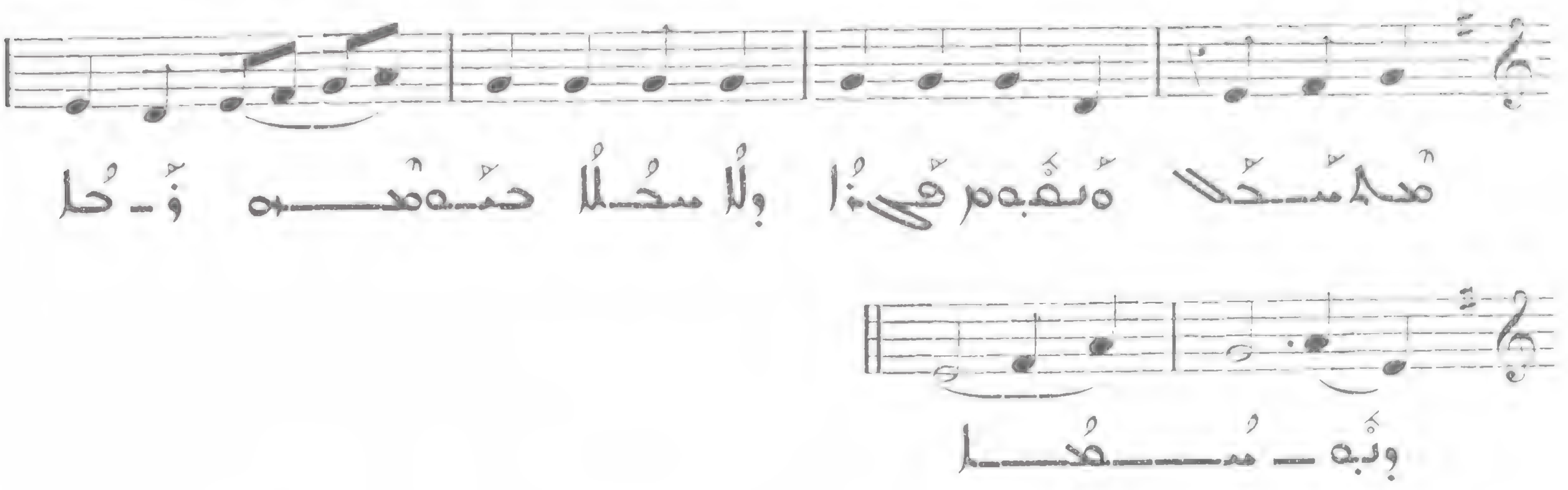
439

Presto

II

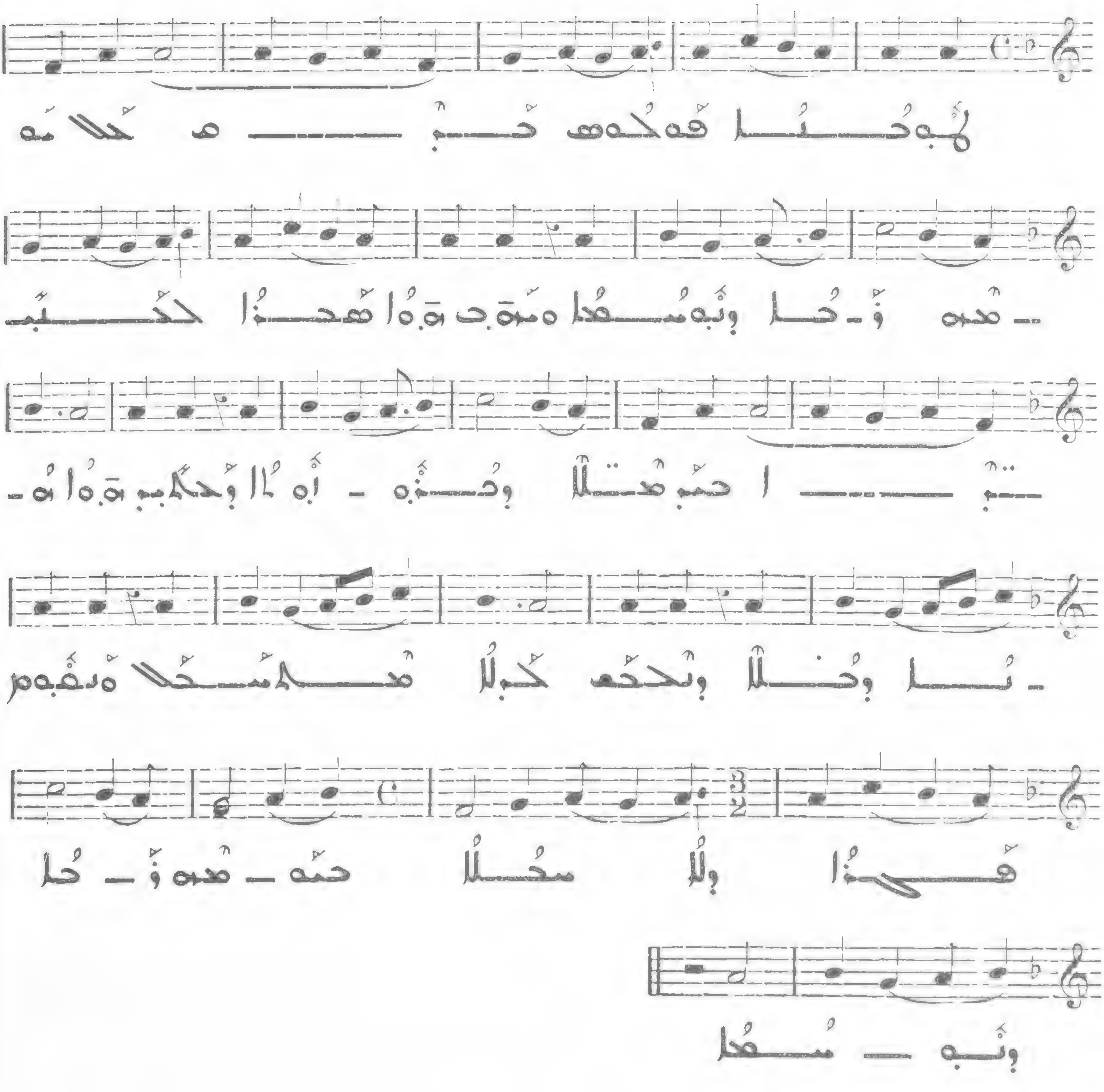




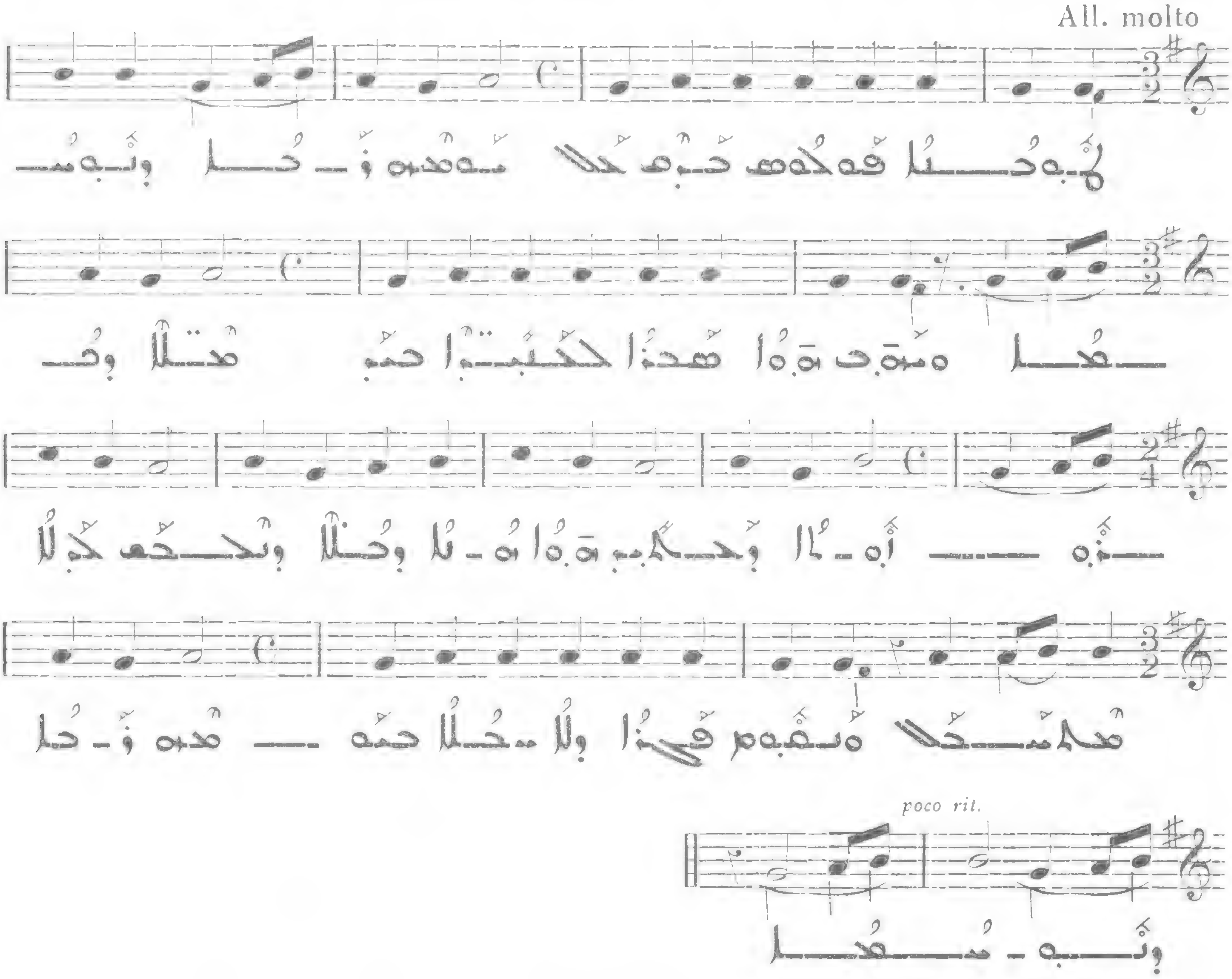
440

Allegro

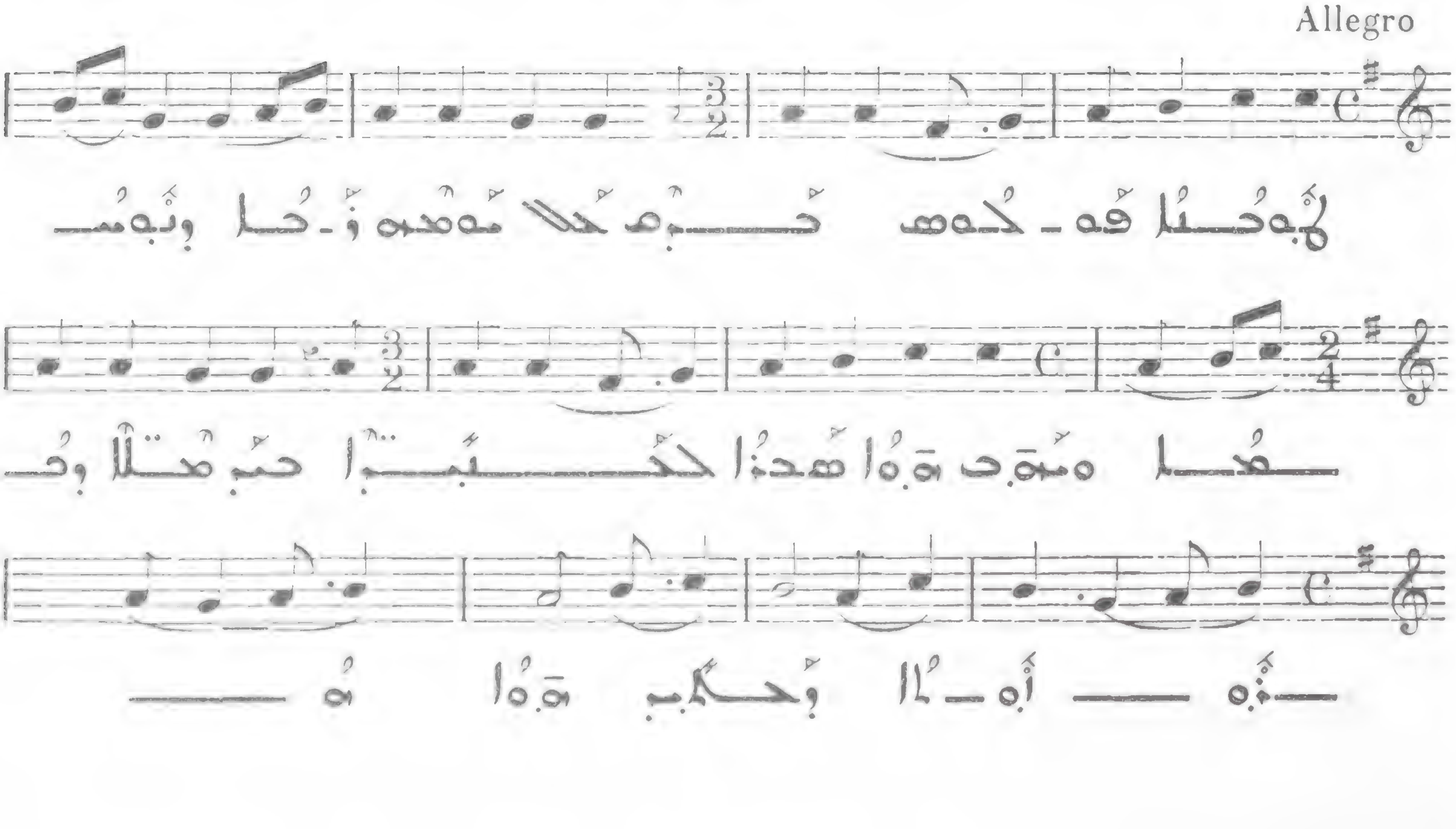
III

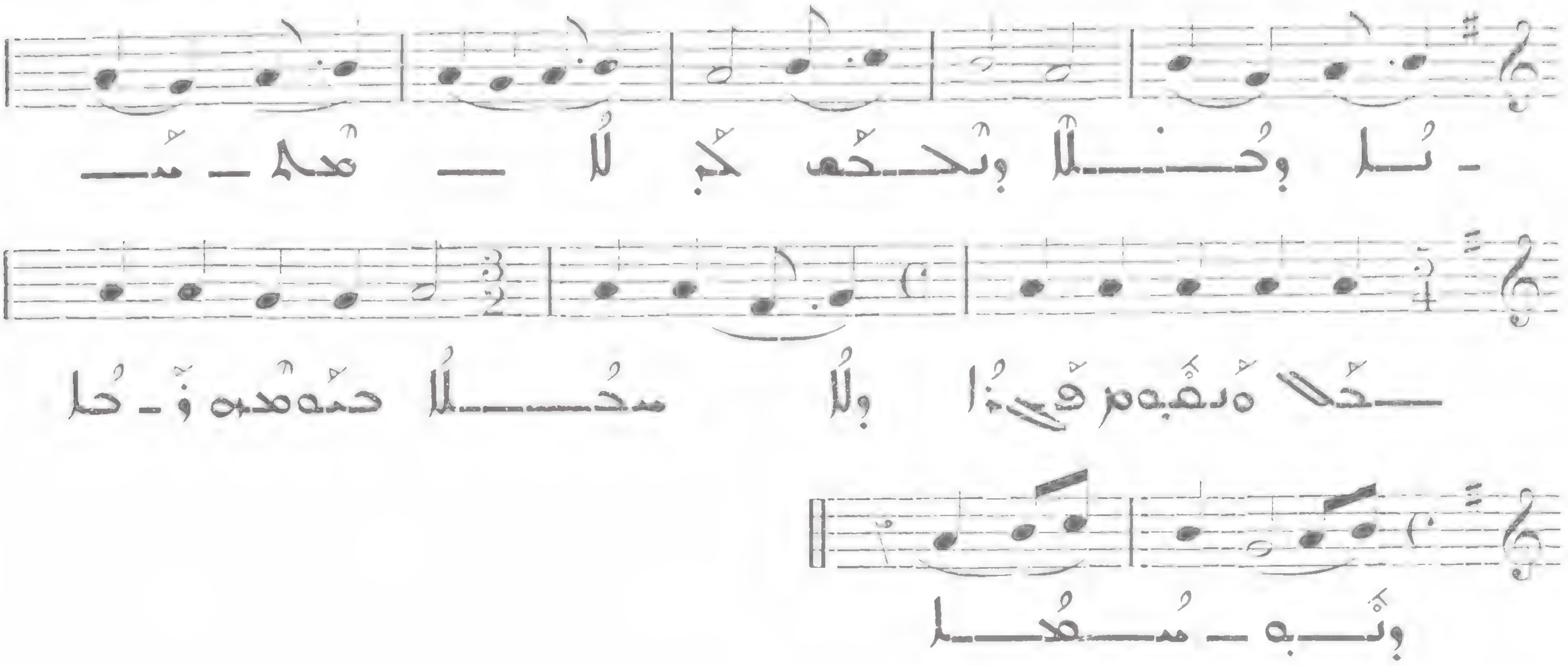


441



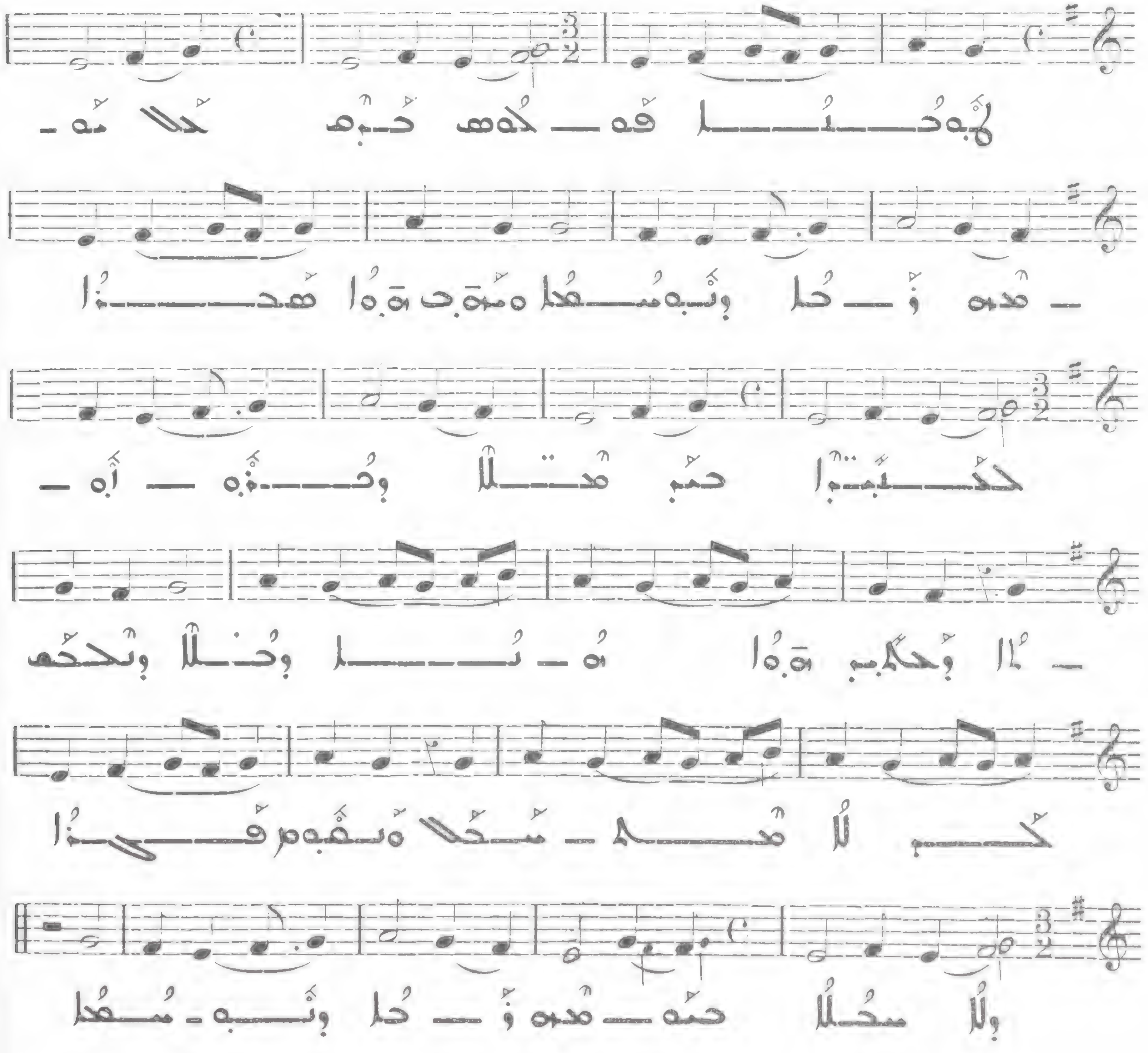
442





443

V



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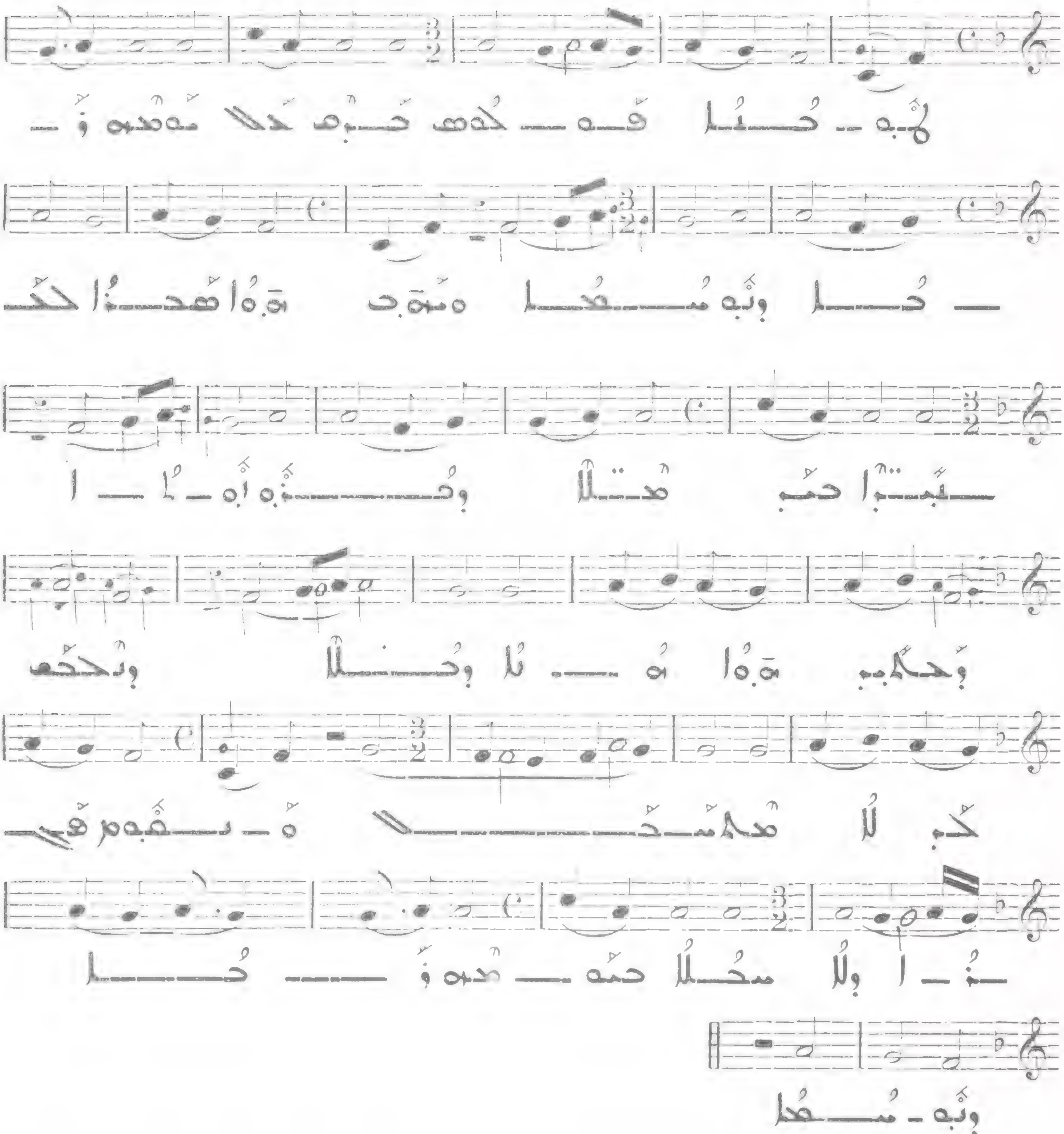
444

All. molto

VI



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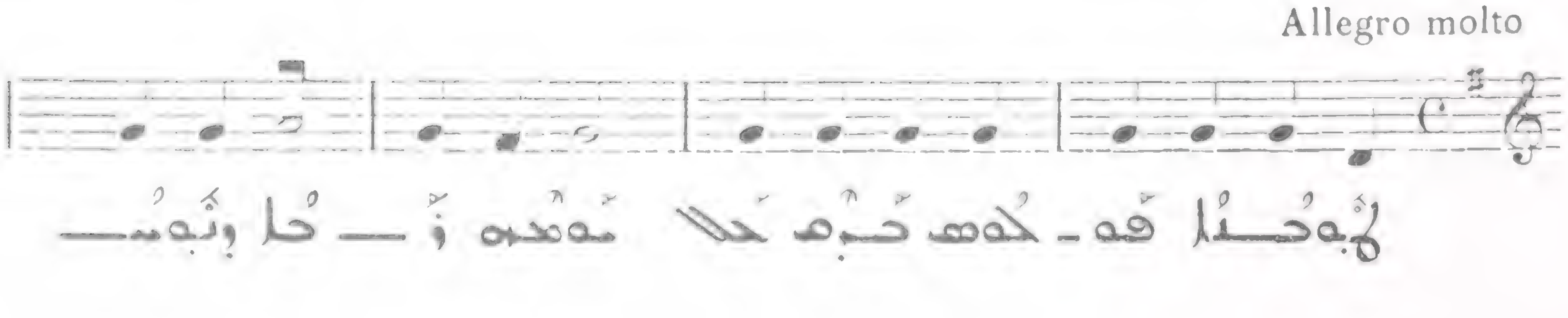
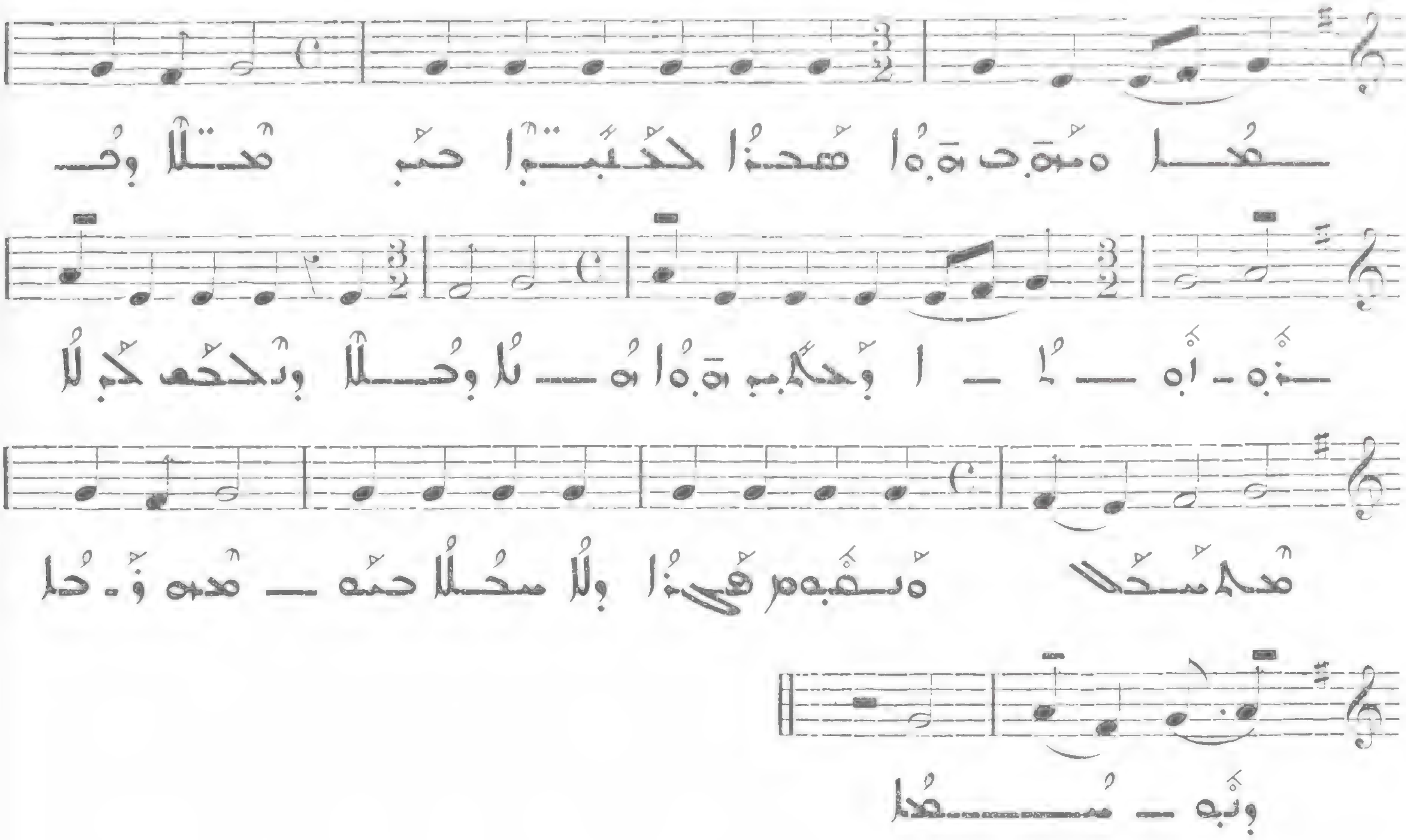
445

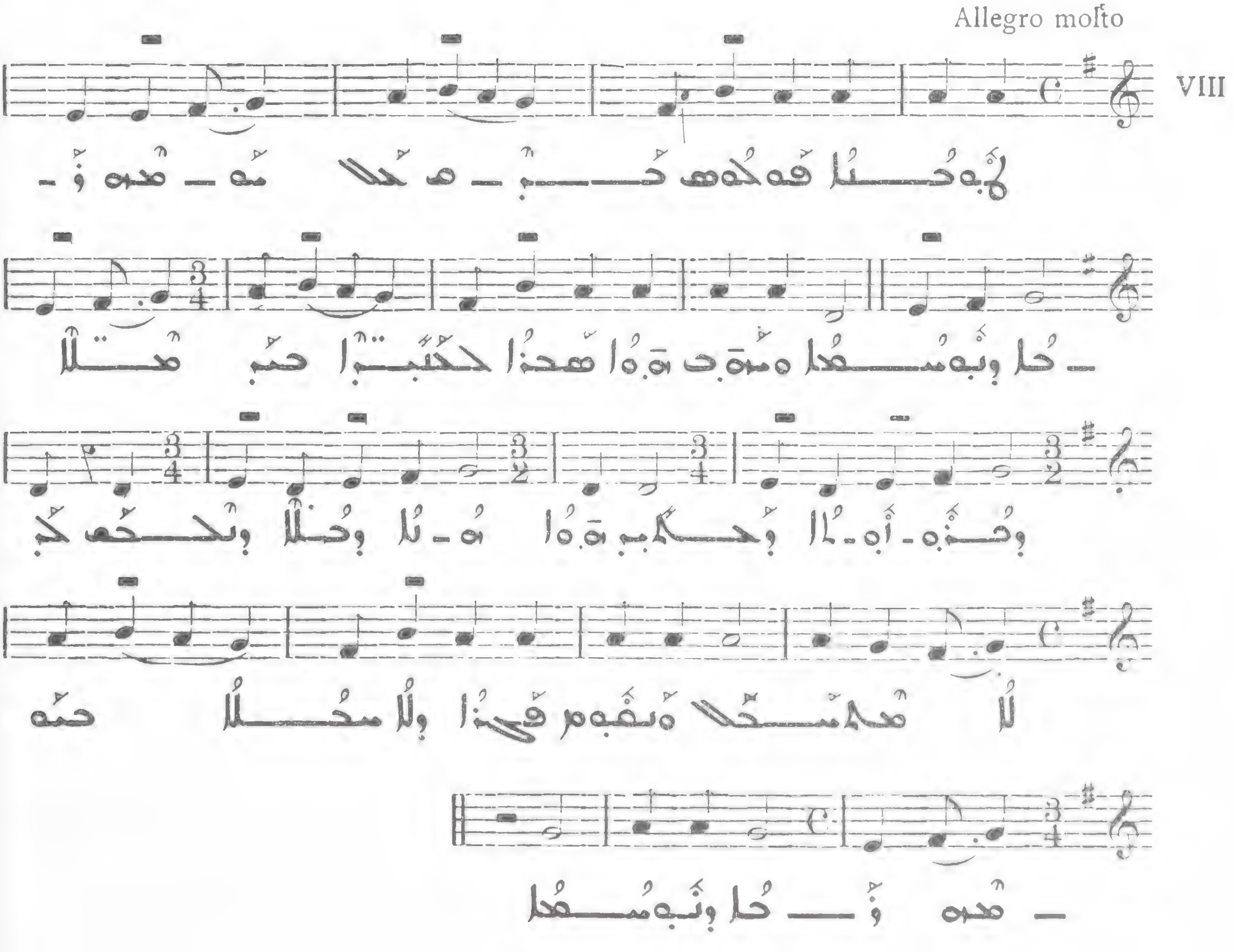
Allegro molto

VII





446



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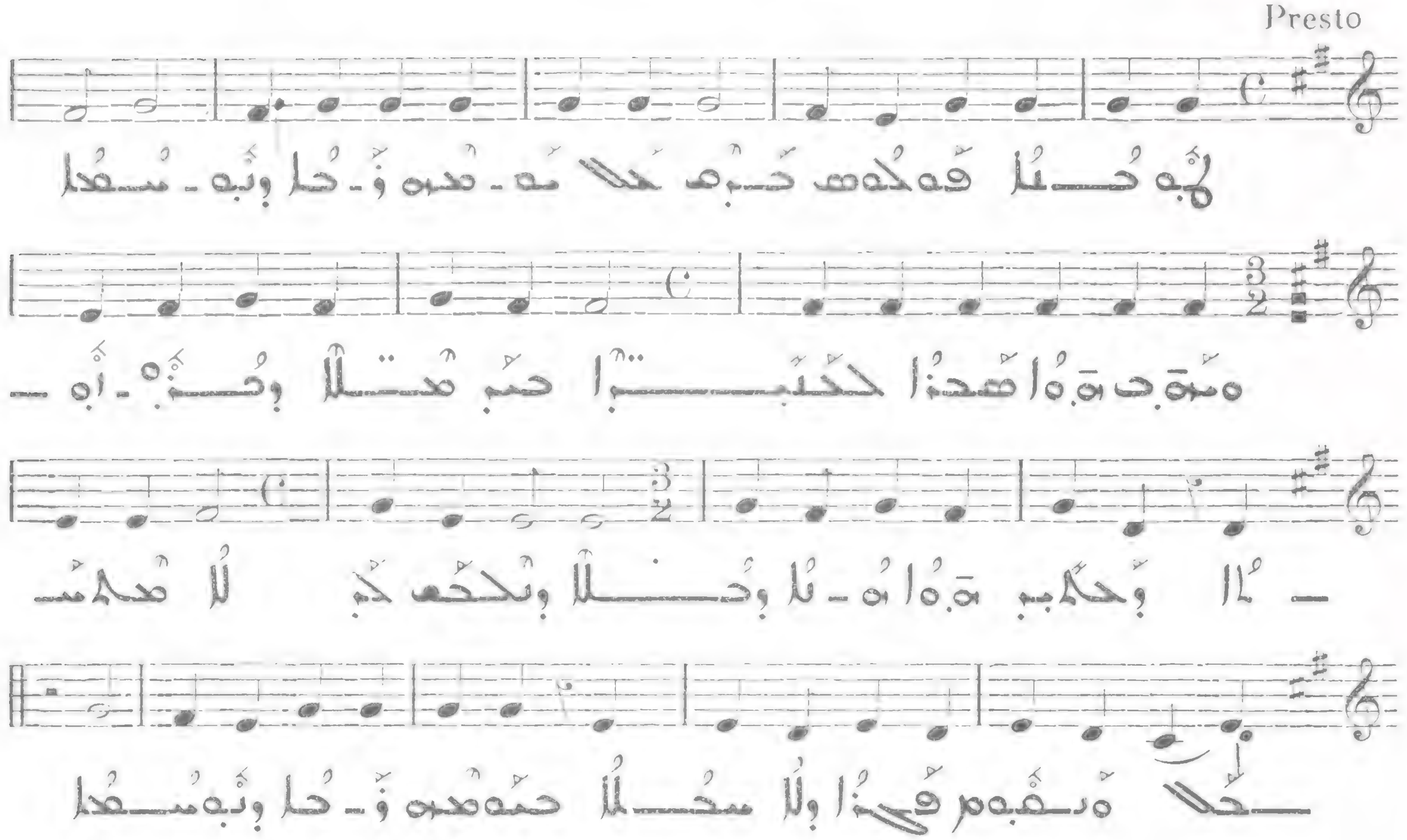
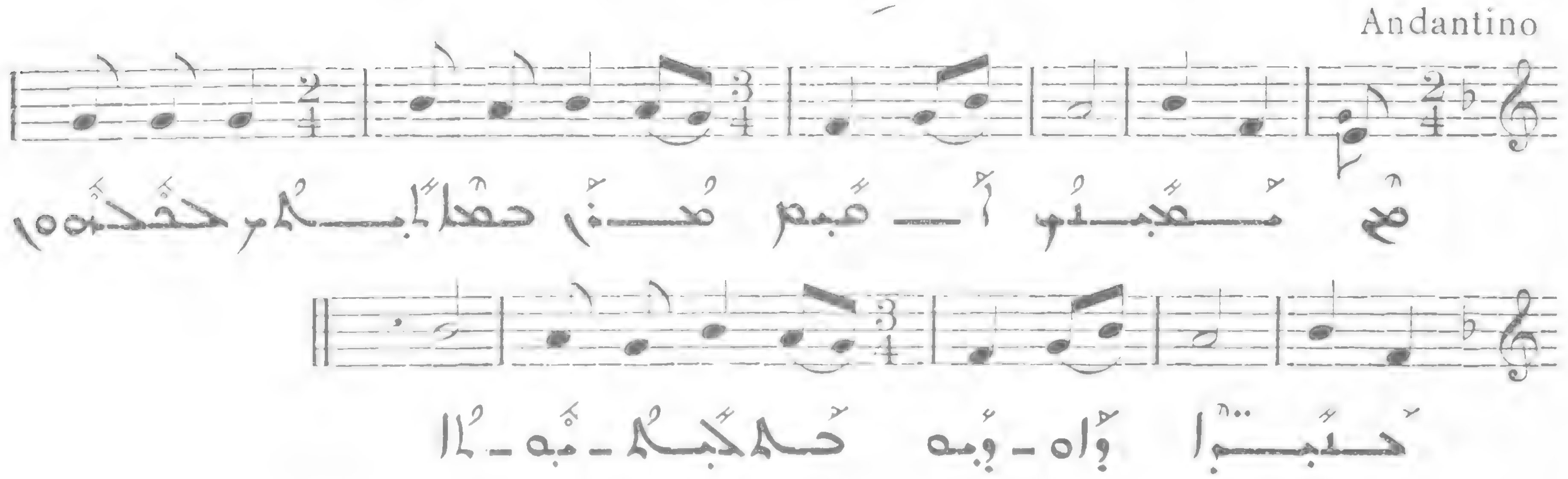
447



ܩܠܐ ܕܡܥ̈ܢܝܬܐ ܩܕ̈ܡܝܐ : ܐ

448



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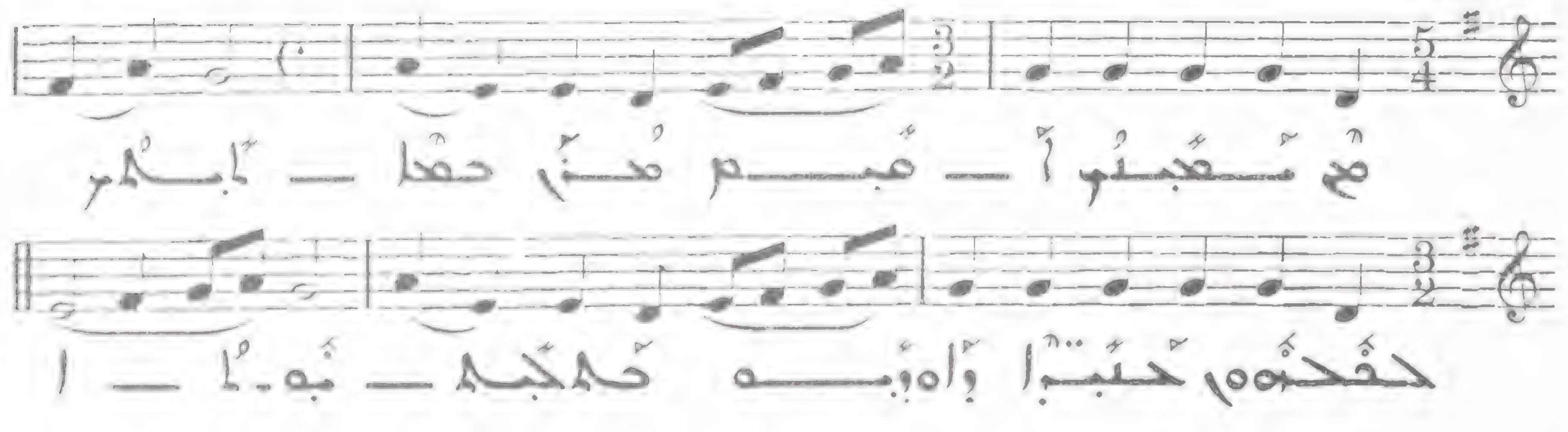
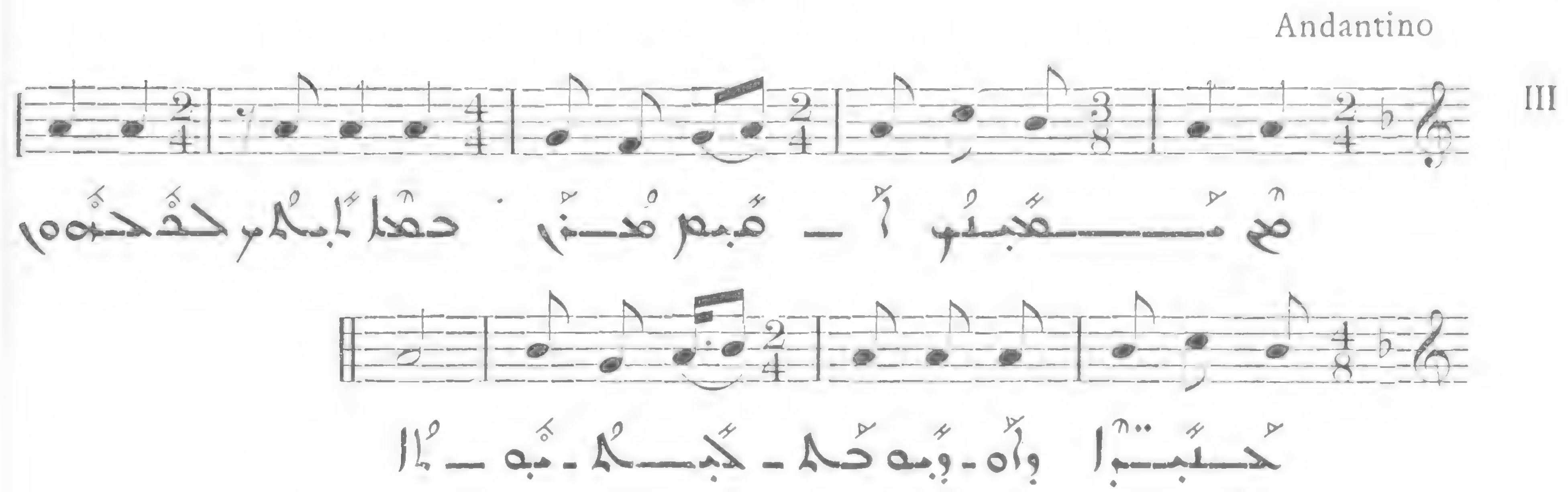
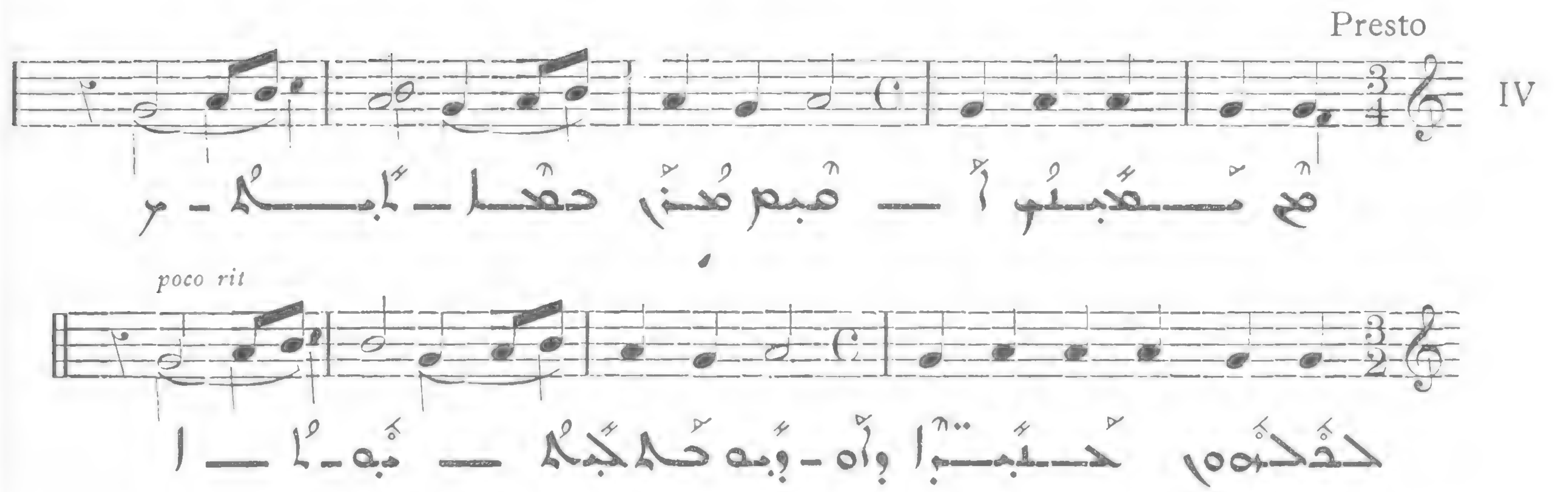
449



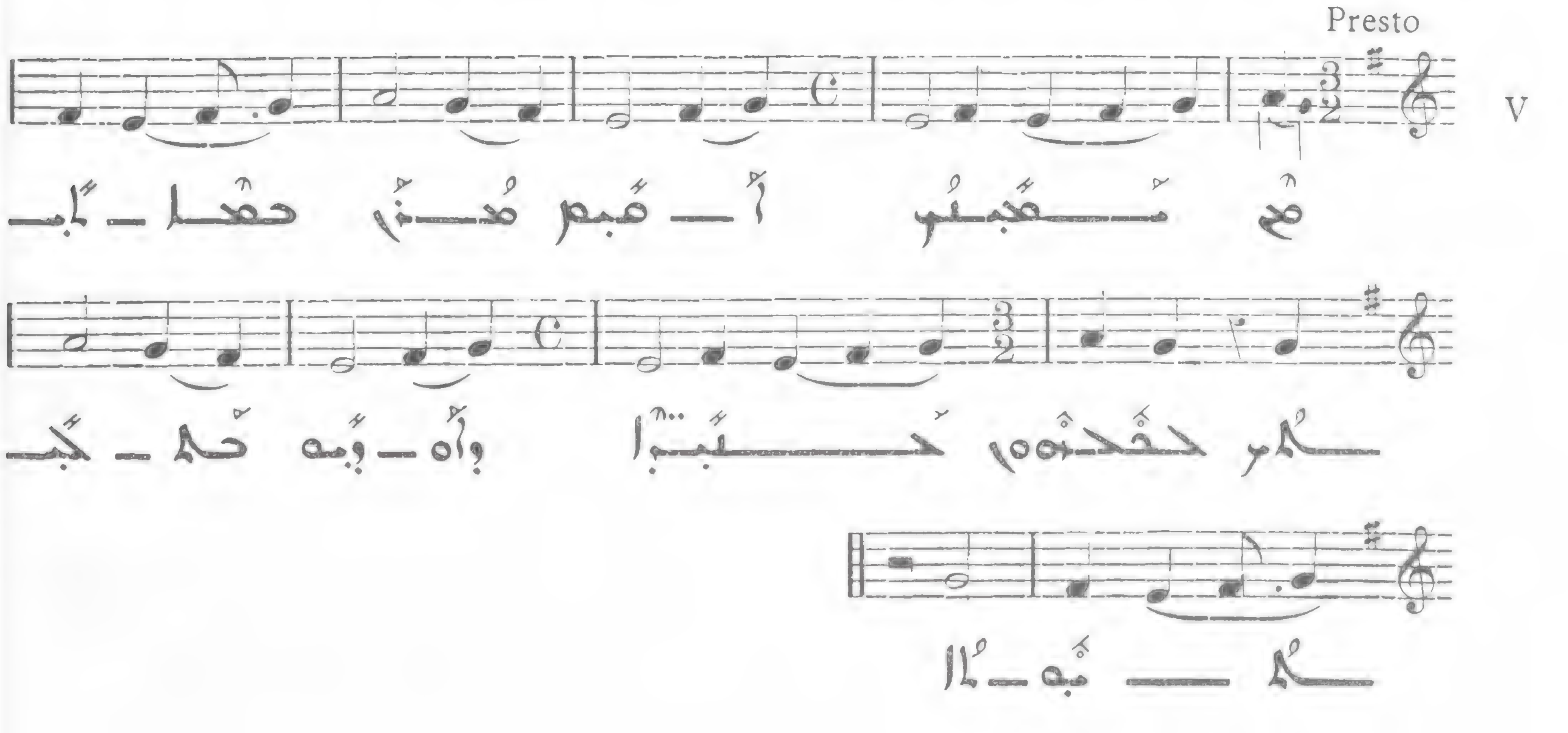
450



451



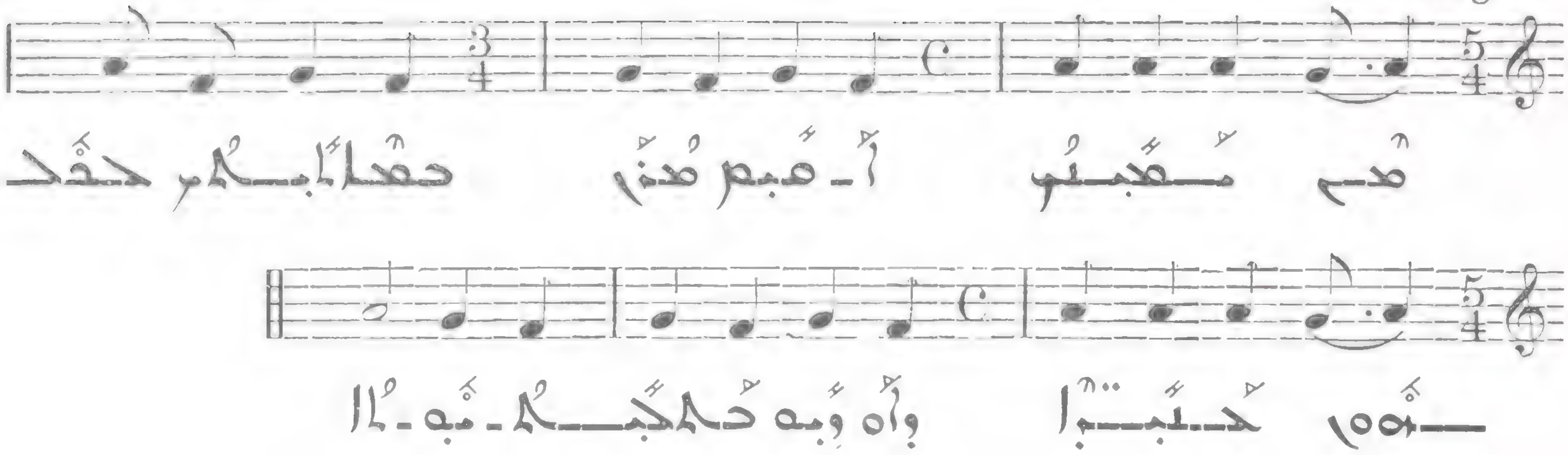
452



453

Allegro

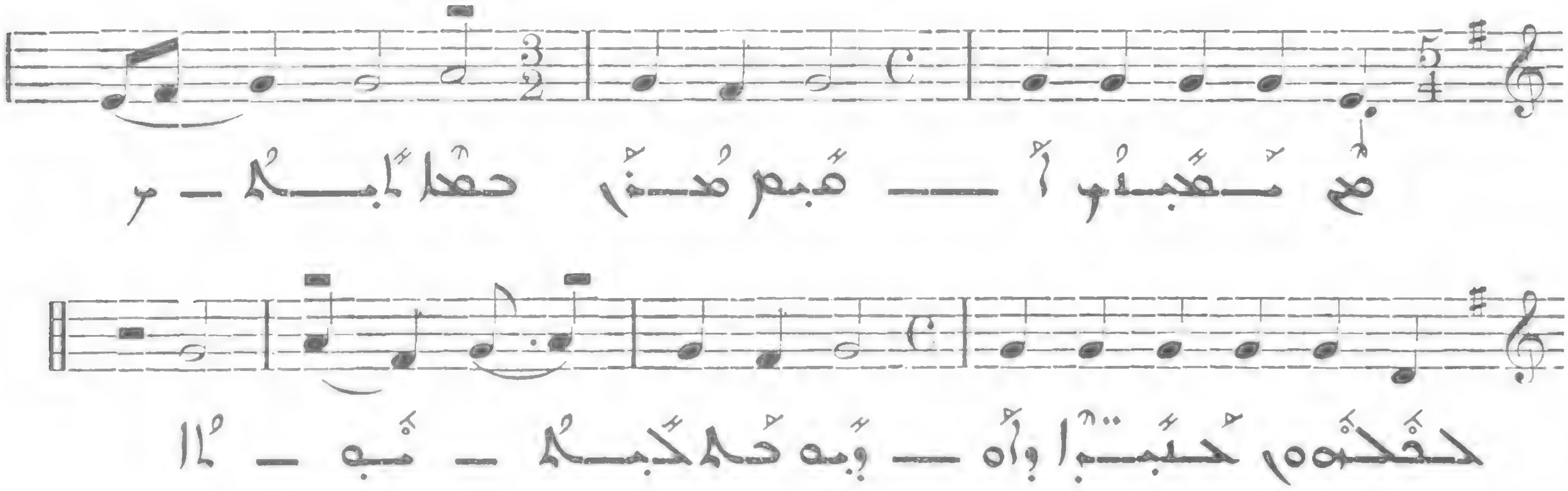
VI



454

All. molto

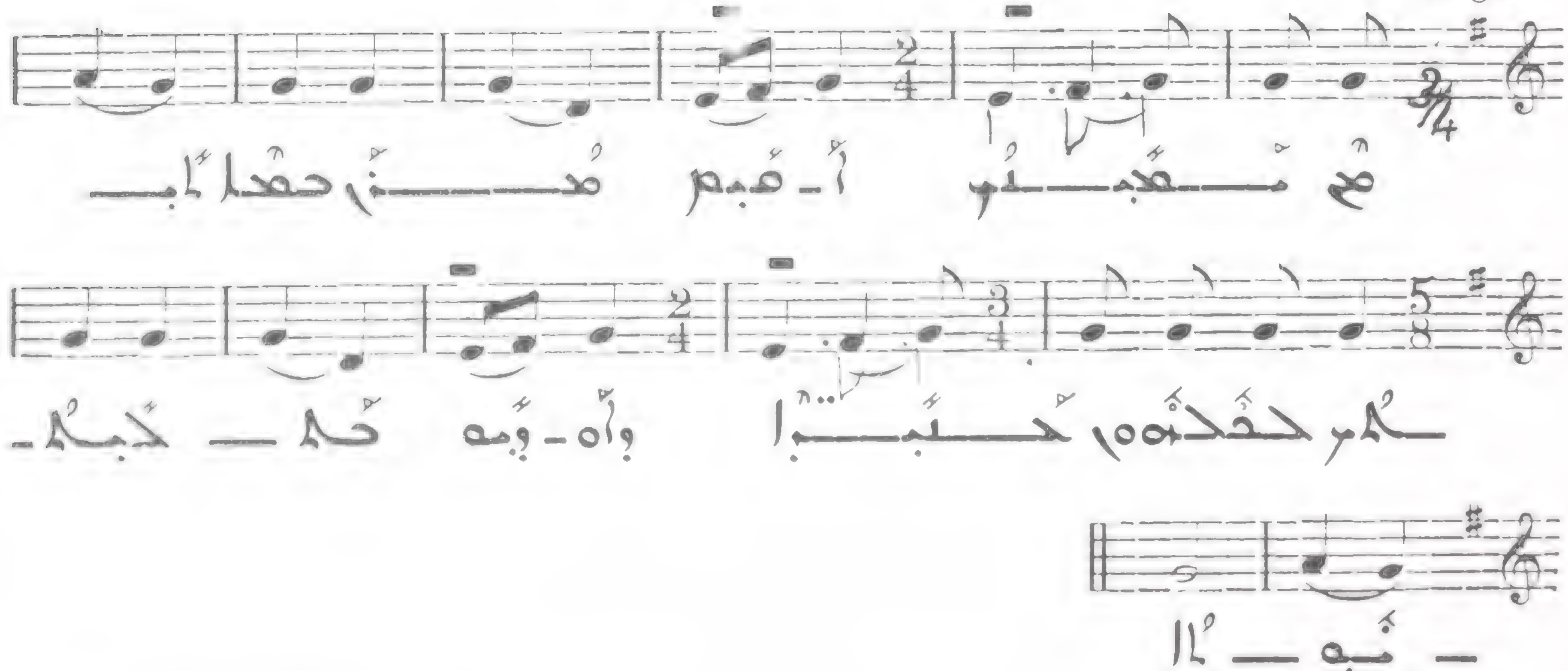
VII



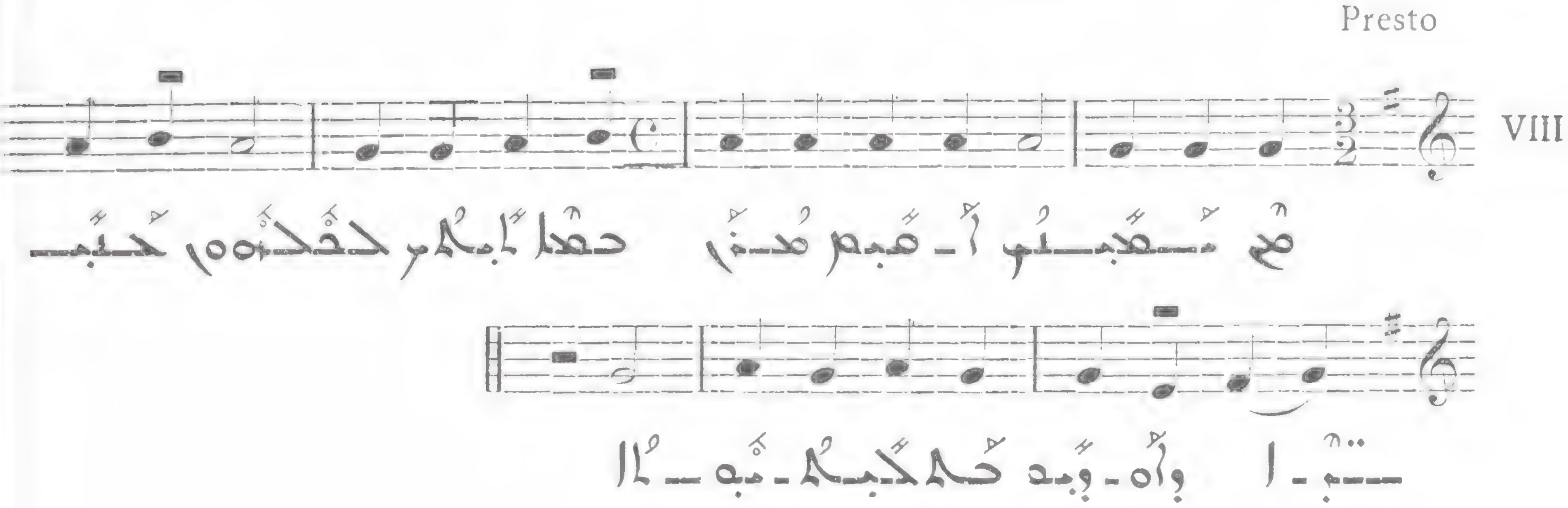
455

Allegro

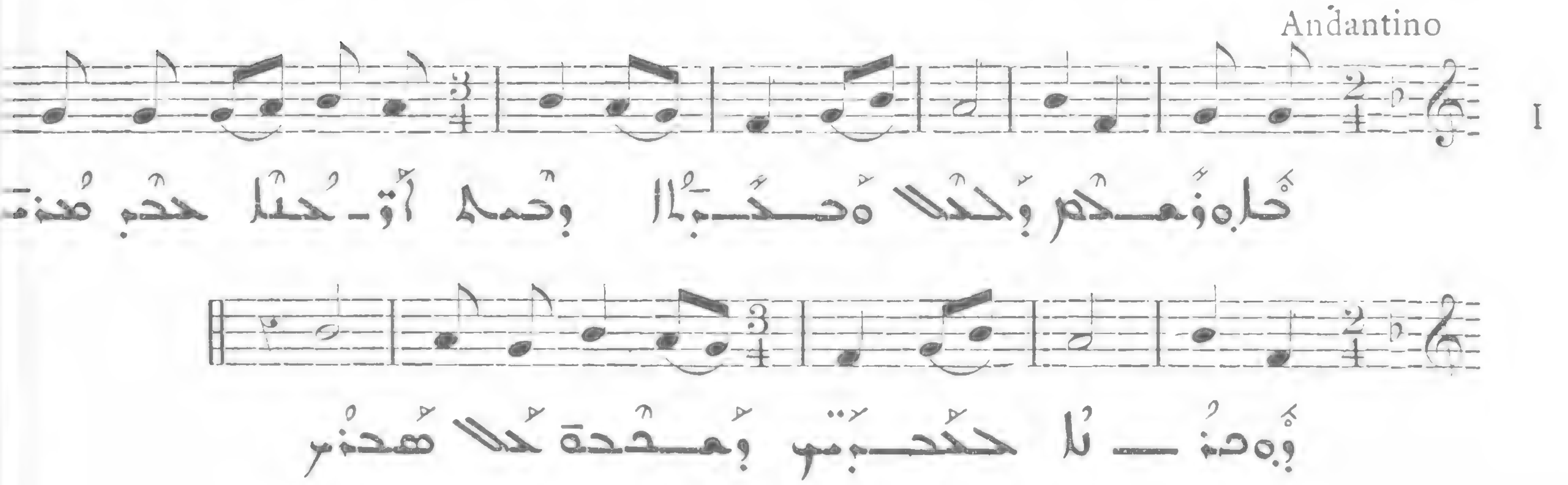
VIII



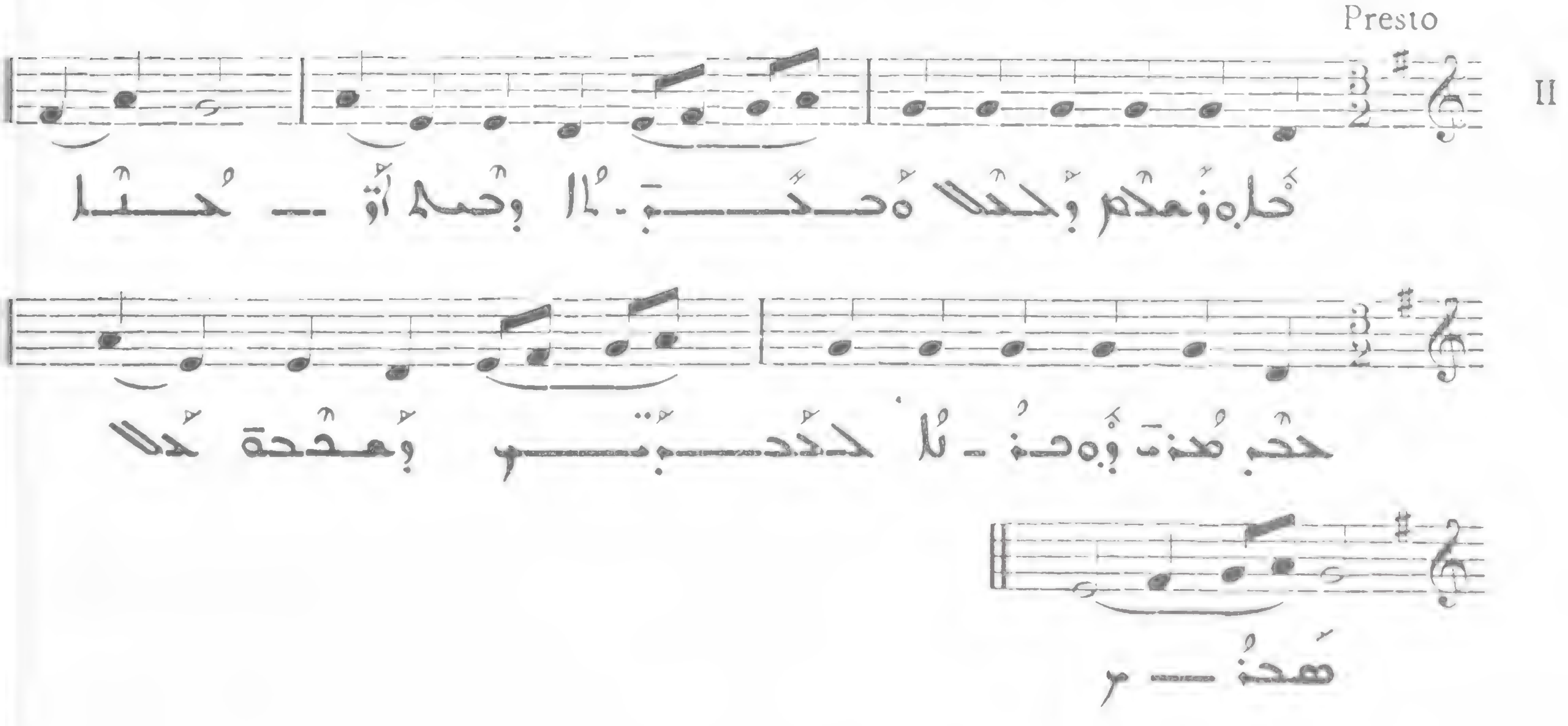
456



457



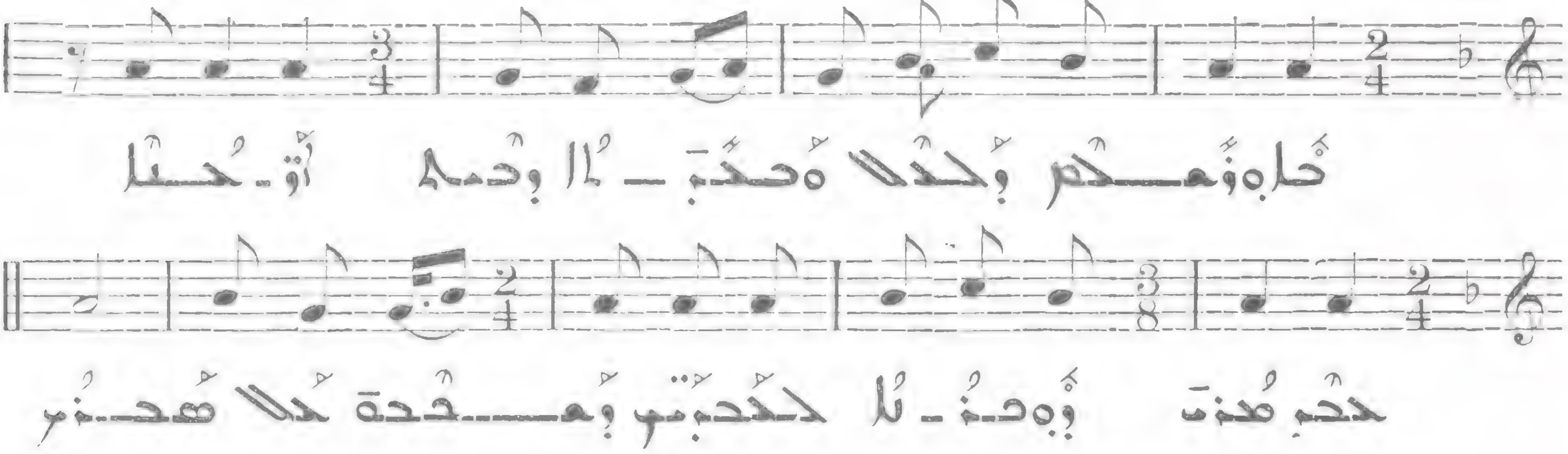
458



459

Allegro

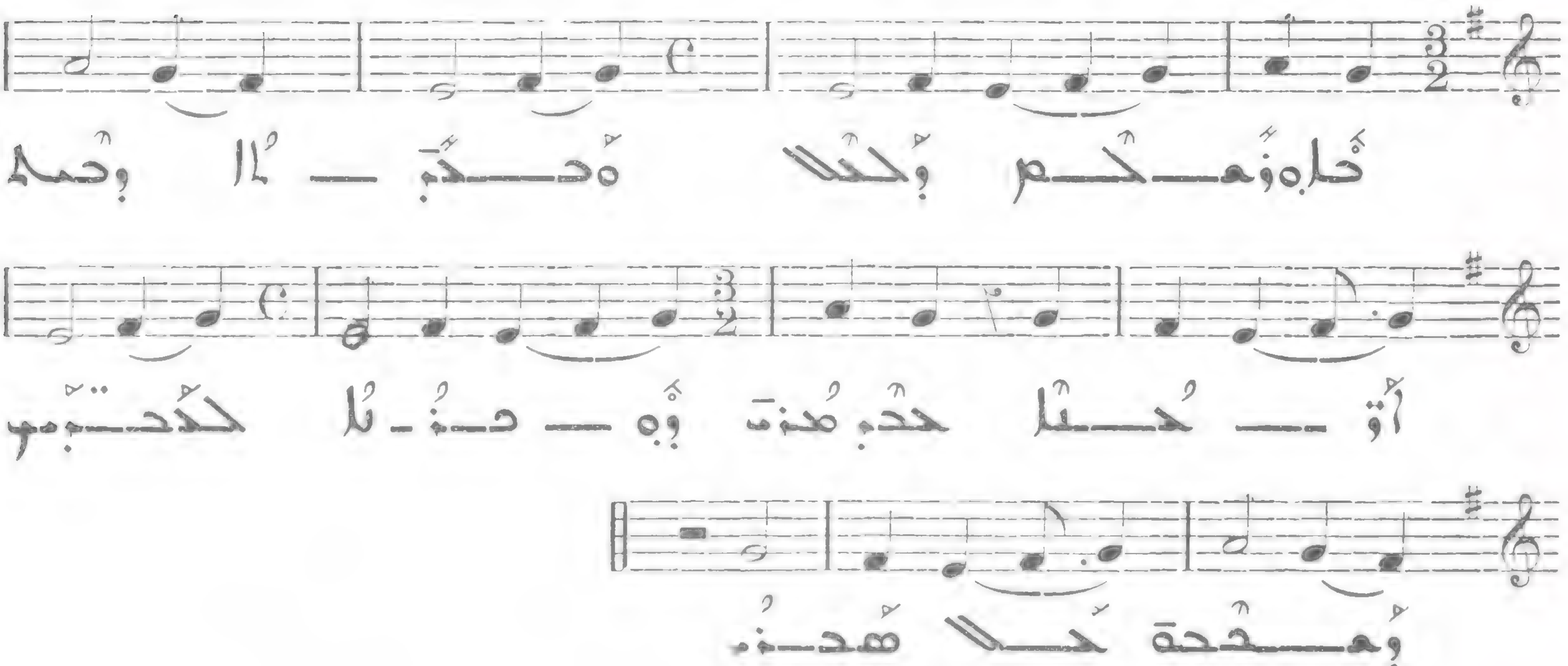
III



460

Presto

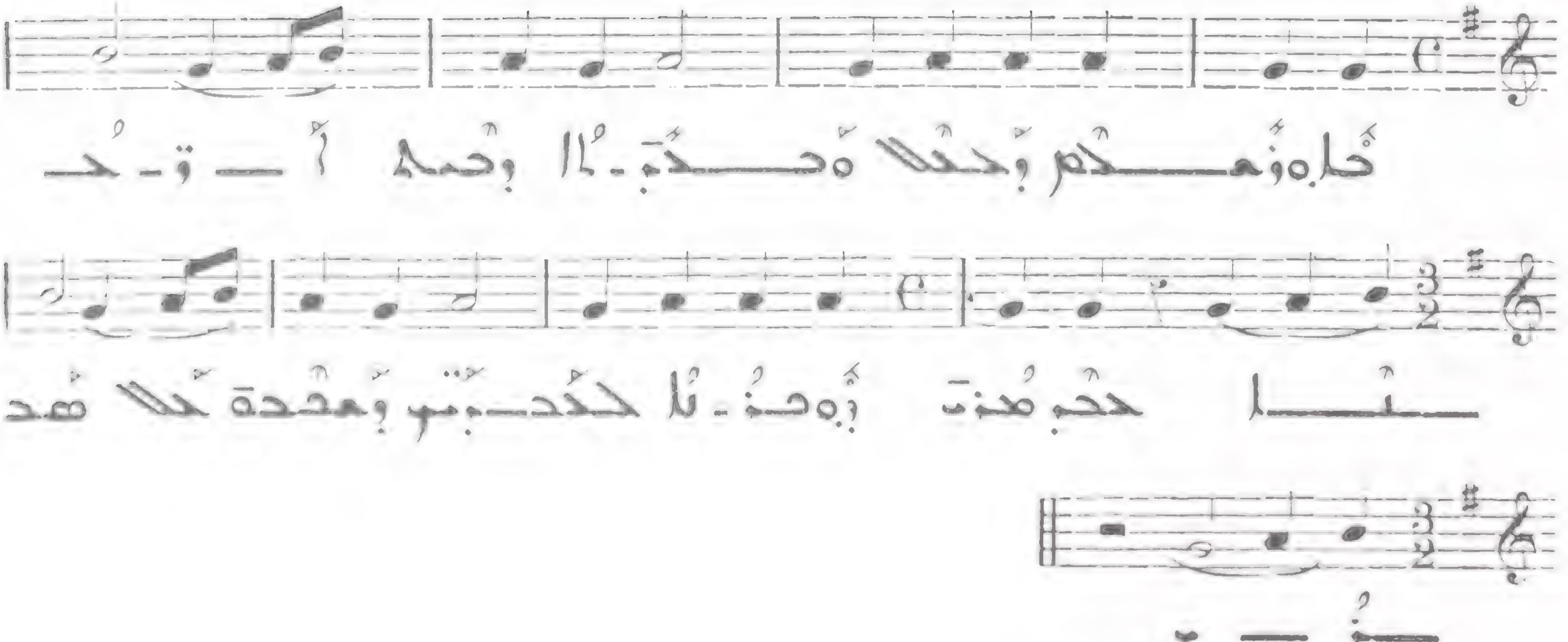
IV



461

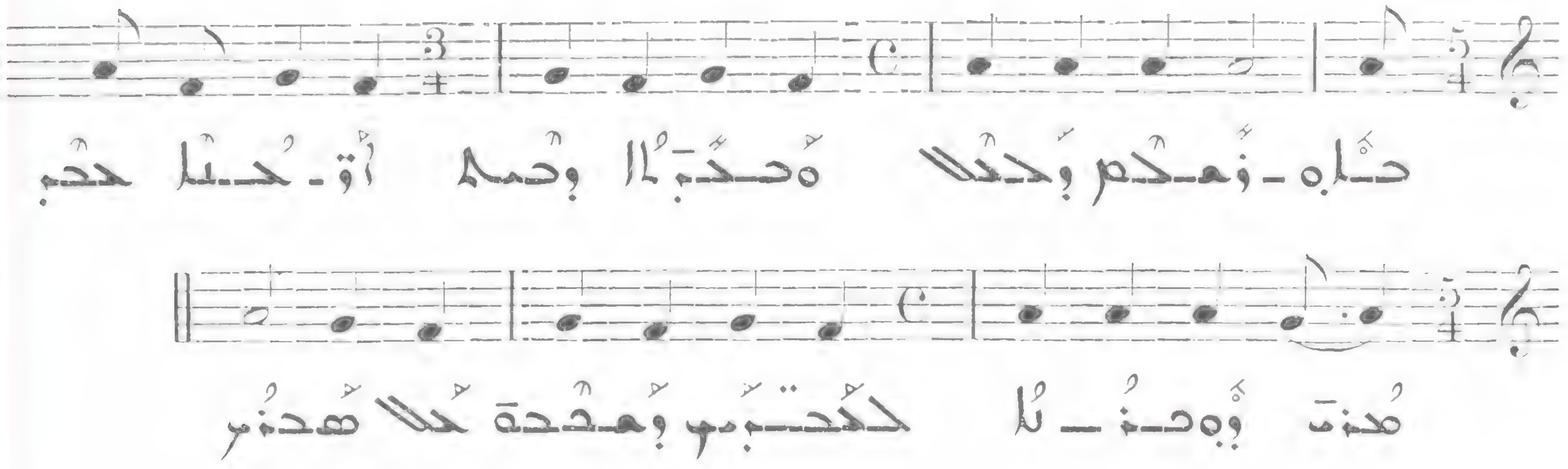
Presto

V



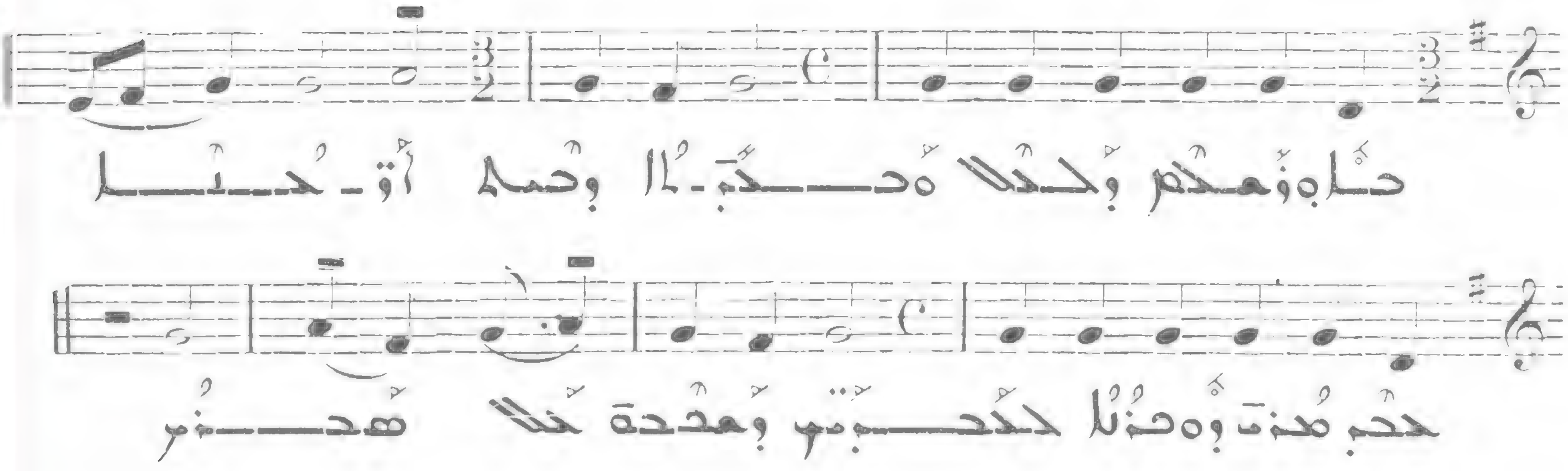
462

Allegreto VI



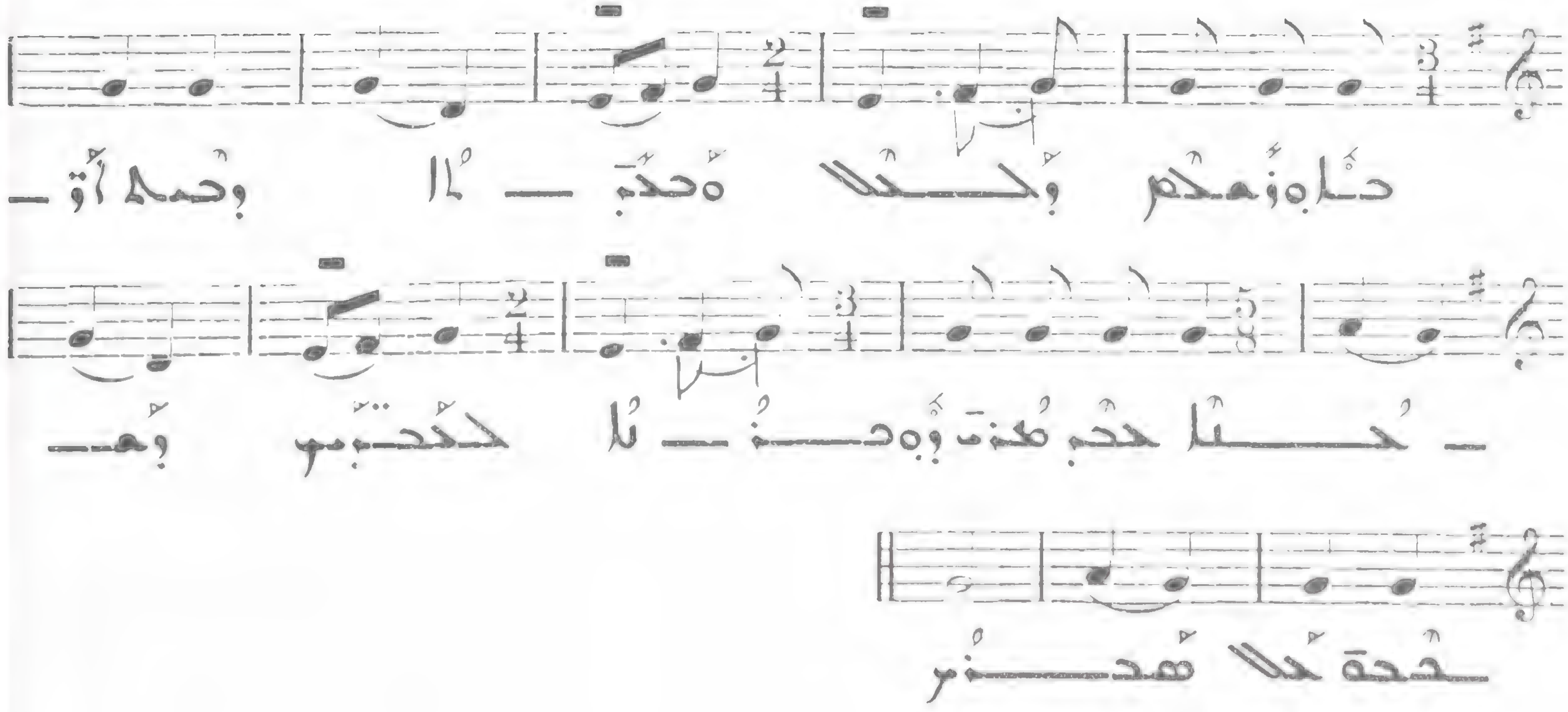
463

Allegro molto VII

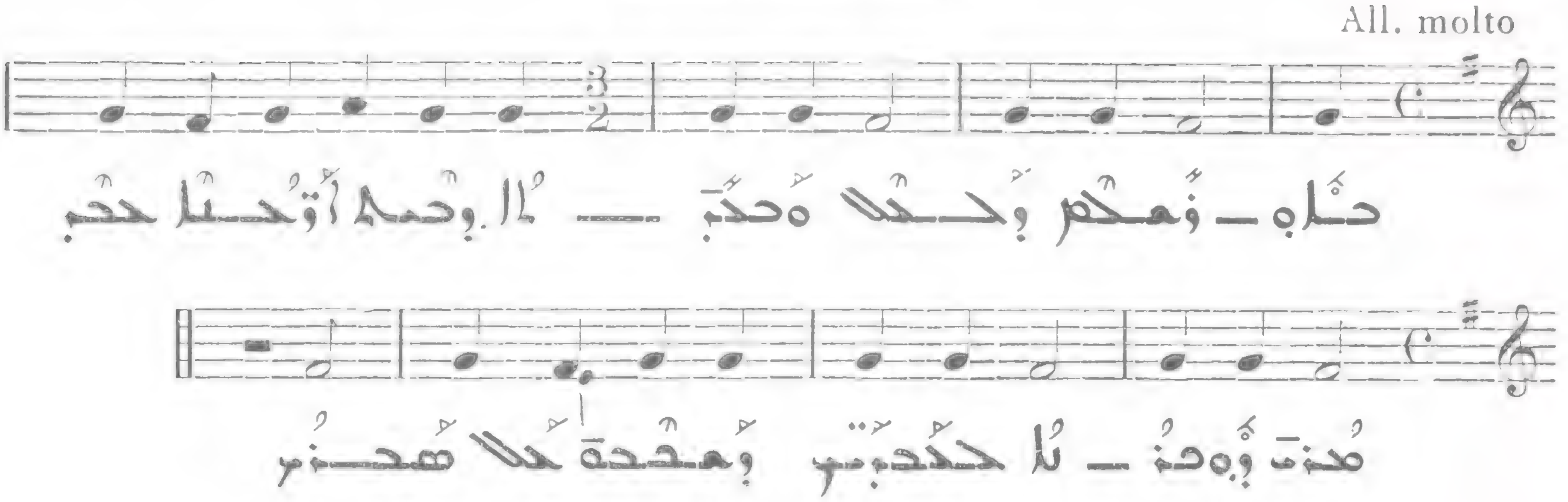


464

Allegro VIII

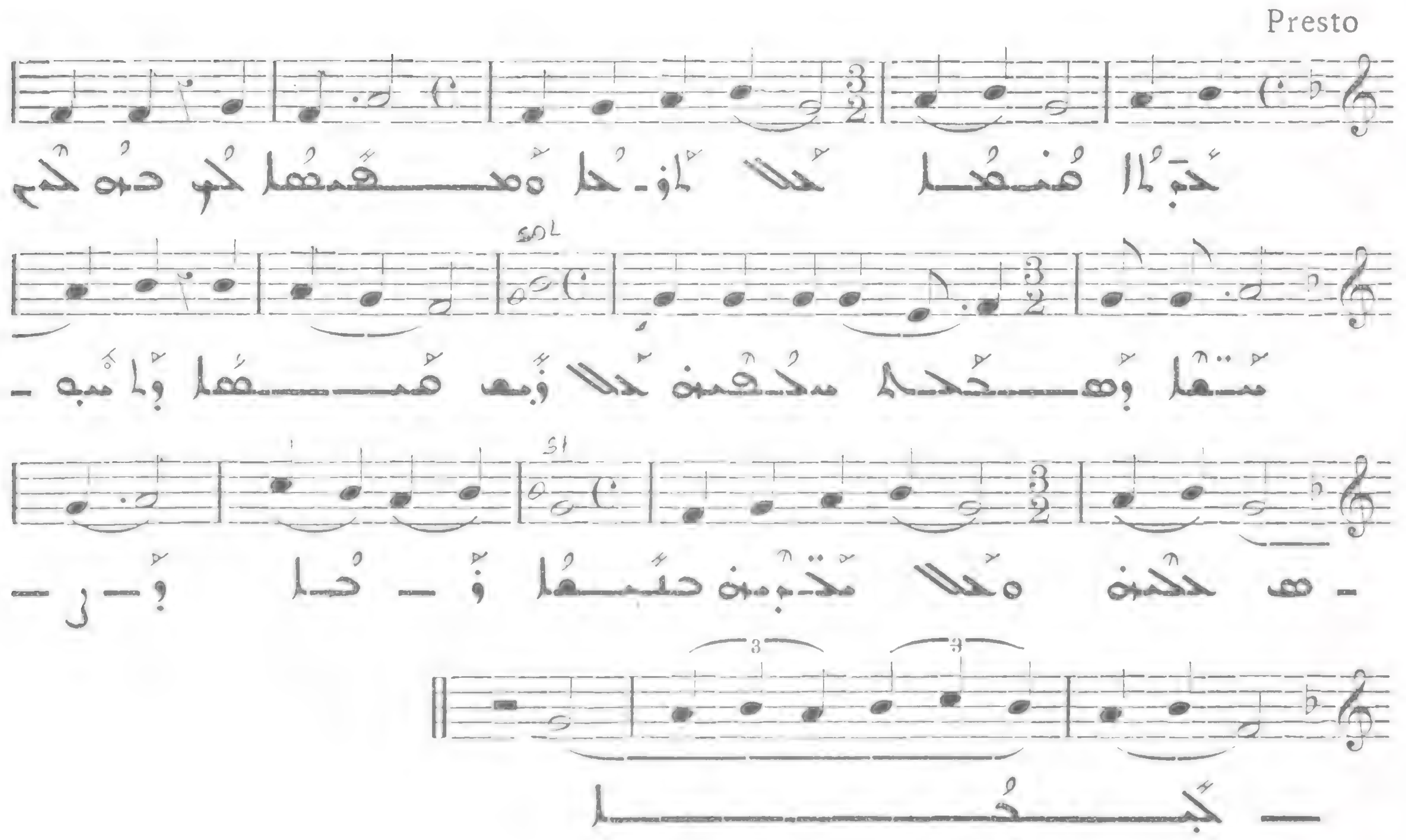


ܒܥܘܬܐ ܕܡܠܟܐ 463



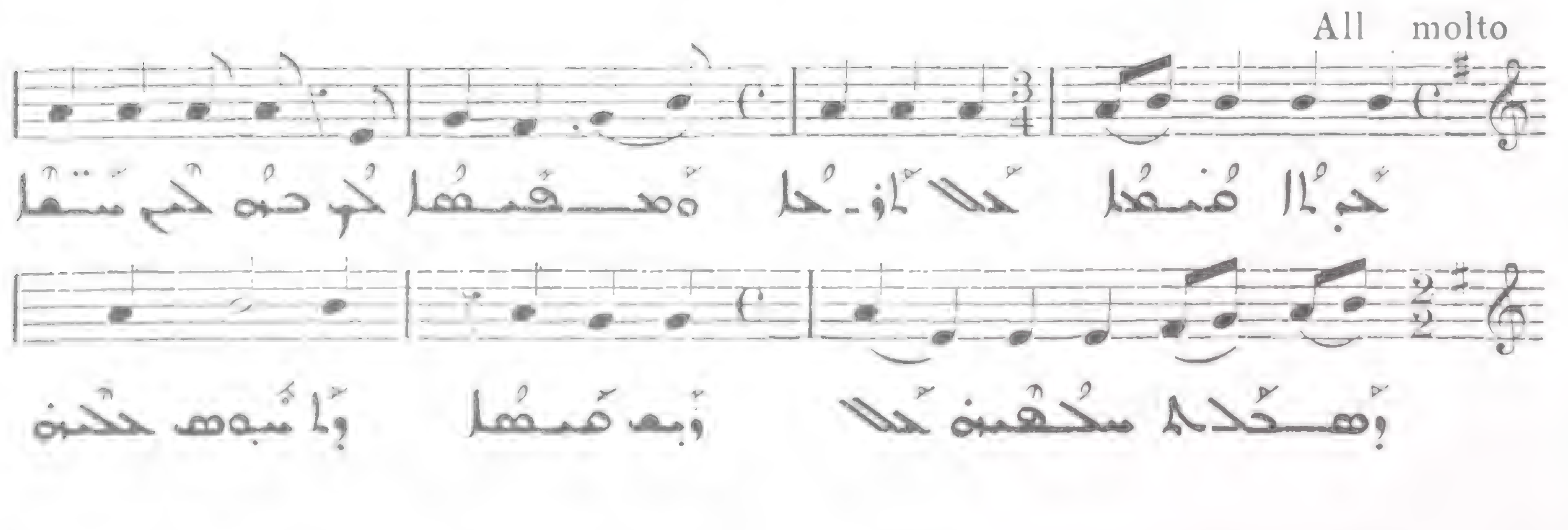
III
V

ܩܠܐ ܕܩܝܡ ܕܪ̈ܘܡܝܐ : ܐ 466

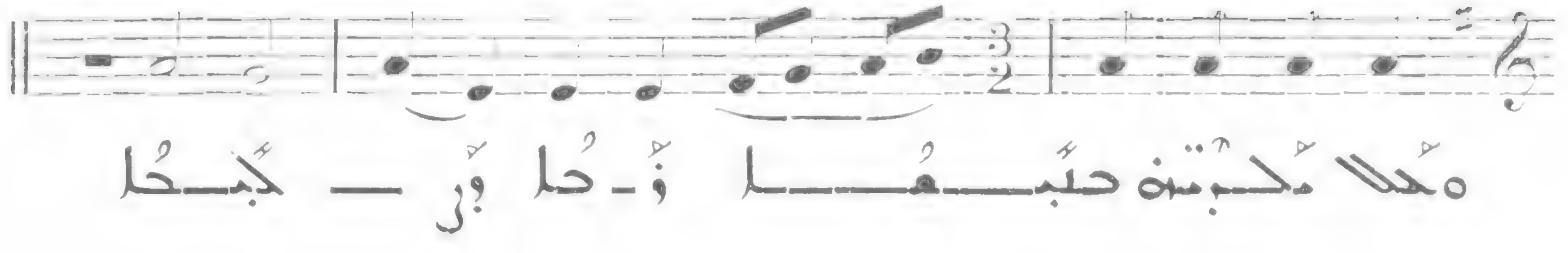


I

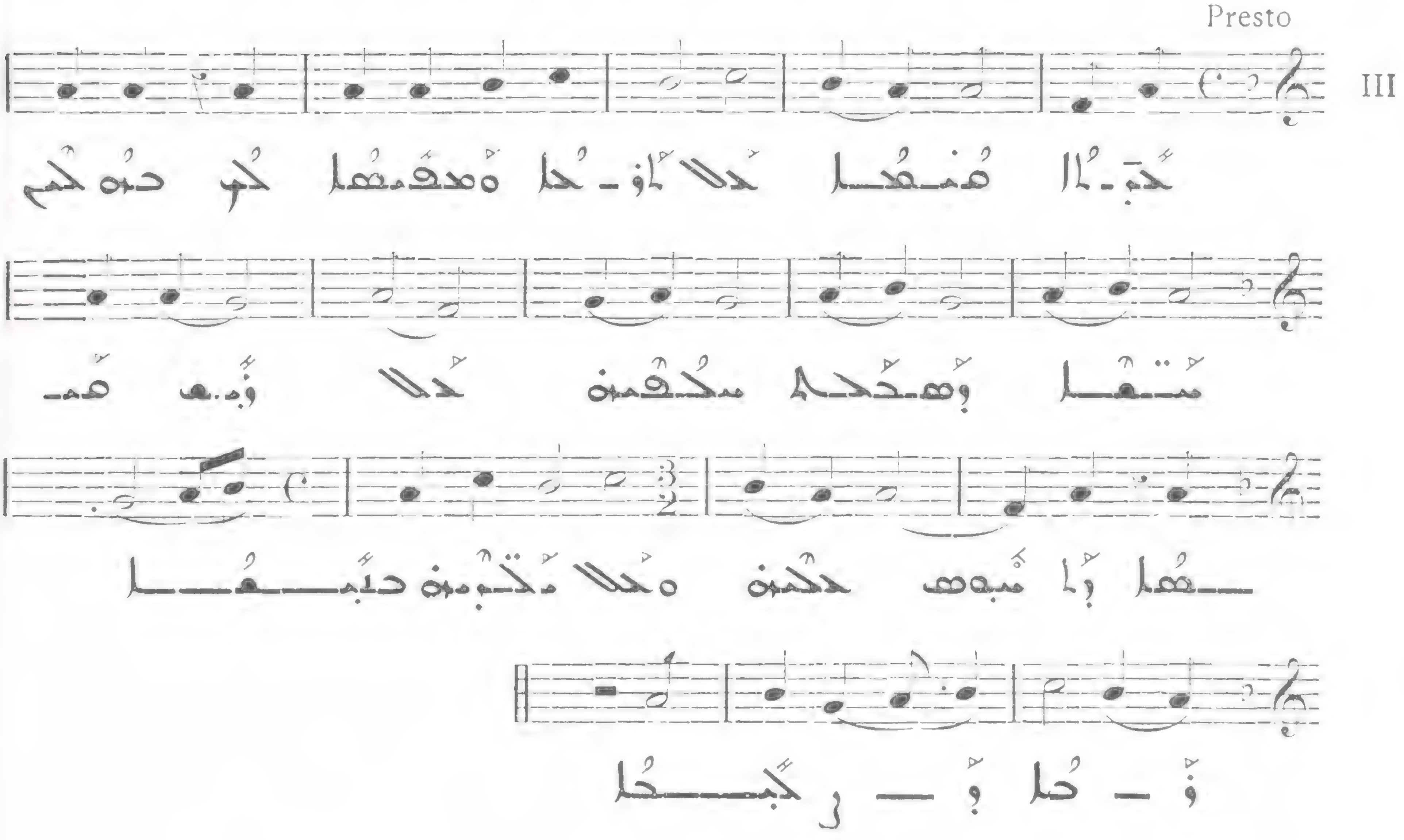
ܒ 467



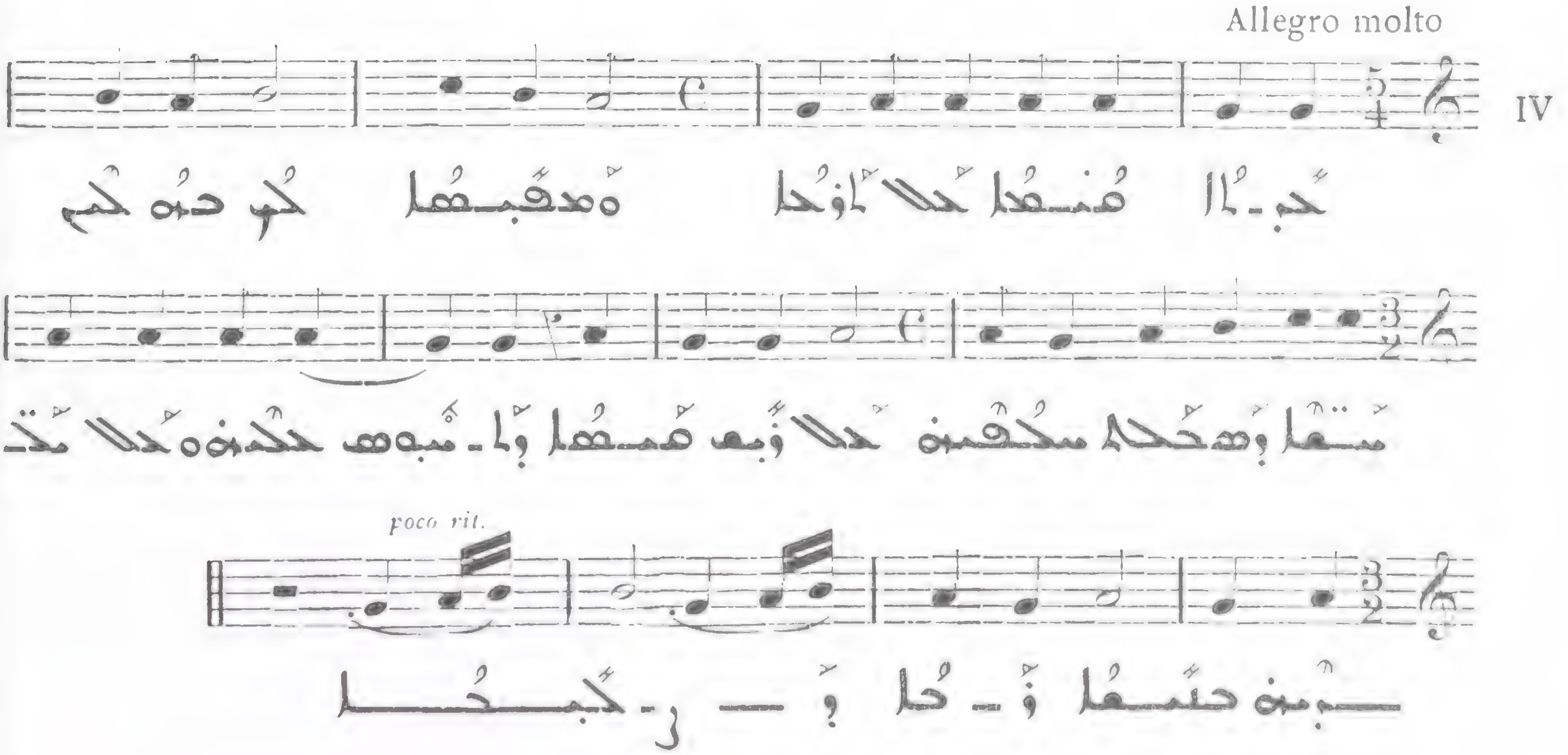
II



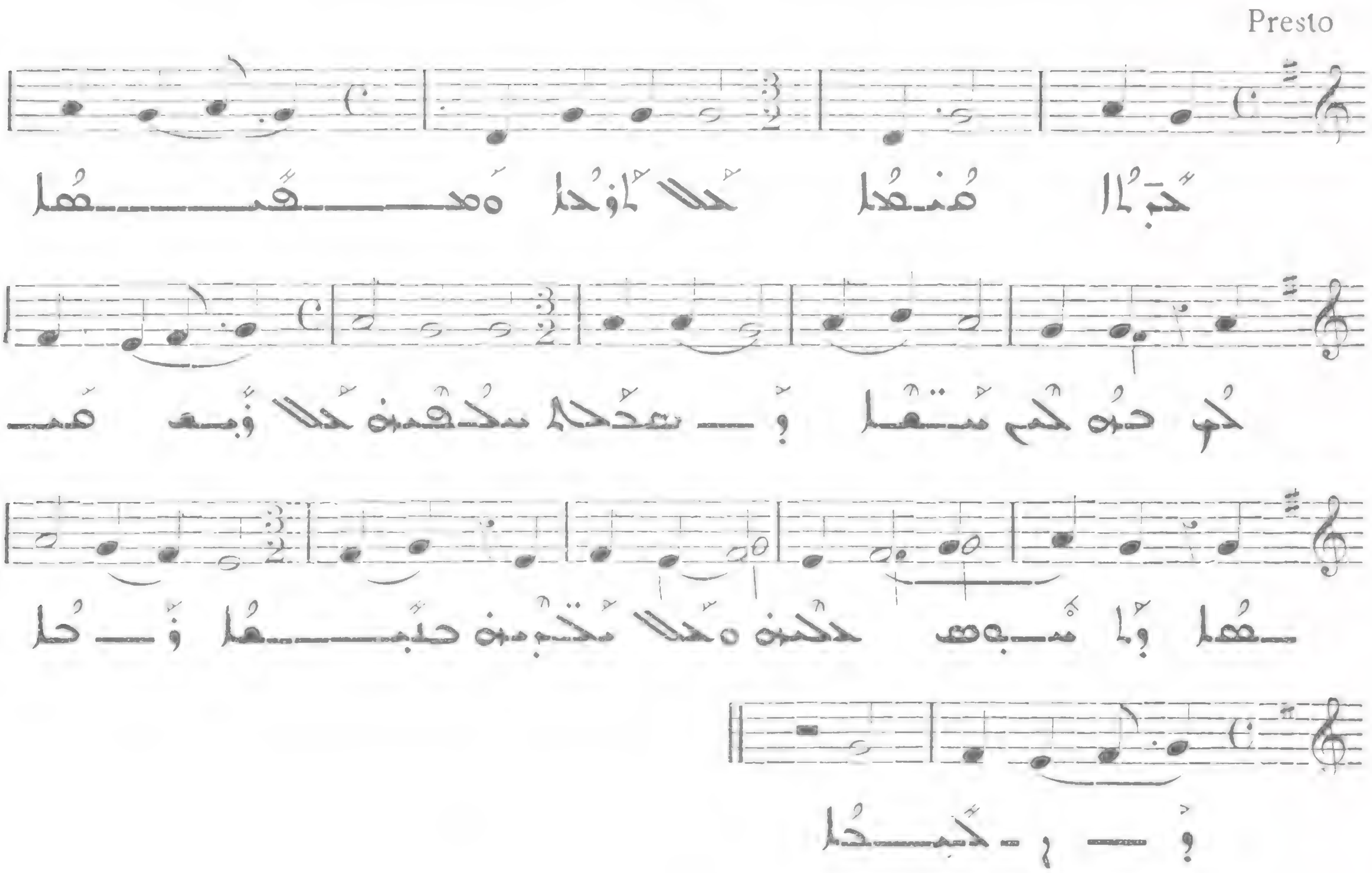
468



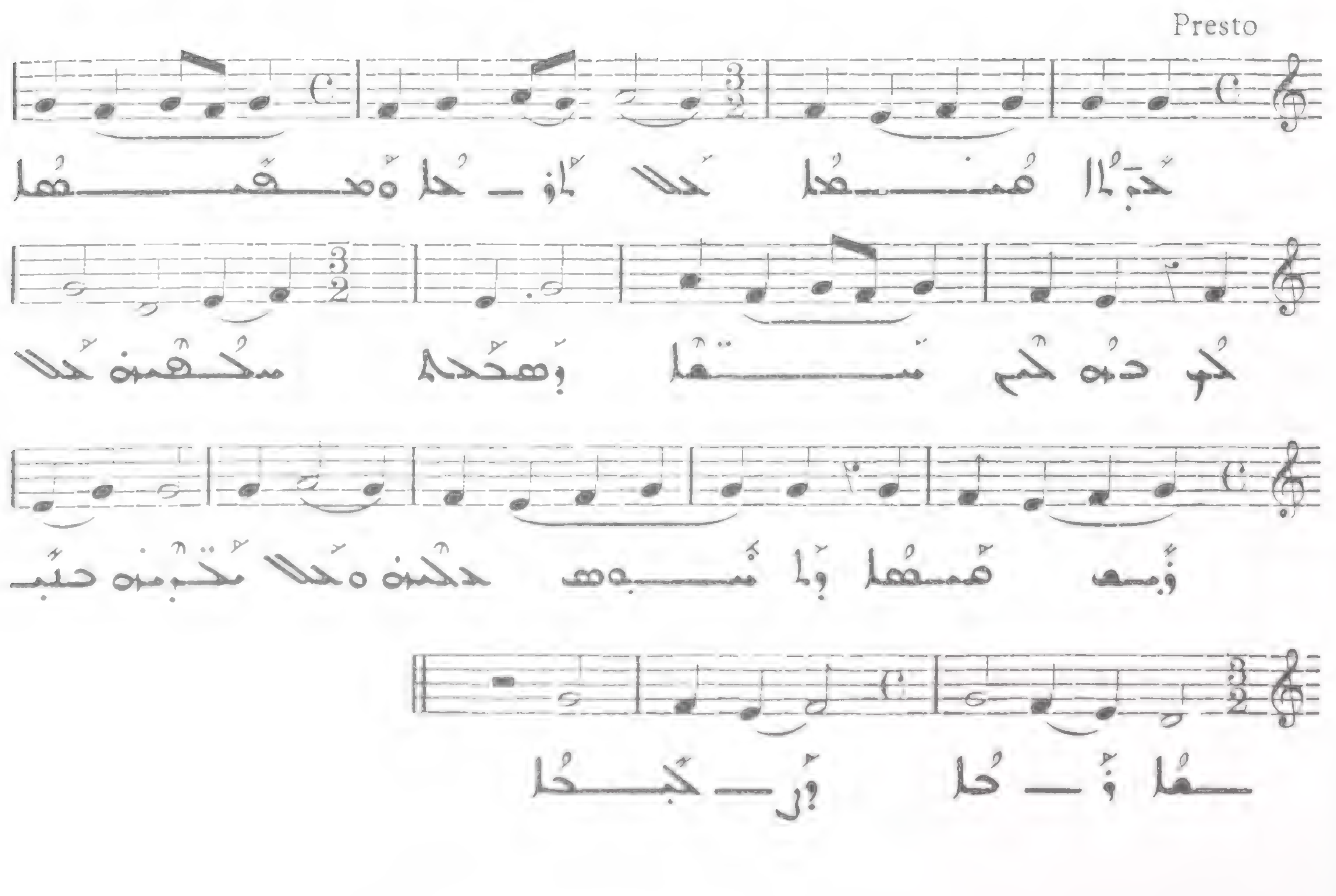
469



ܗ 470



ܘ 471

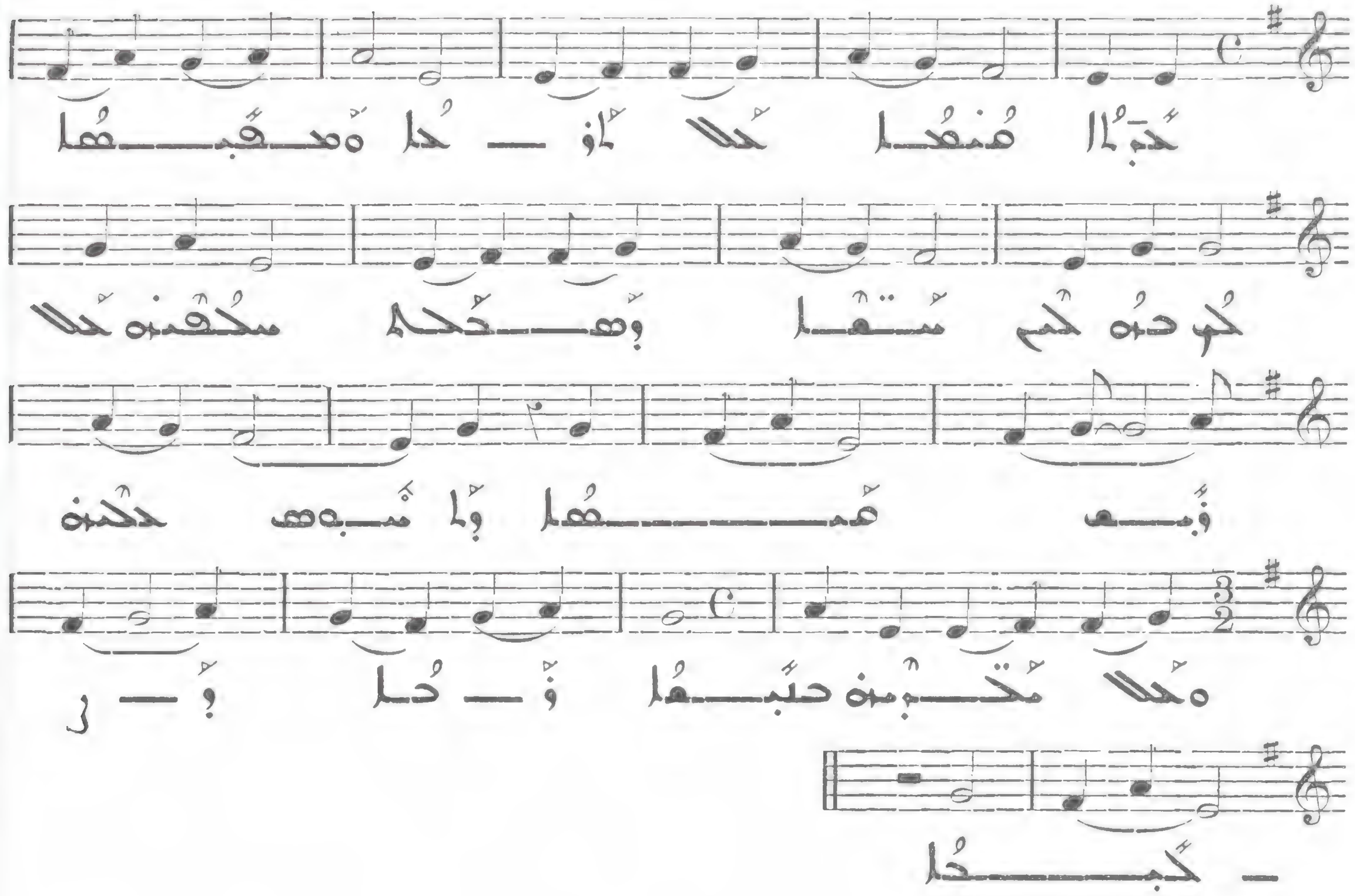


ܐ

472

Presto

VII

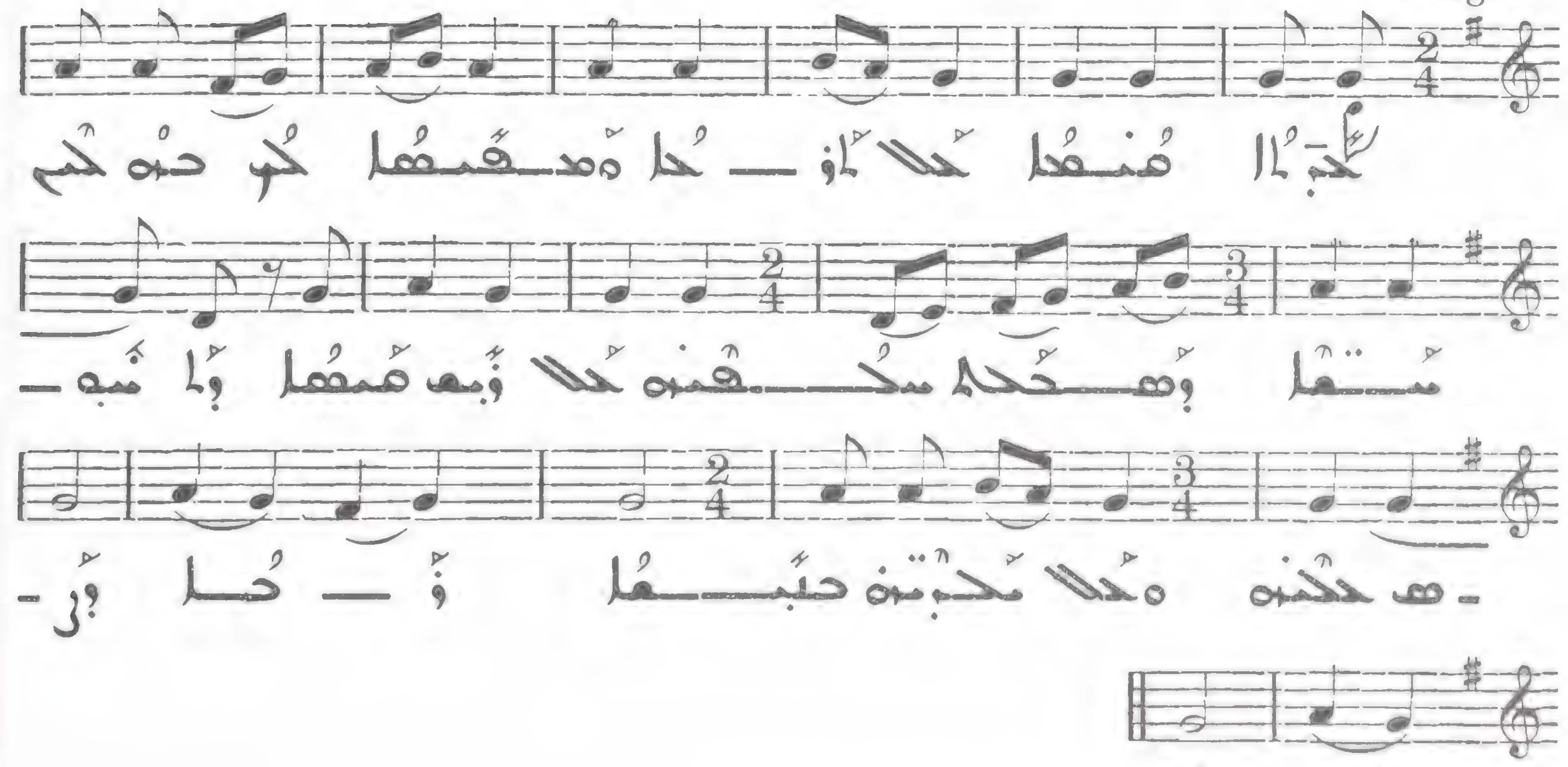


ܒ

473

Allegro

VIII

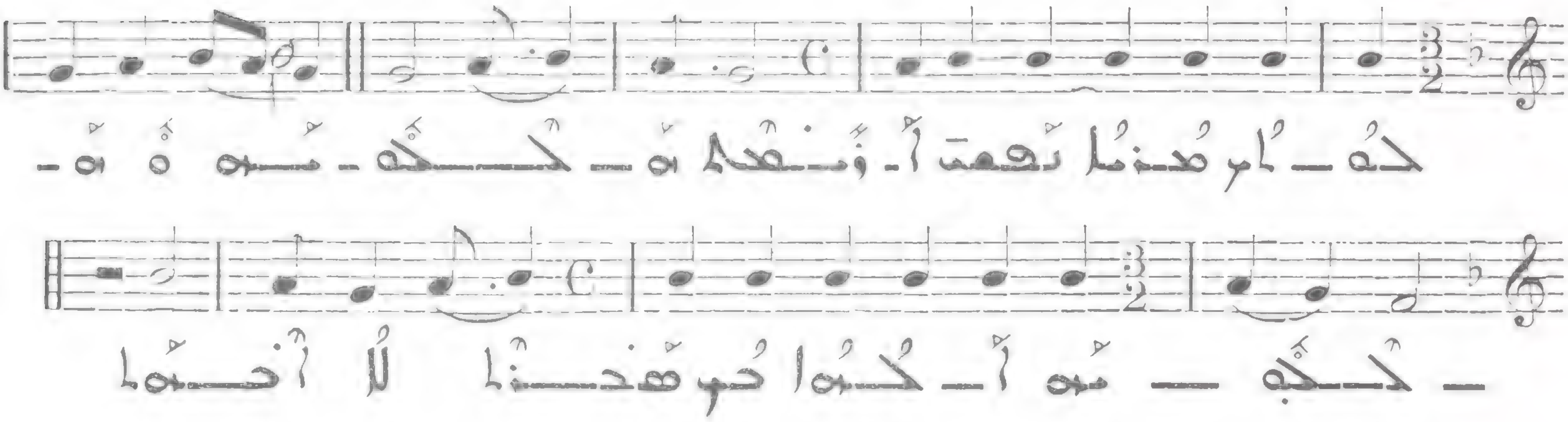


ܩܘܡܝܗܘܢ : ܐ

47

Presto

I



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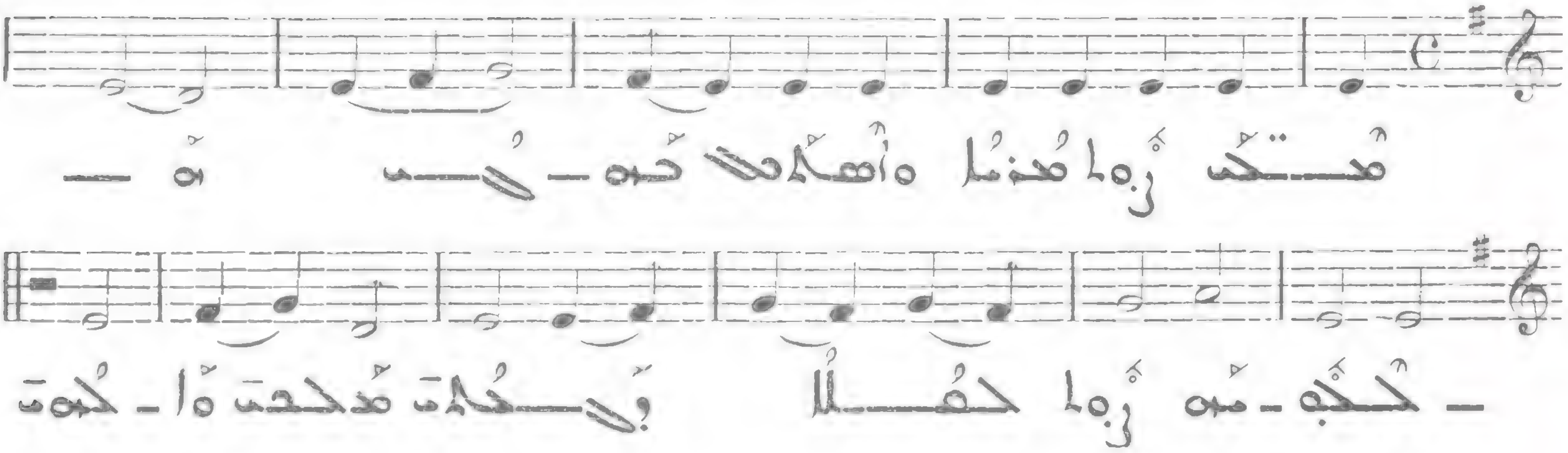
47

Presto

II



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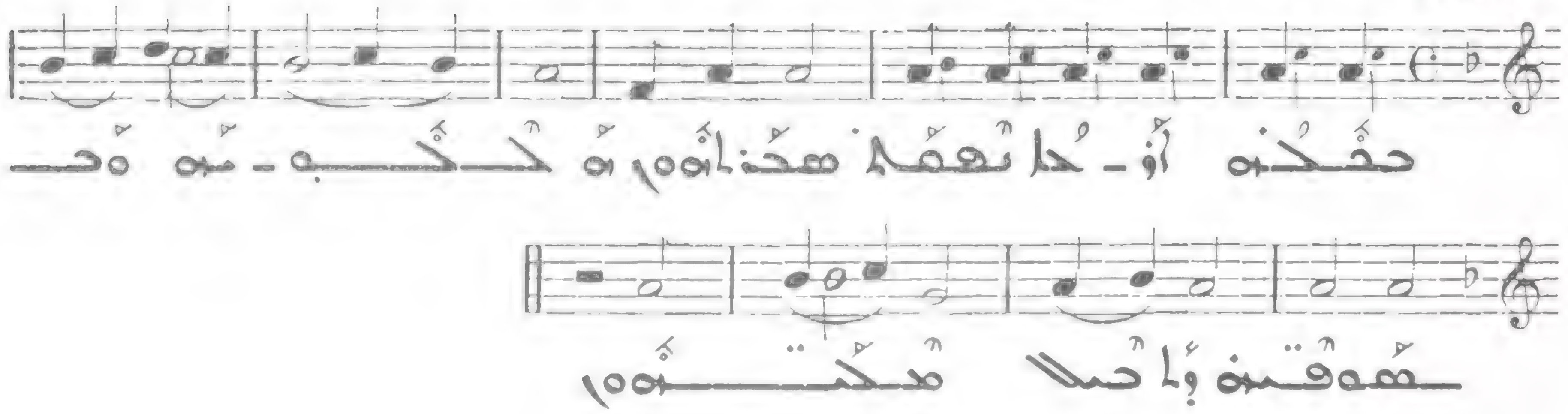
476

Presto

III



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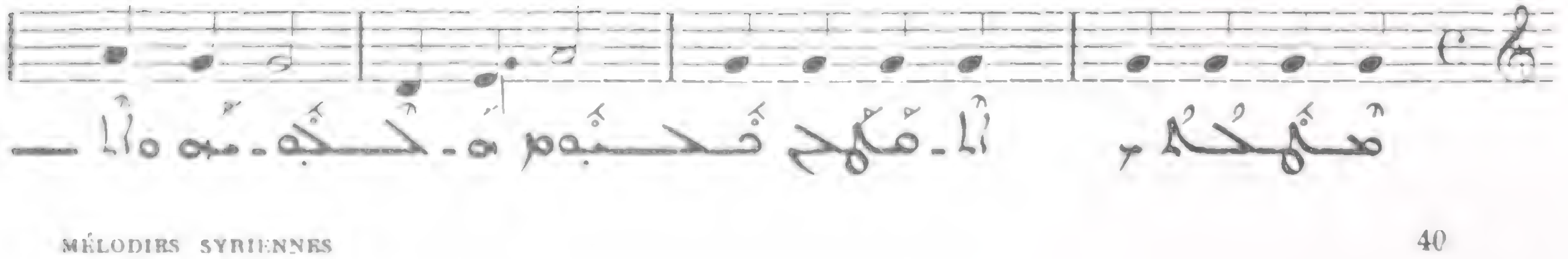
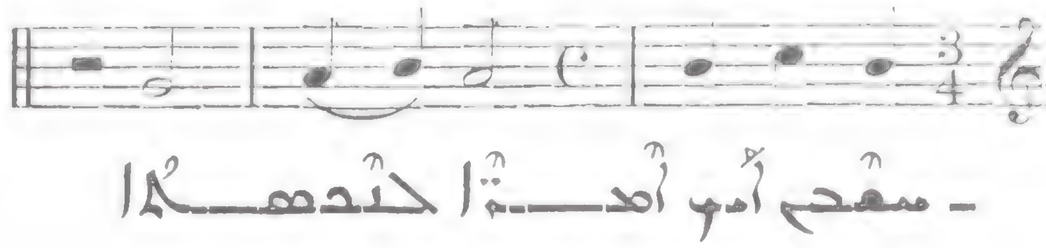
477

Presto

IV



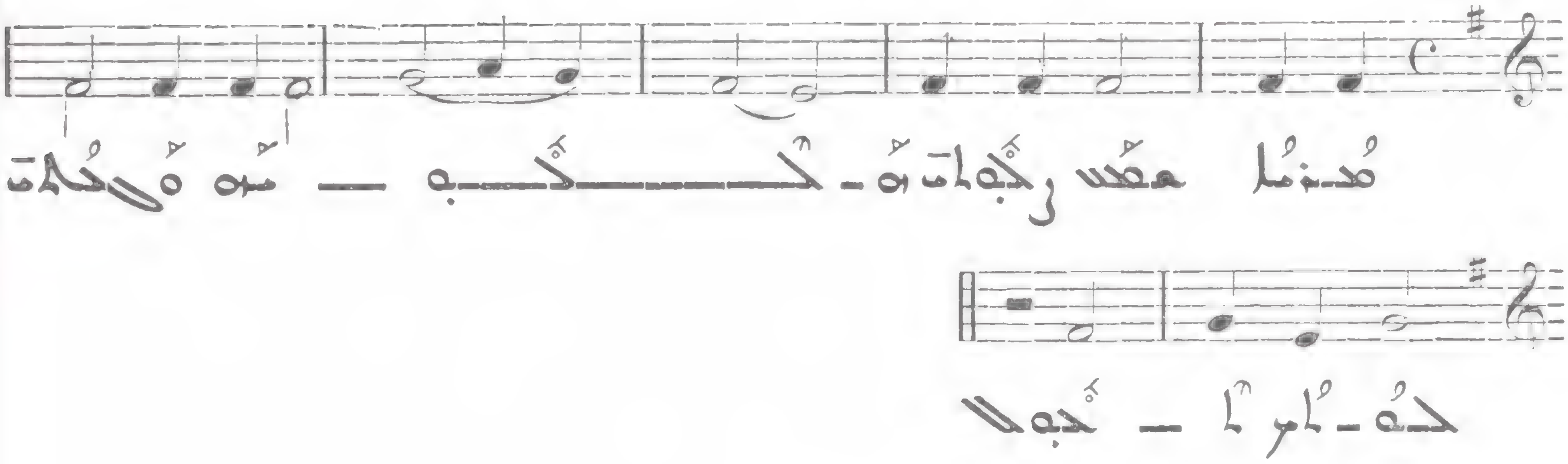


ܗ

478

Presto

V

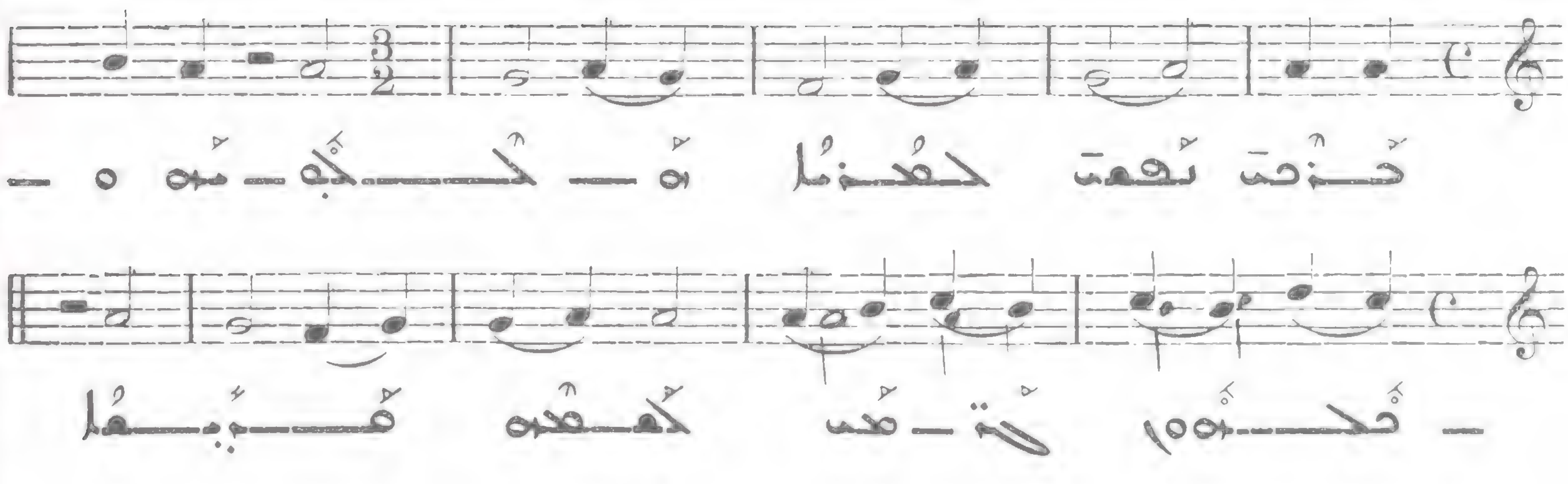


ܘ

479

Presto

VI

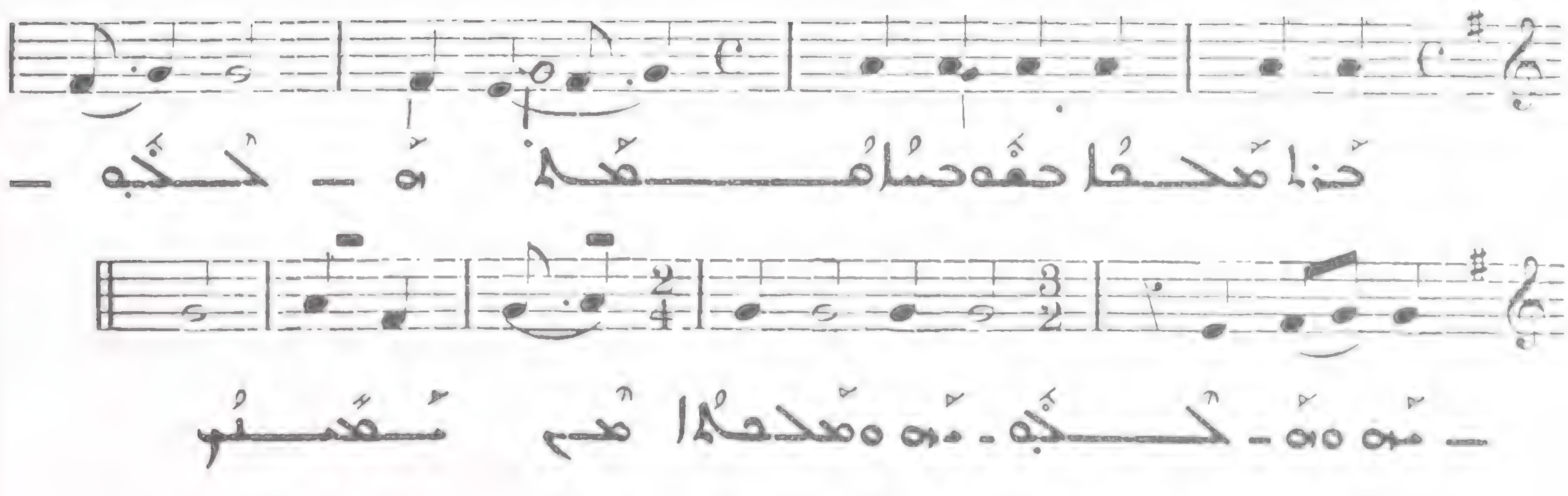


ܙ

480

Presto

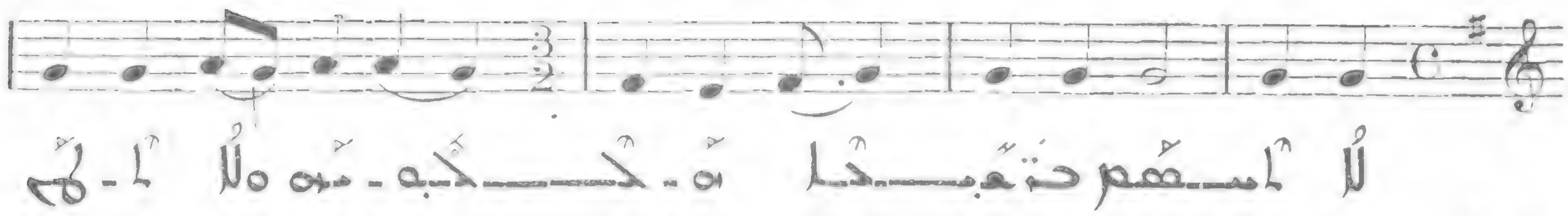
VII

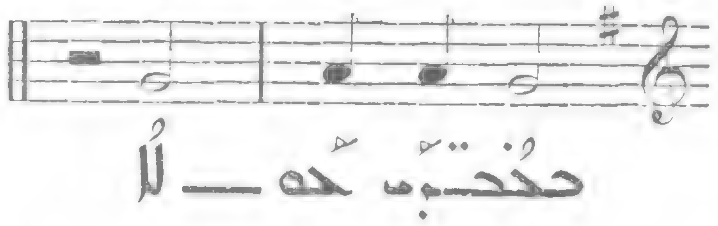


481 ܚܝ

Presto

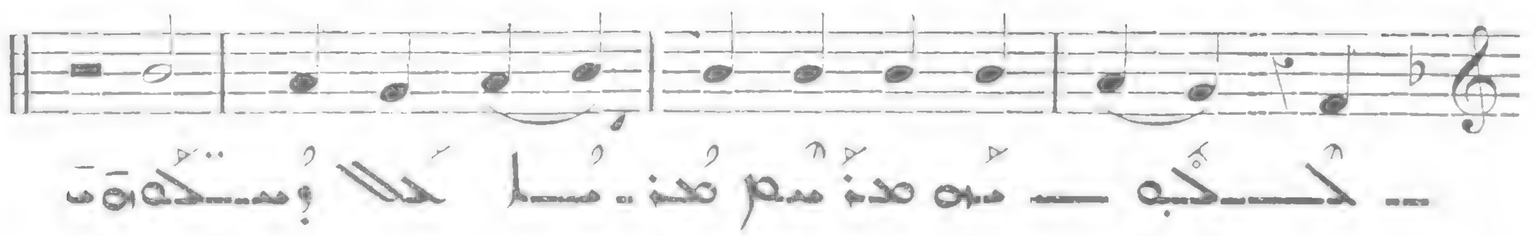
VIII





482 ܬܘܫܡܫܬܐ ܕܬܘܫܒܘܚܬܐ ܩܕܡܝܬܐ

All. molto



483 ܩܠܐ ܕܡܕܒܚܝܐ ܕܐܠܗܐ ܡܢ ܫܘܪܐ

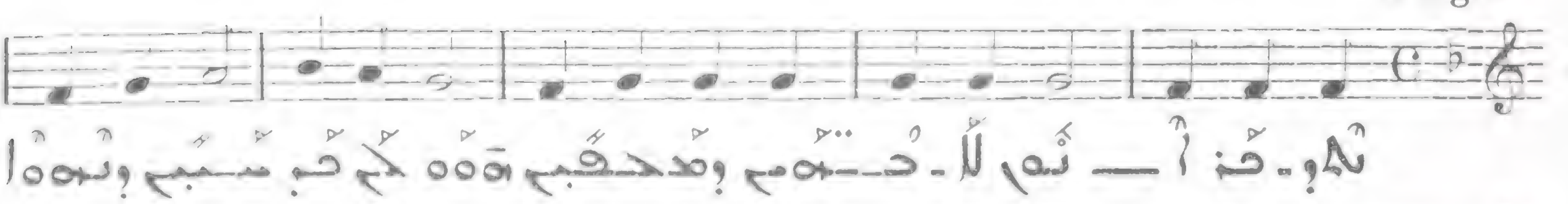
ܕܟܘܬ ܐܝܟ ܩܠܐ ܕܒܥܒܪܝ ܪܕܝܐ

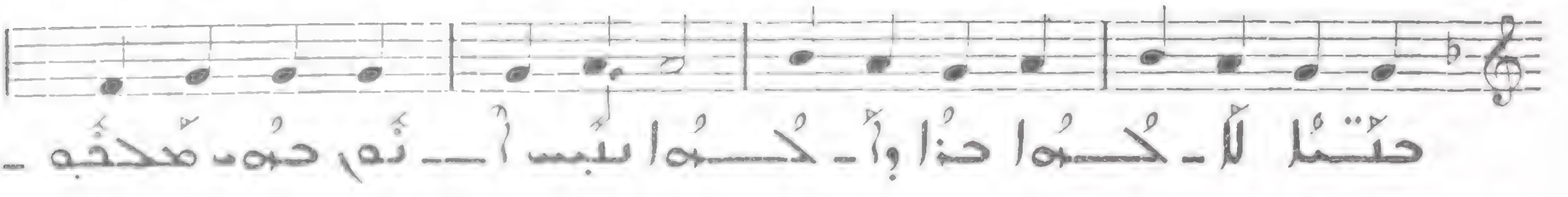
Cf. № 243 - 251

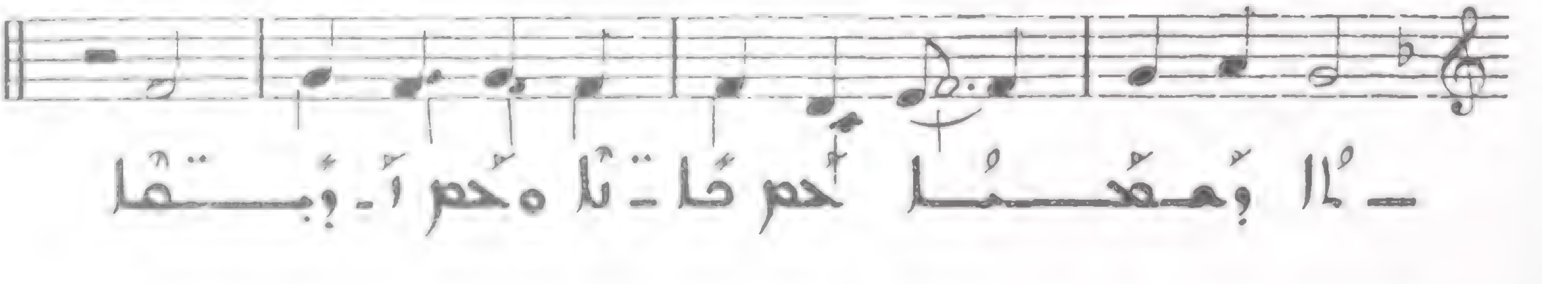
484 ܬܘܫܡܫܬܐ ܕܡܕܒܚܝܐ ܕܐܠܗܐ

Allegro

VIII



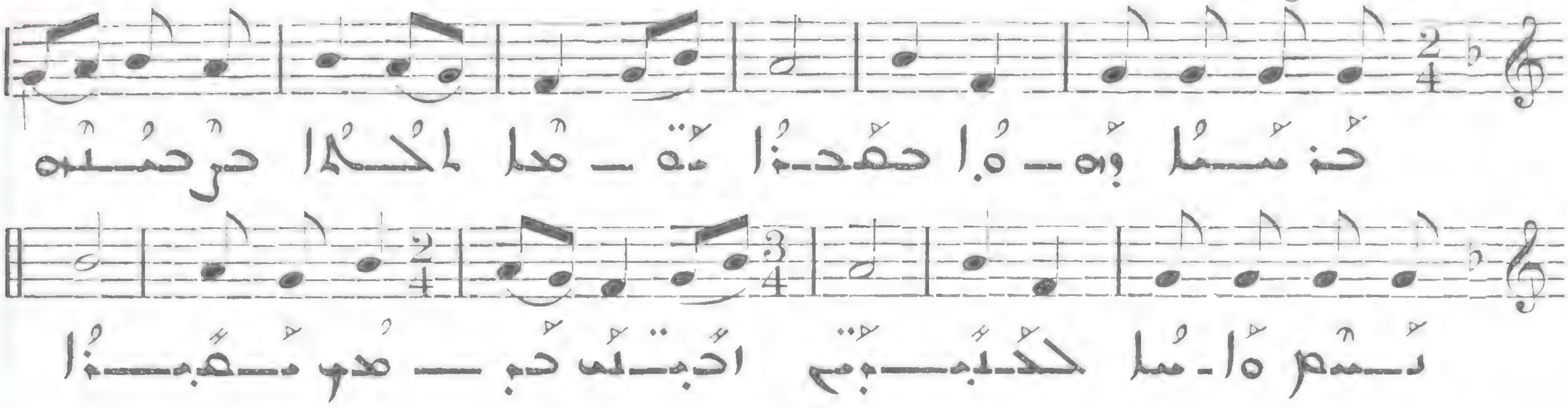




ܩܘܠܐ ܕܐܬܘܬܗܘܢ ܕܒܬܐ : ܐ 485

Allegro moderato

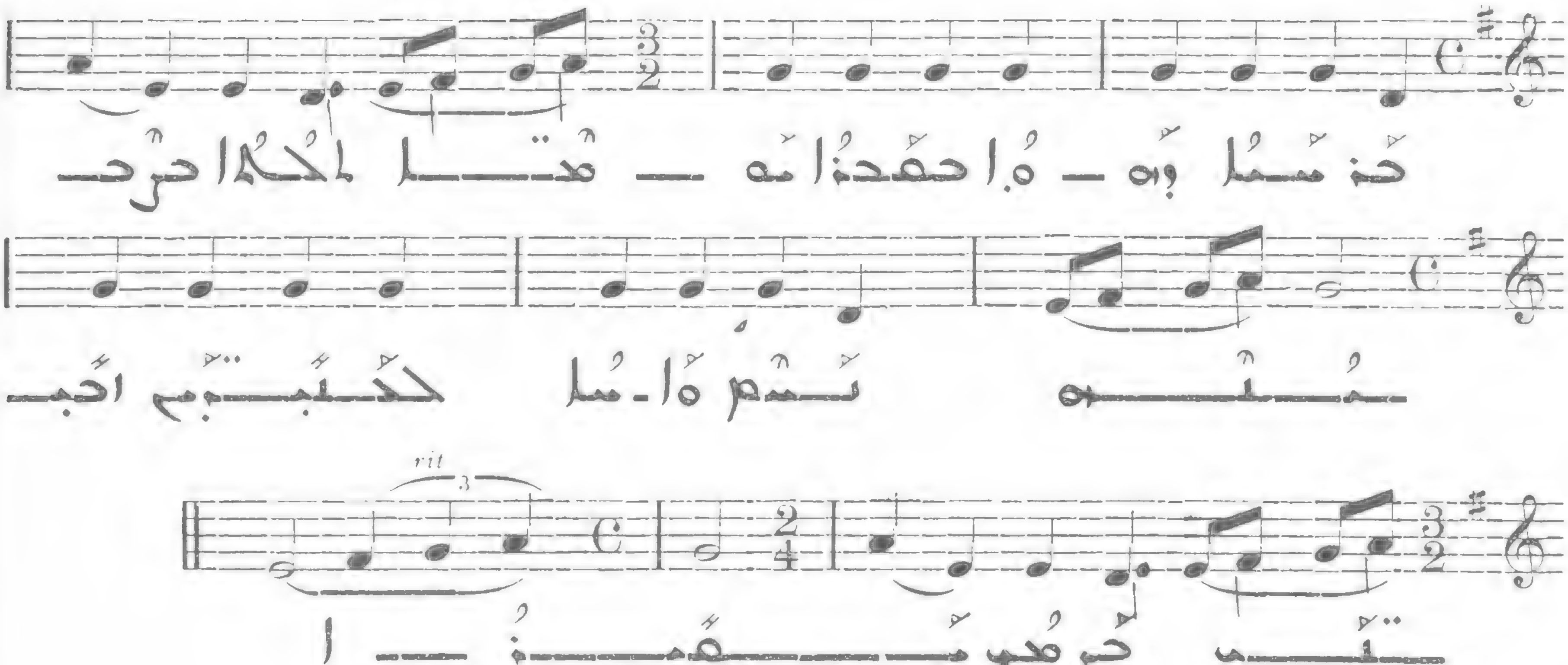
I



ܒ 486

Presto

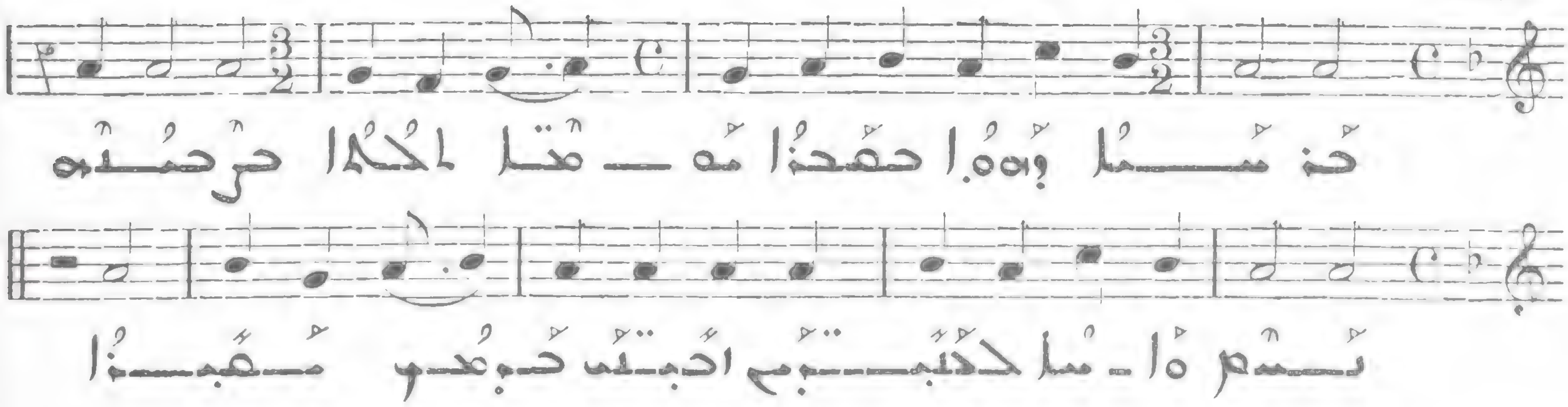
II



ܓ 487

Presto

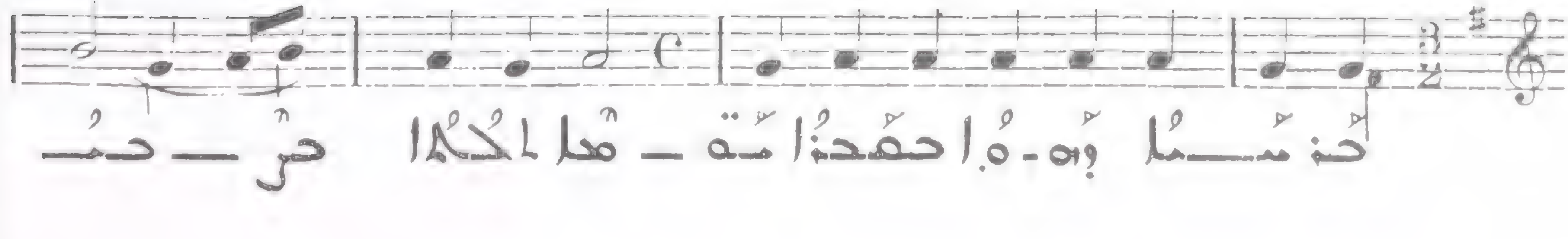
III



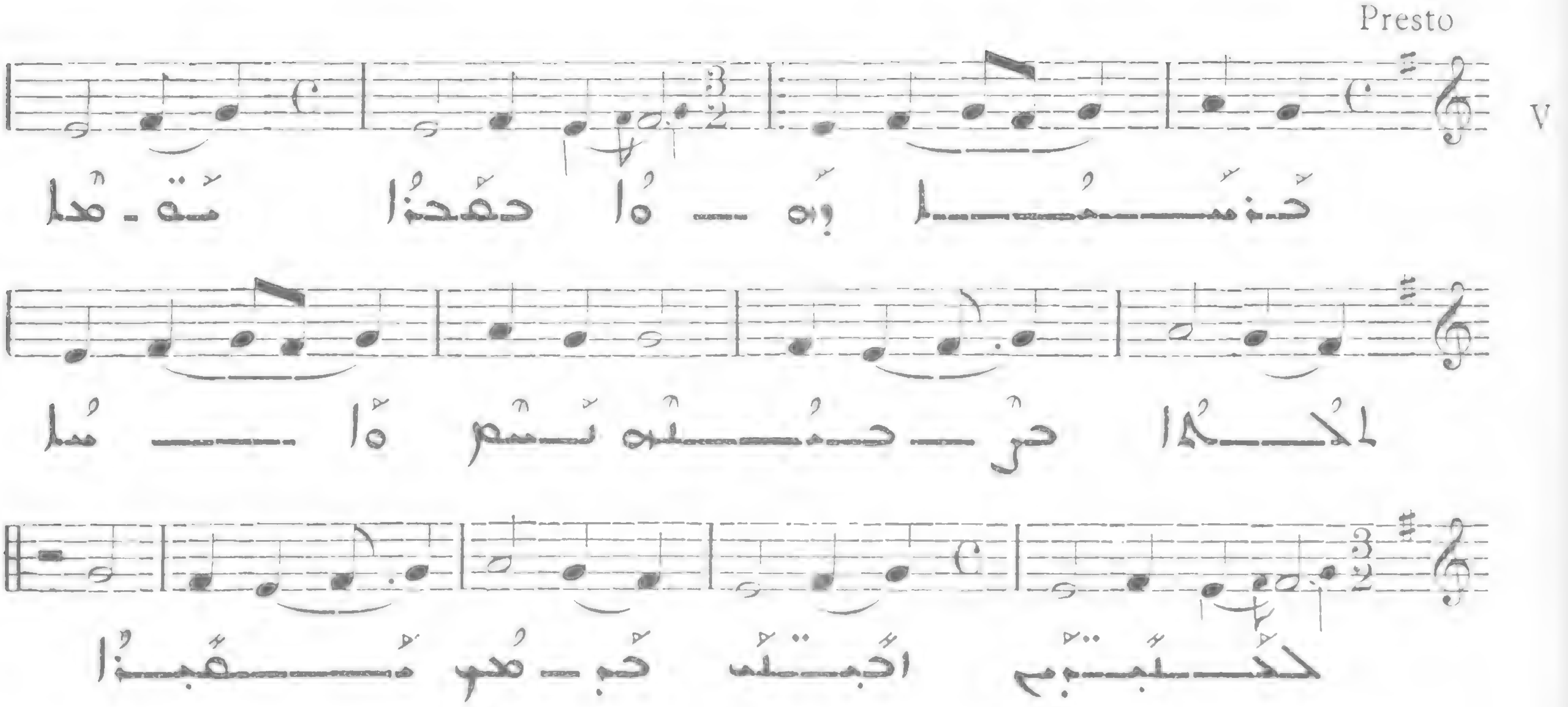
ܕ 488

Presto

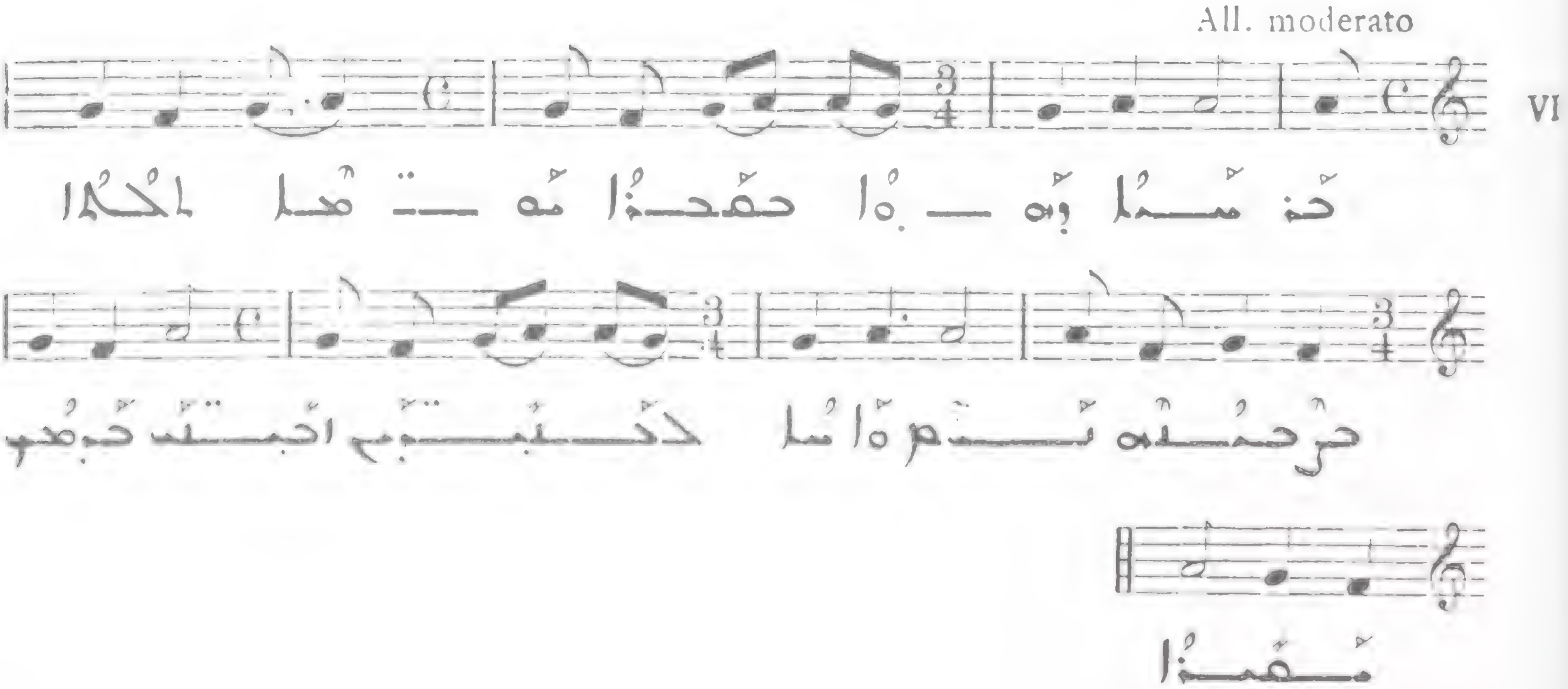
IV



ܗ 489



ܘ 490

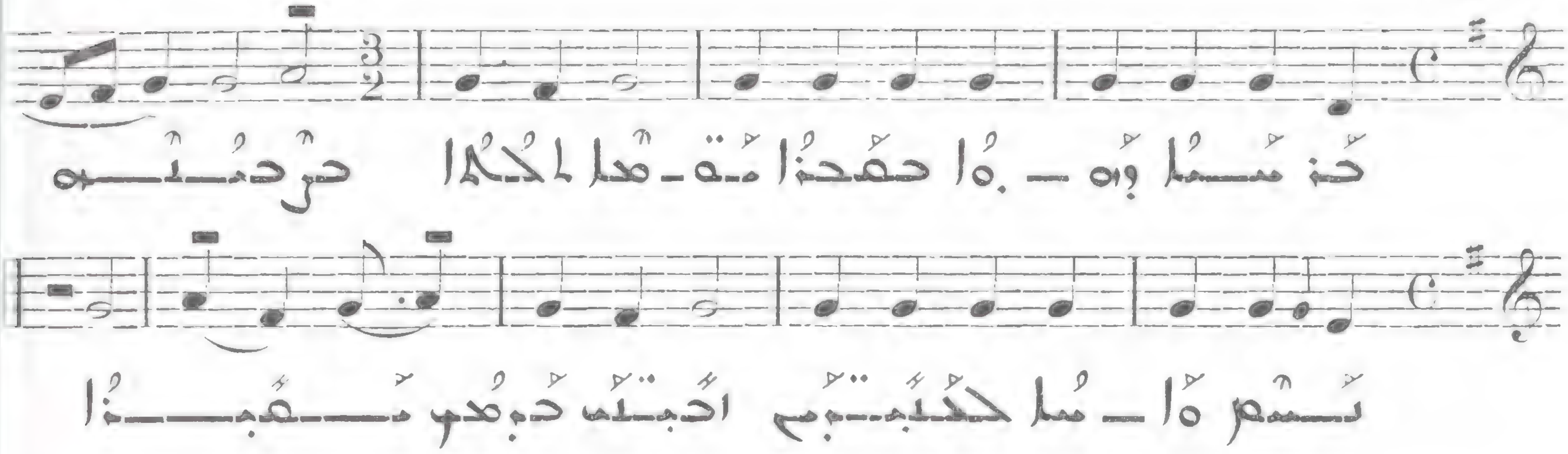


ܐ

491

Presto

VII

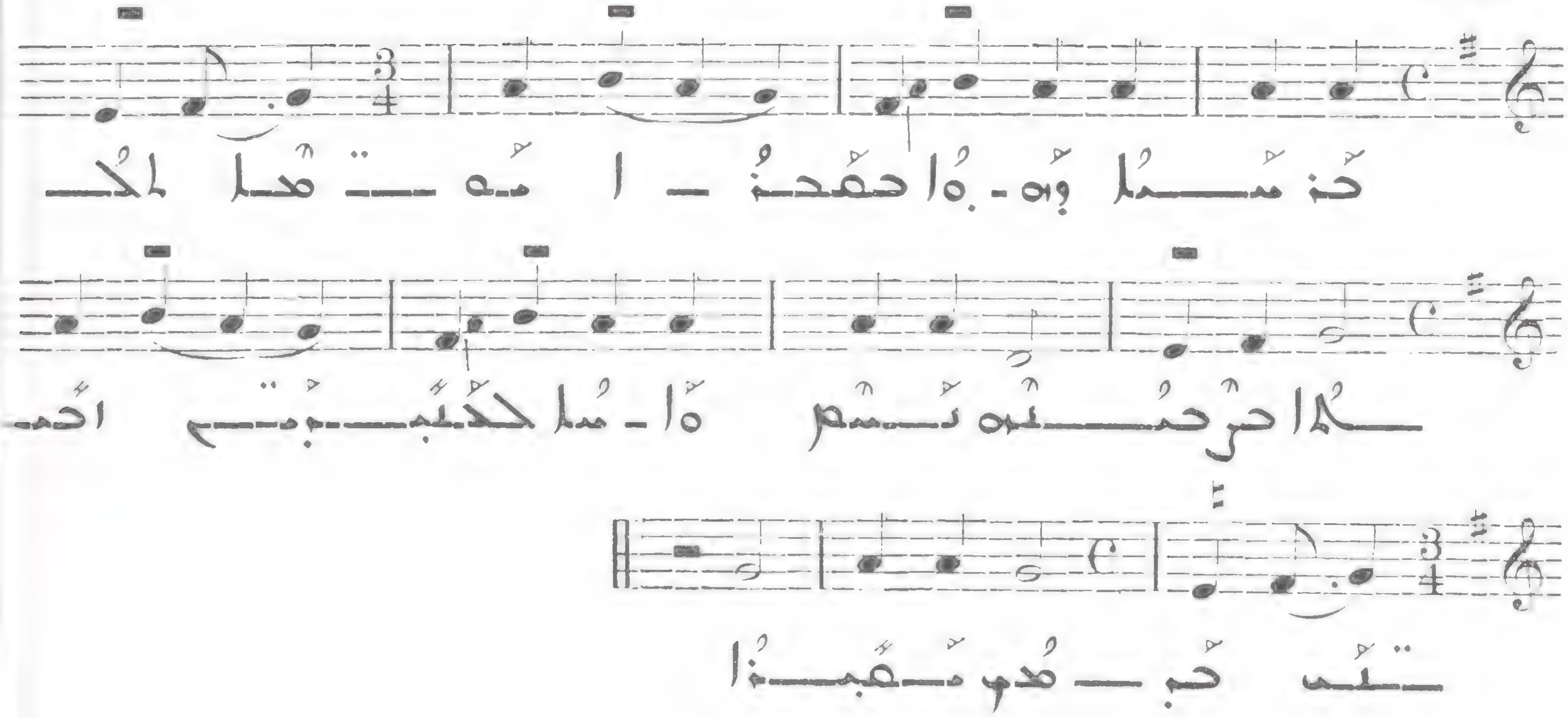


ܒ

492

Presto

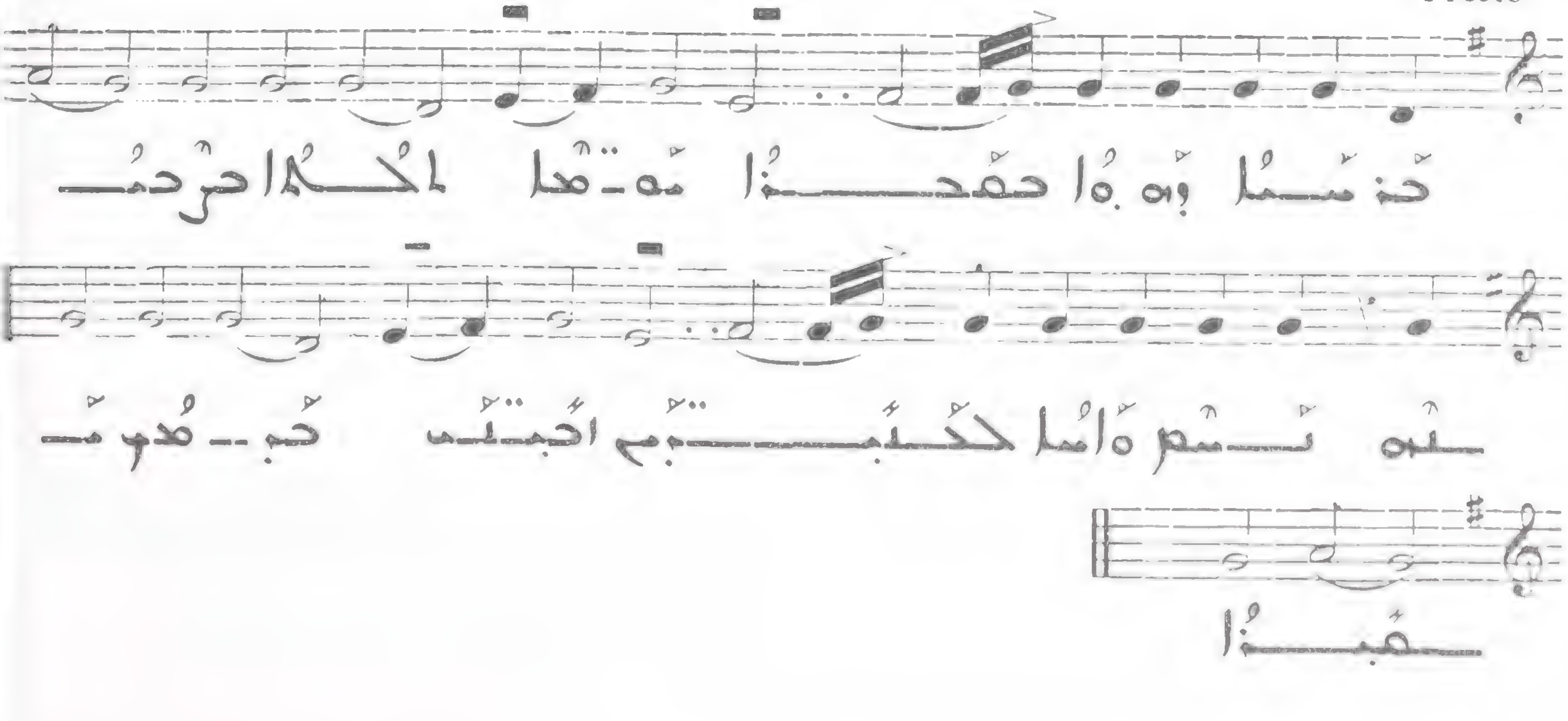
VIII



493

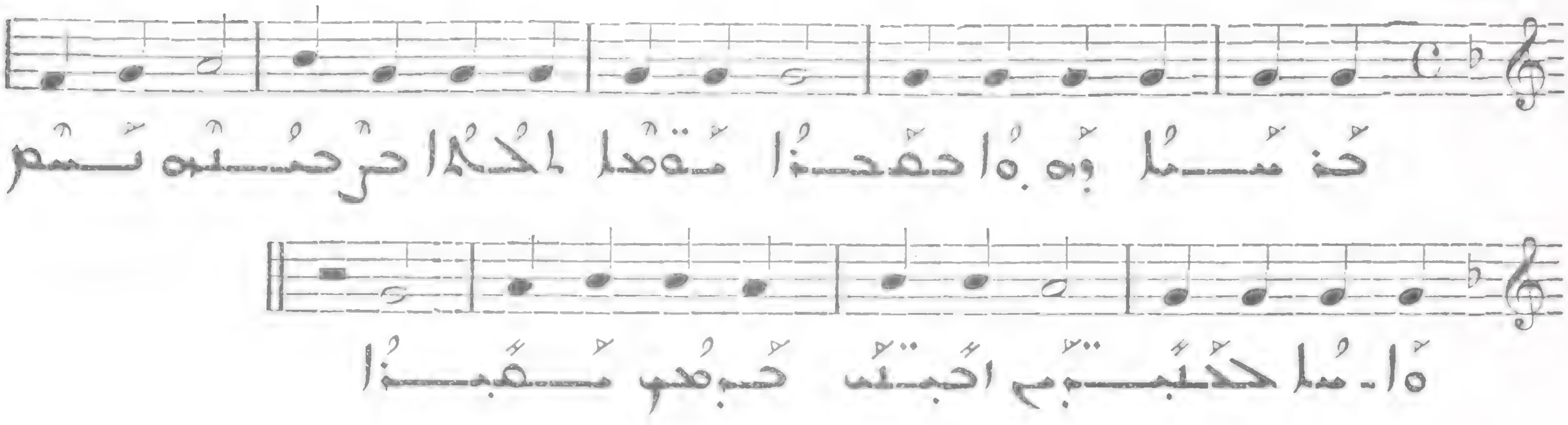
Presto

VIII



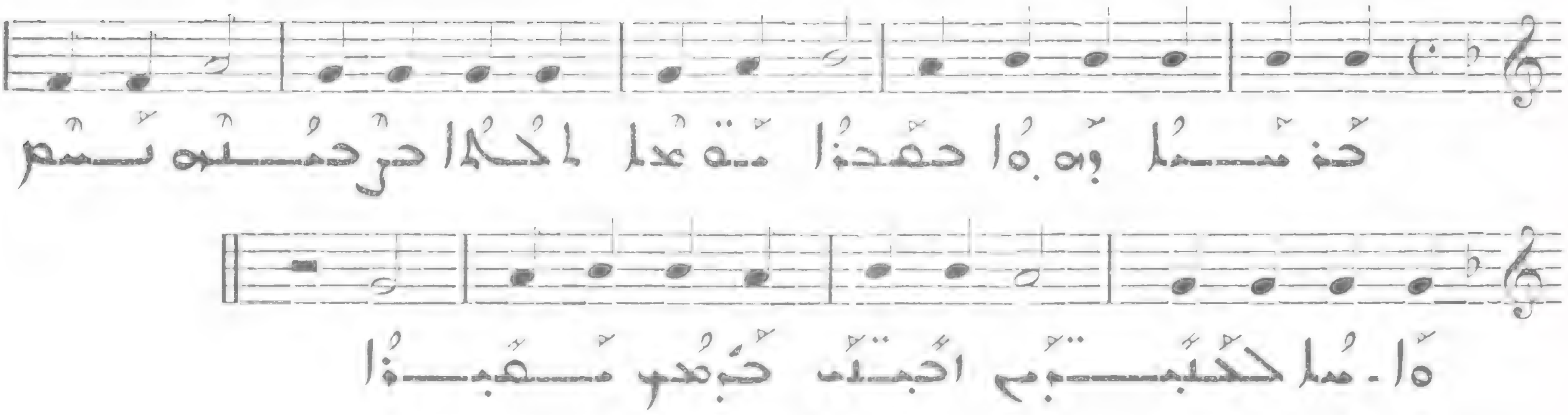
494 ܬܫܡܫܬܐ ܩܕܡܝܬܐ ܕܩܠܗ

Presto



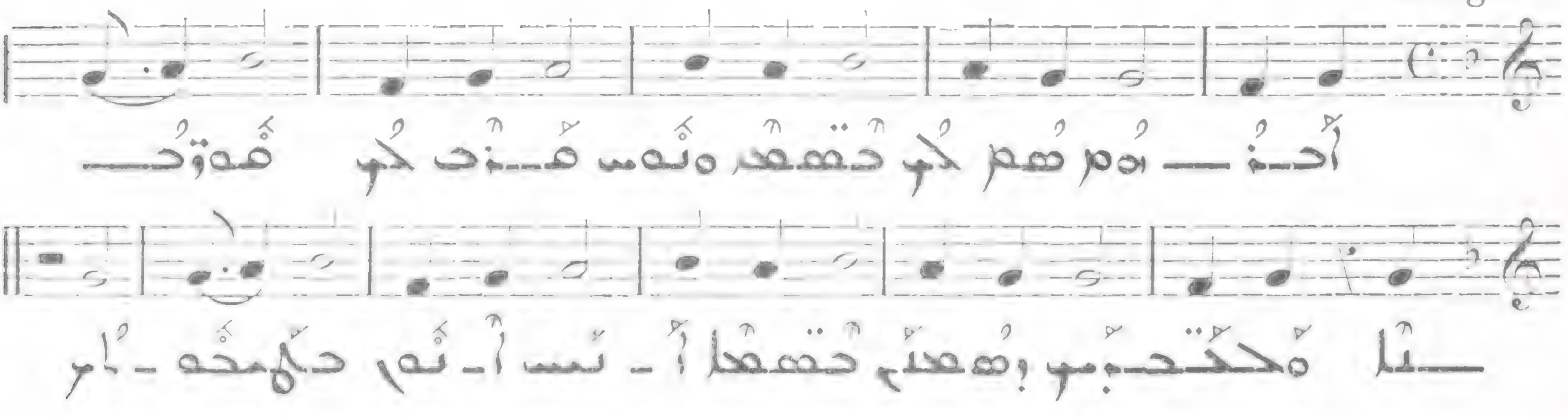
495 ܬܫܡܫܬܐ ܐܚܪܢܝܬܐ

Presto



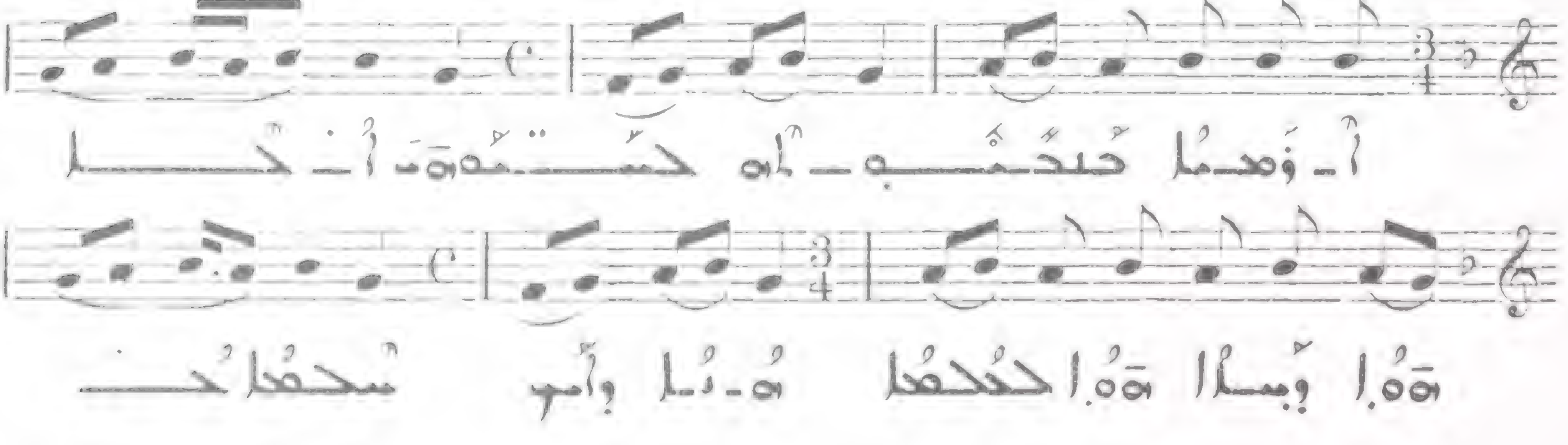
496 ܬܫܡܫܬܐ ܐܚܪܢܝܬܐ

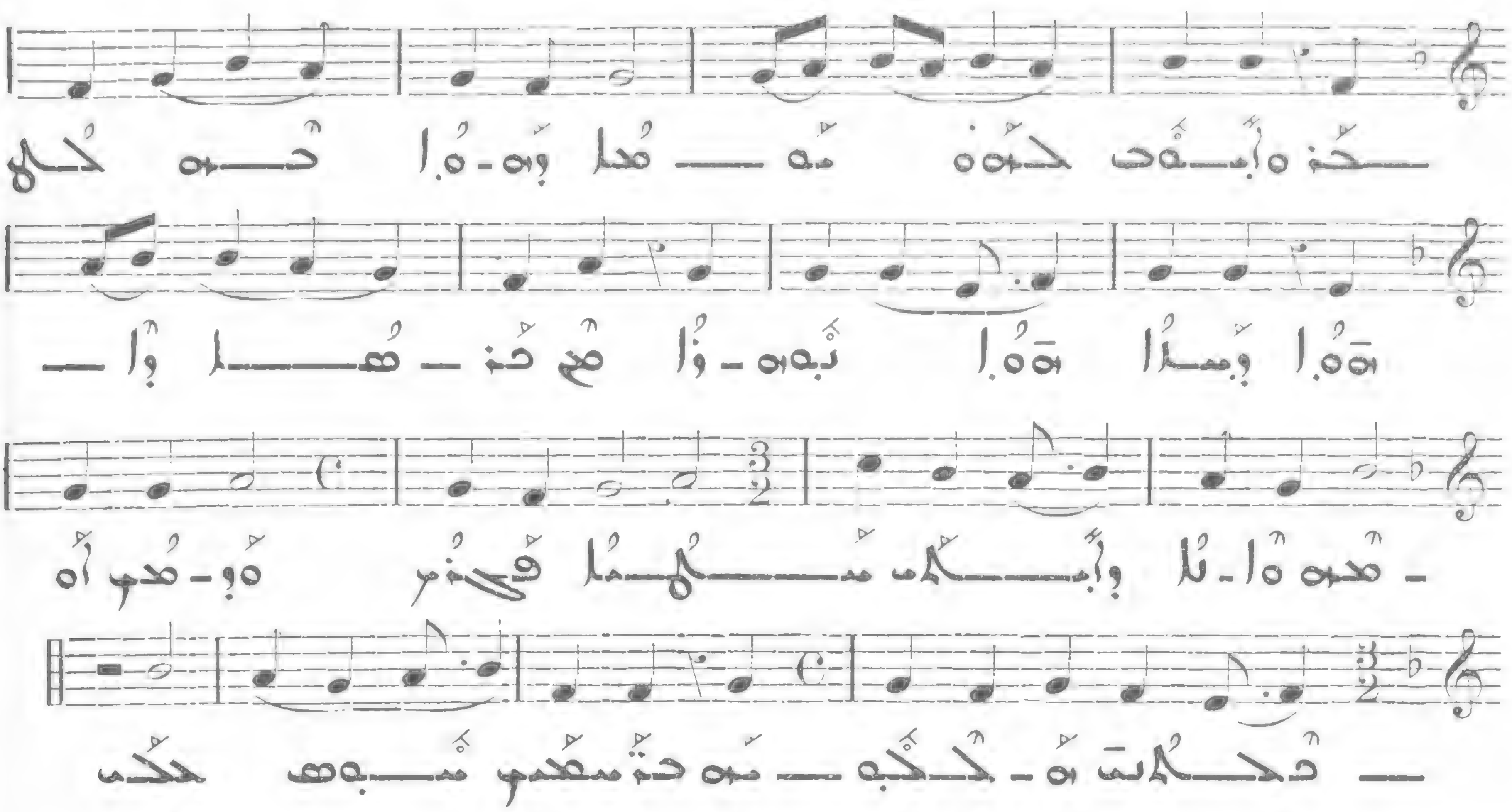
Allegro



497 ܩܠܐ ܕܫܘܪ̈ܝܐ ܠܐܠܗܐ ܩܠܐ : ܐ

Allegro molto





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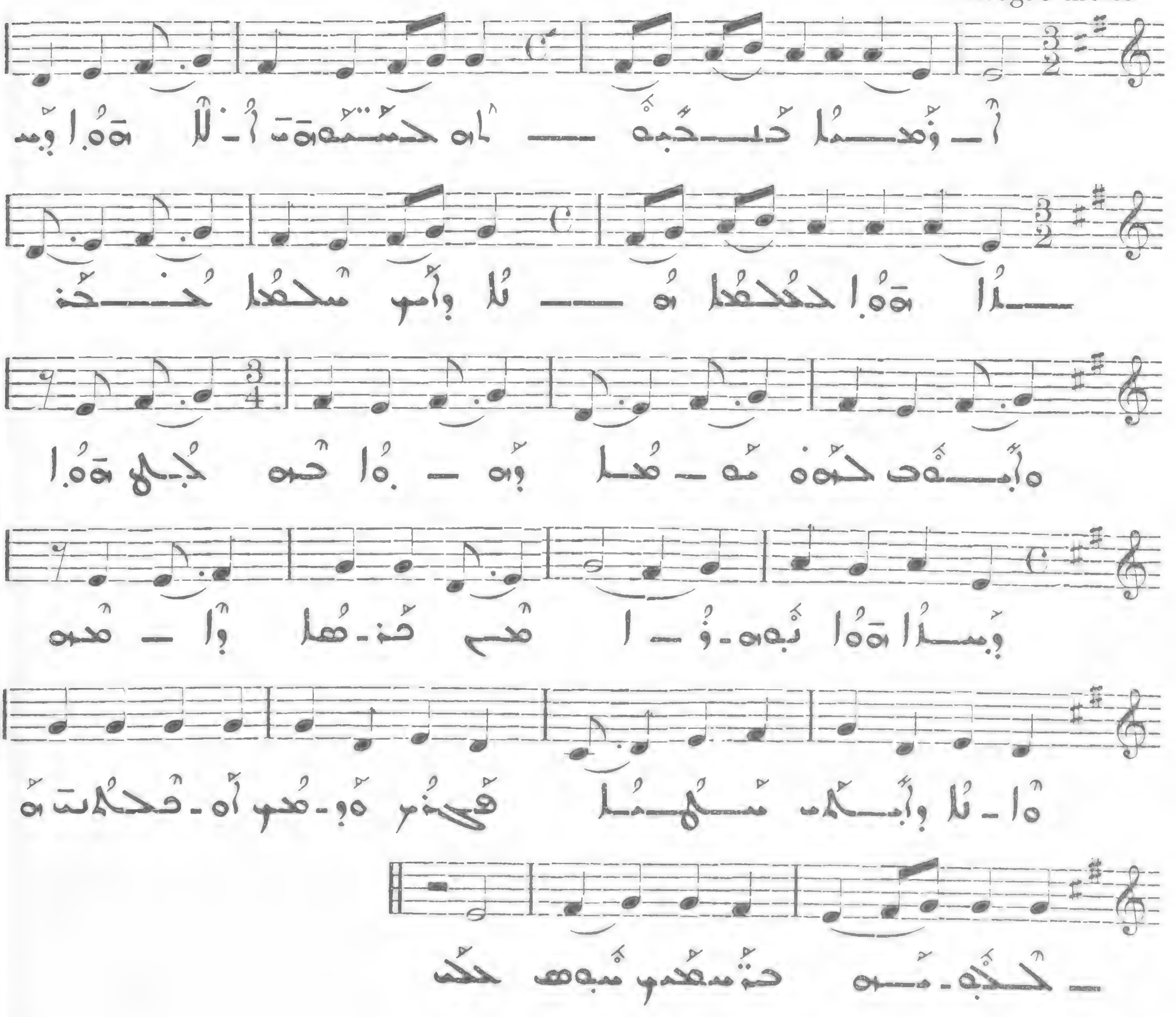
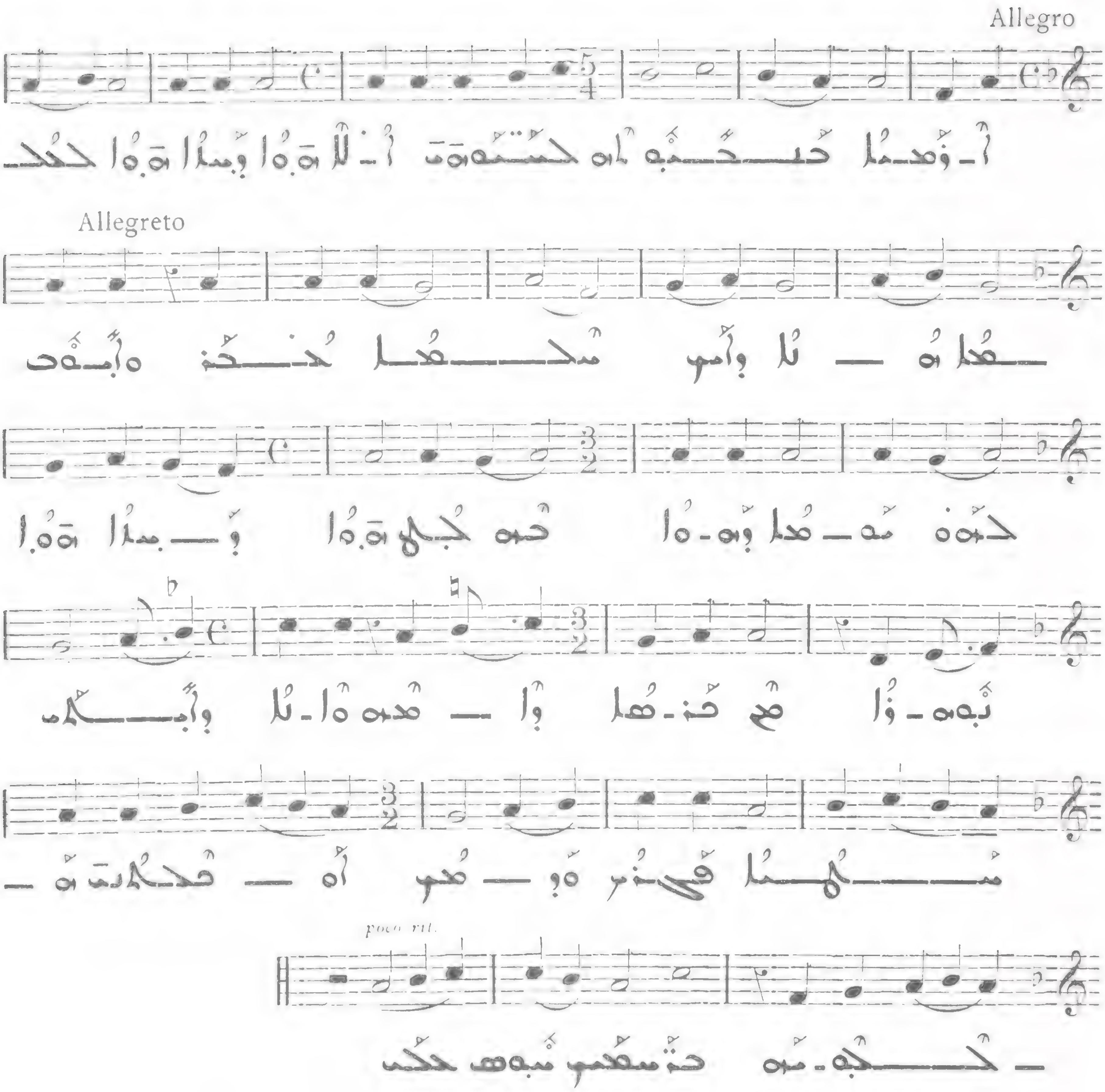
498

Allegro molto

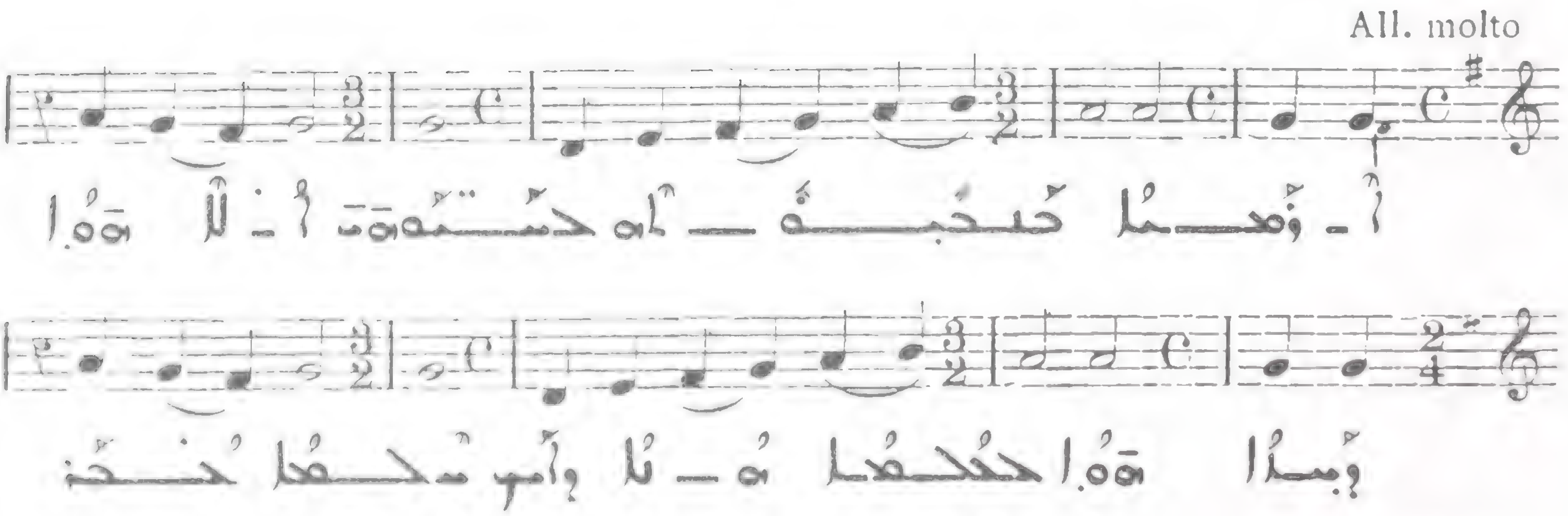
II

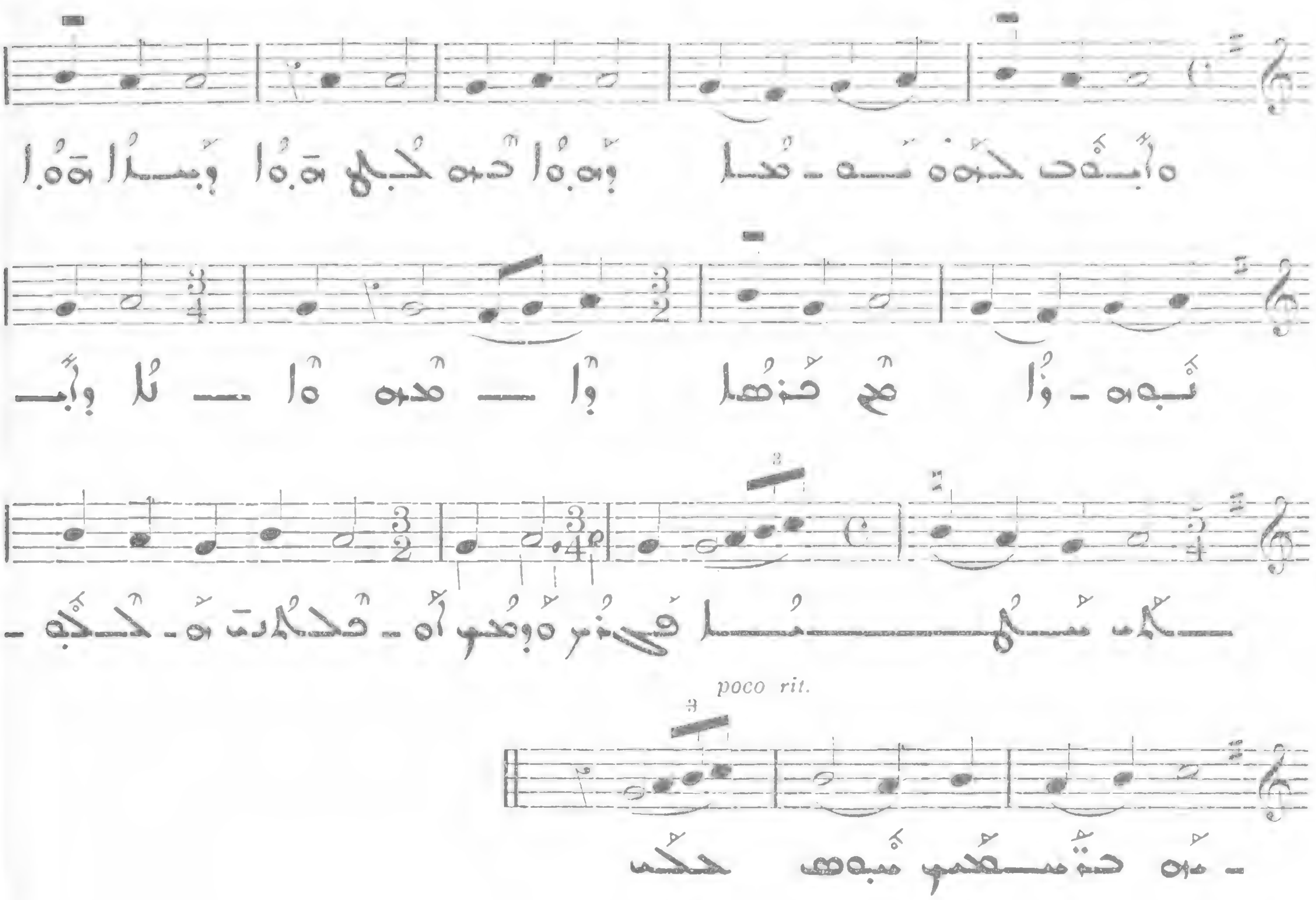


499



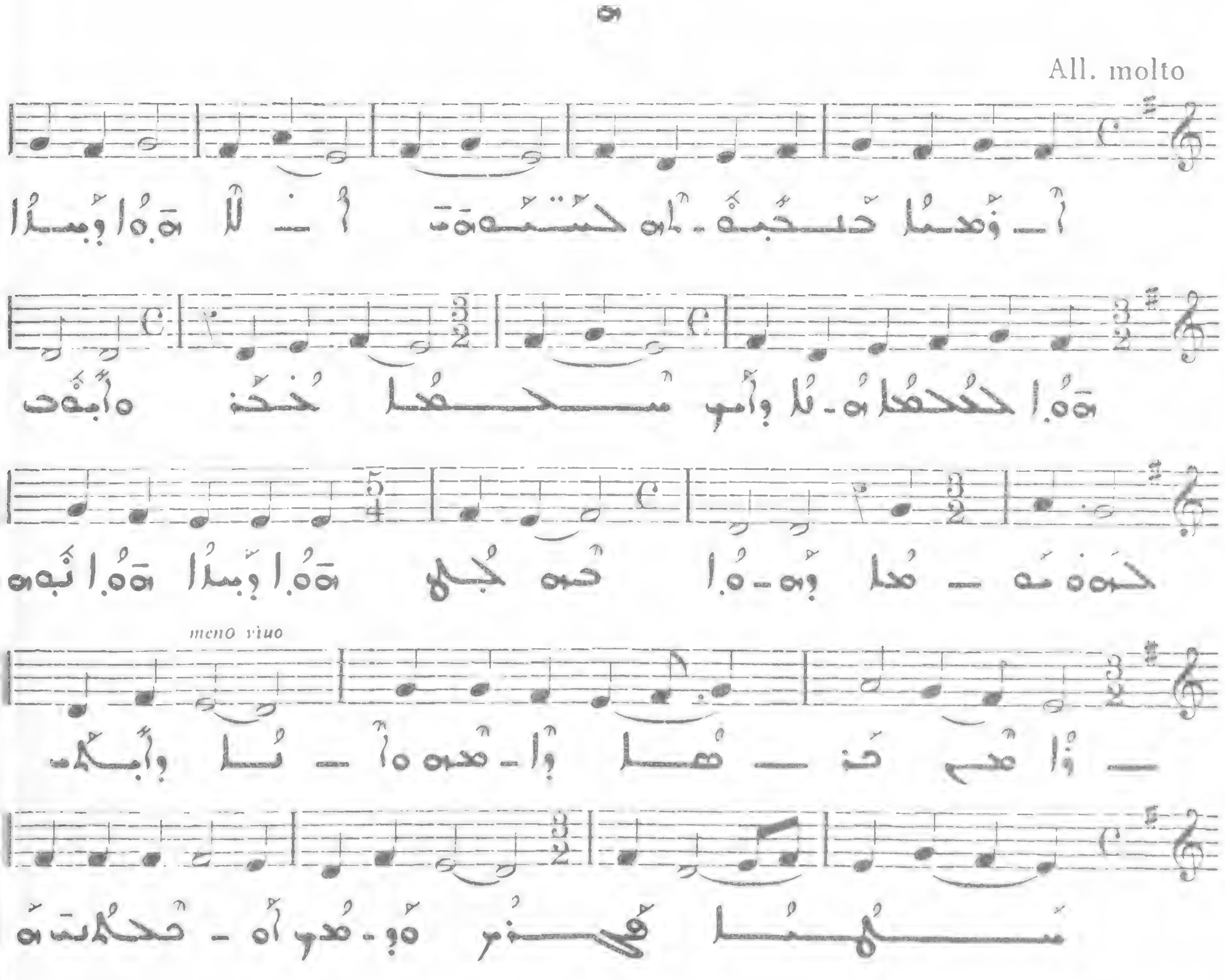
500



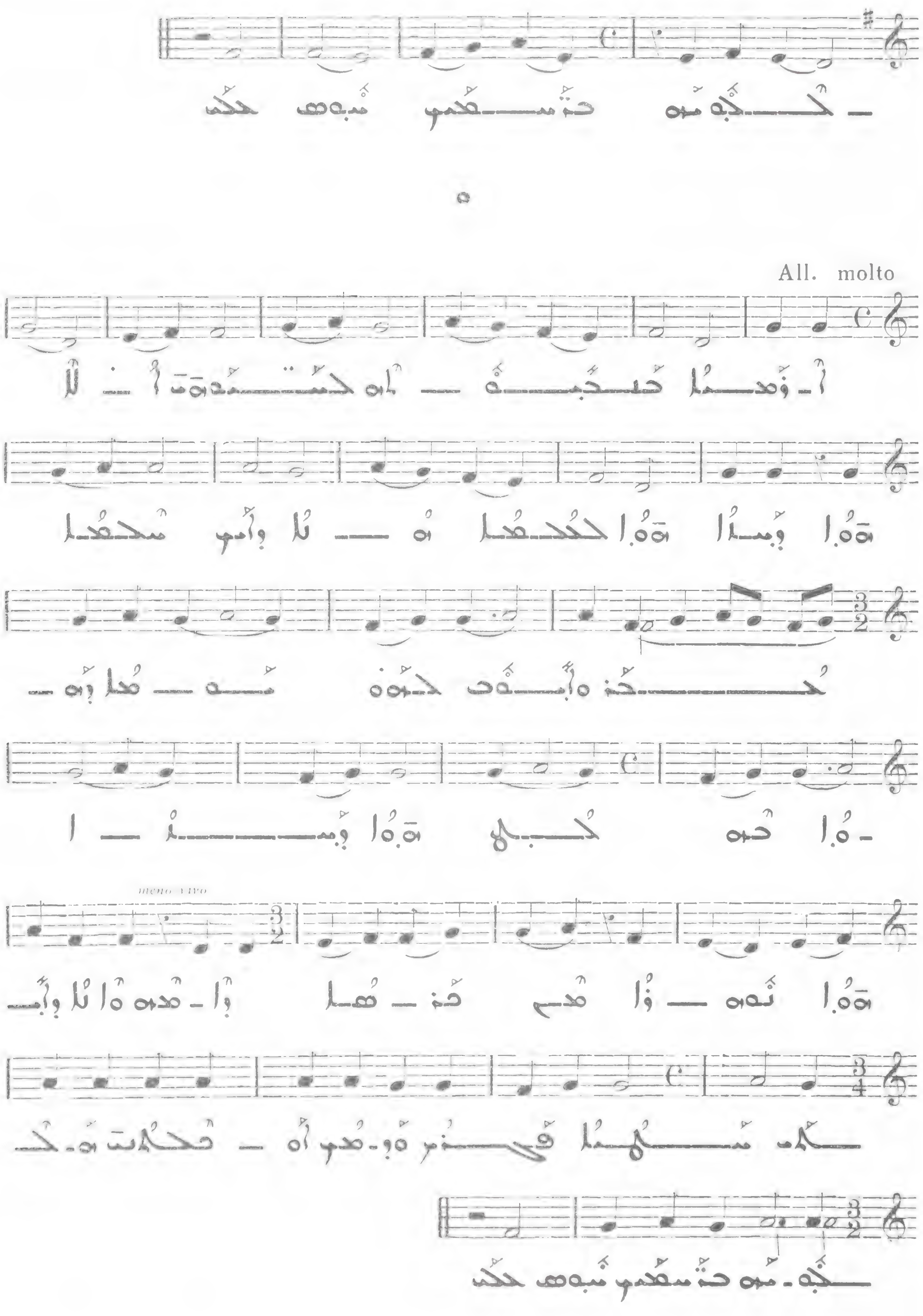


501

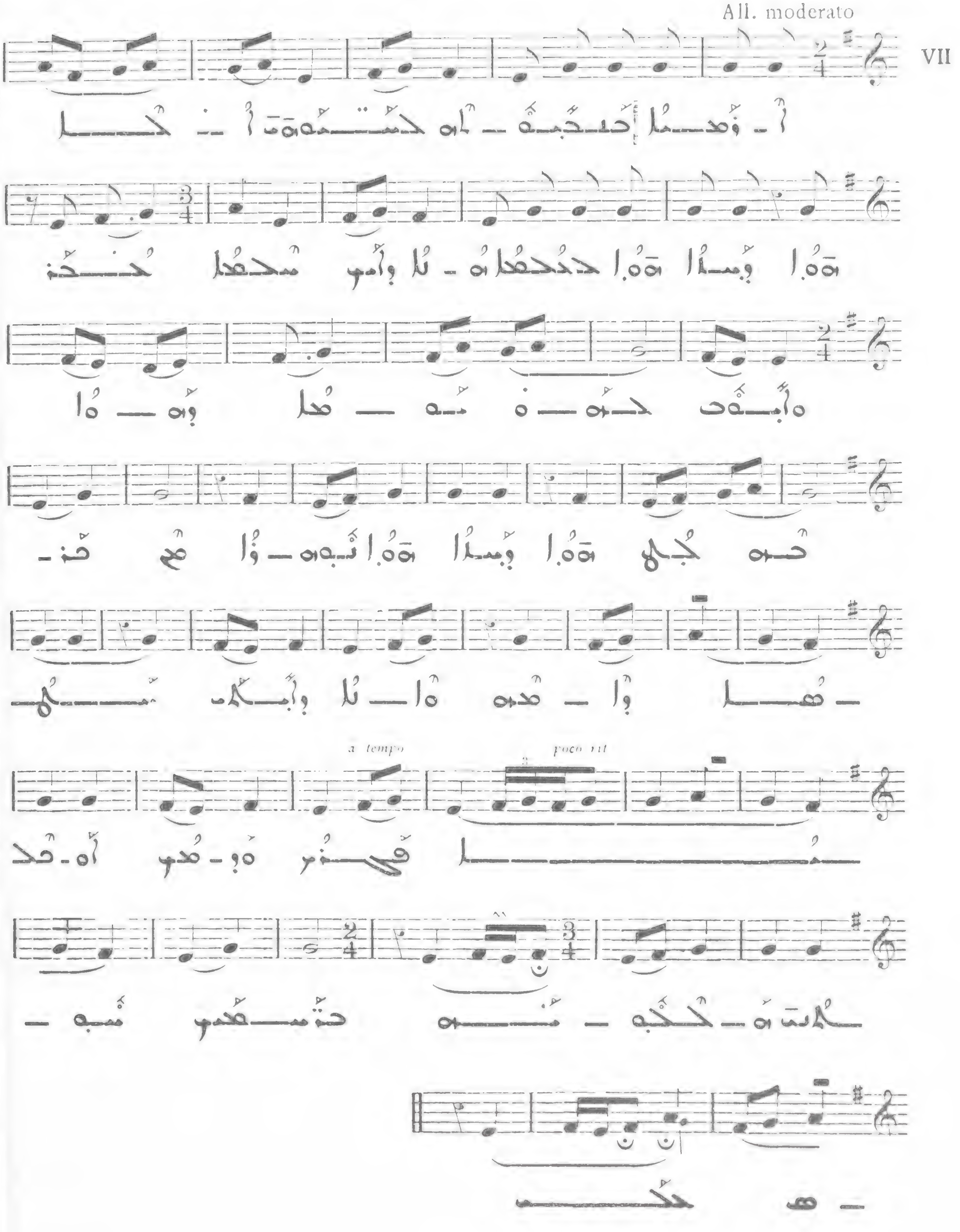
V



502



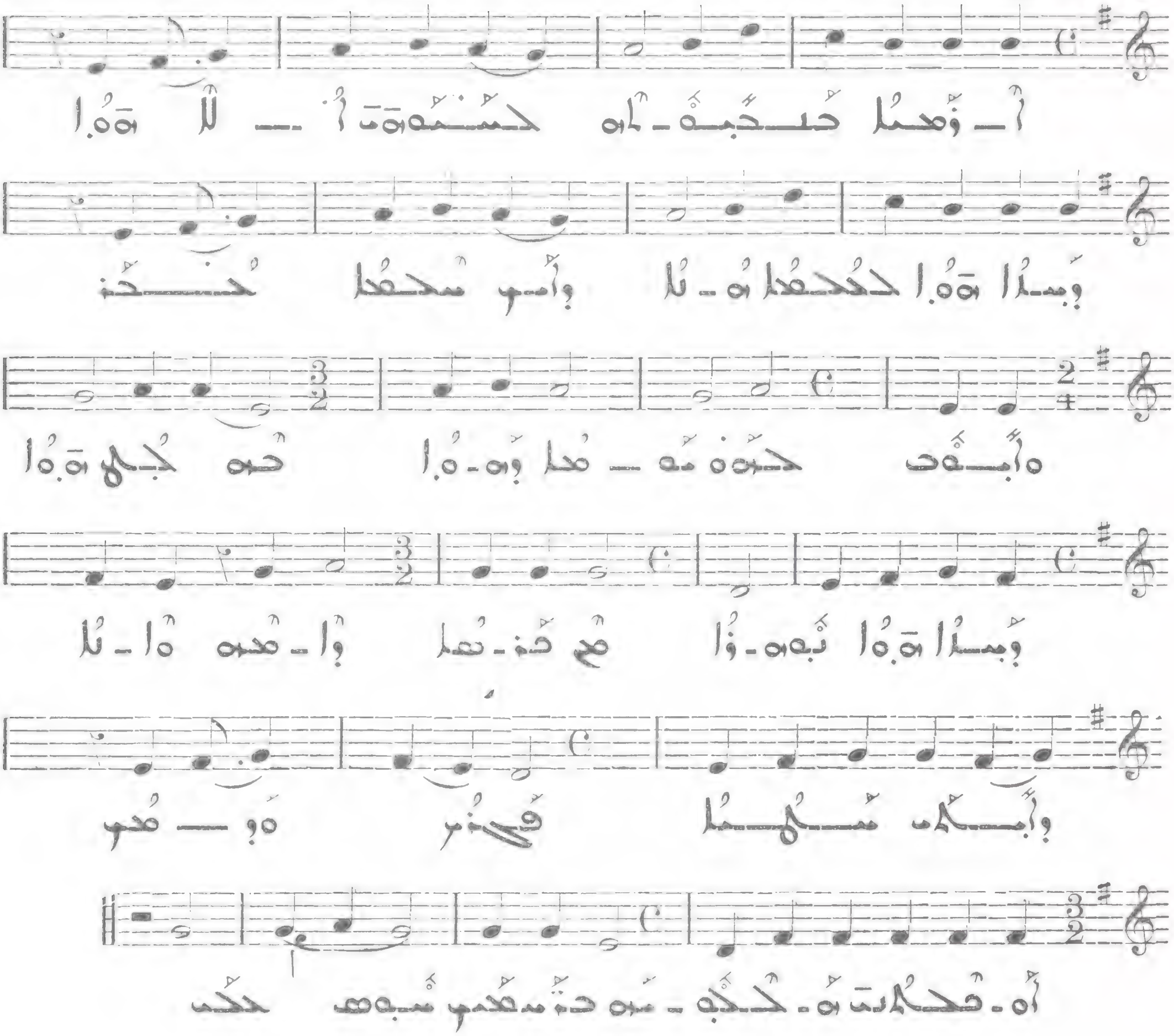
503



504

Allegro molto

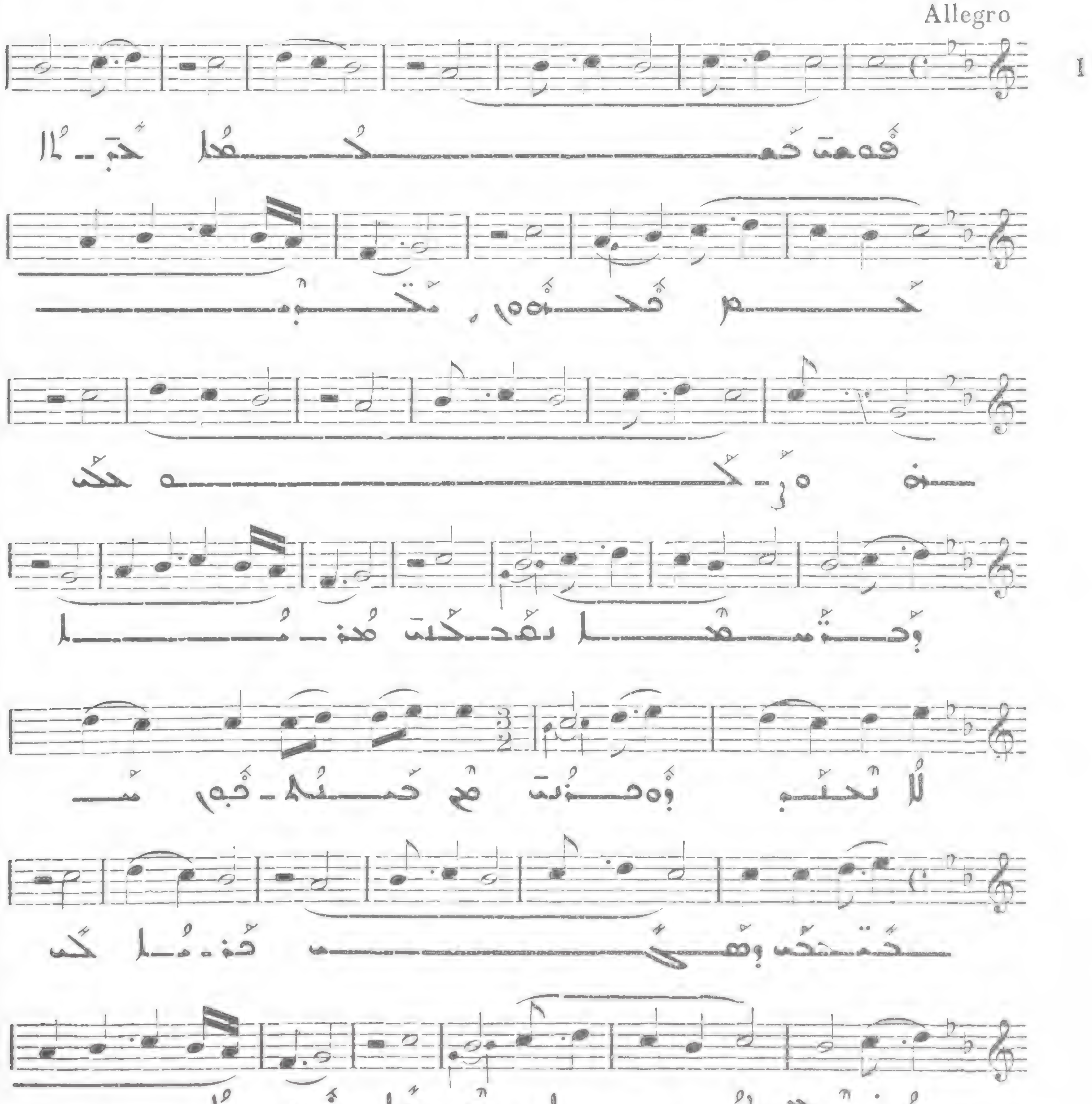
VIII

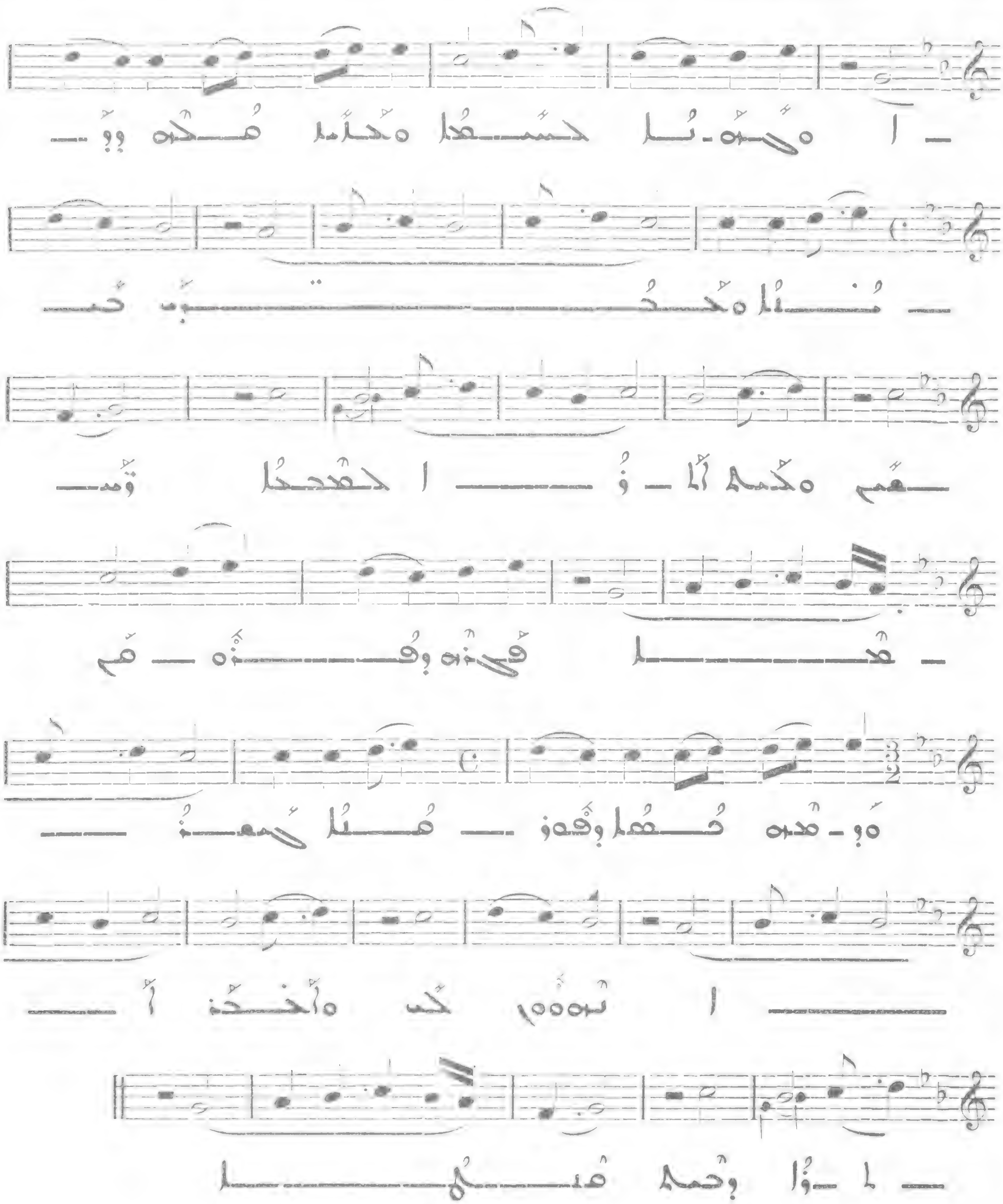


ܩܳܠܶܐ ܓܢܺܝܙܶܐ

3e LES « QOLÉ GHNIZÉ »

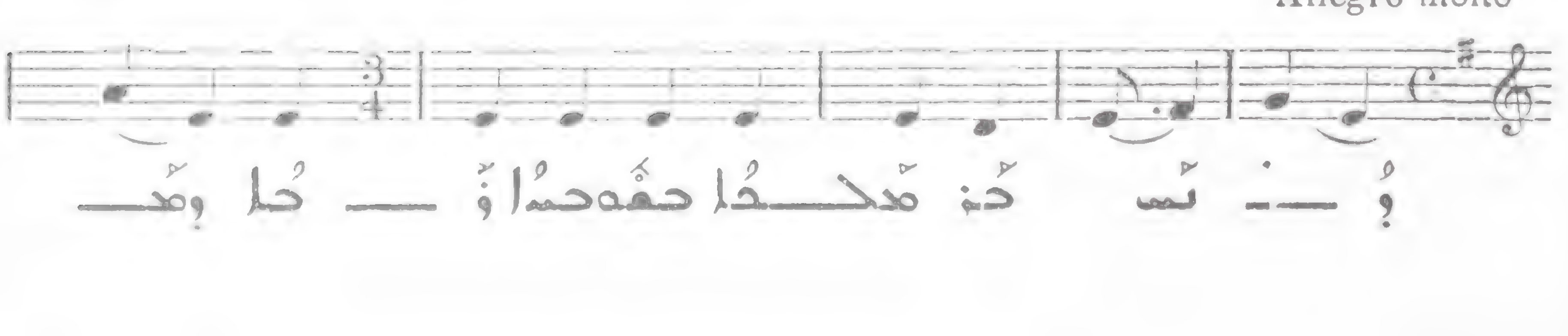
ܩܰܕܡܳܝܳܐ 505



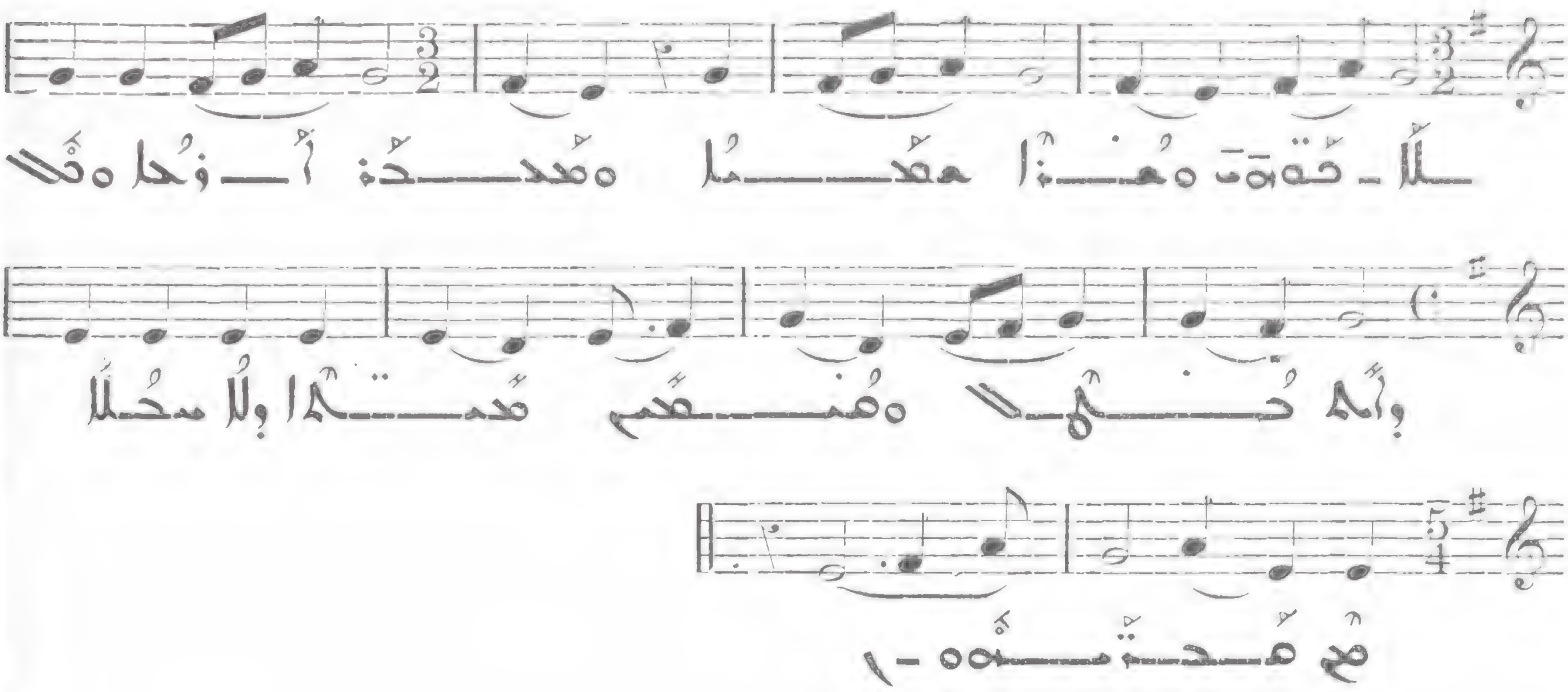


506

Allegro molto



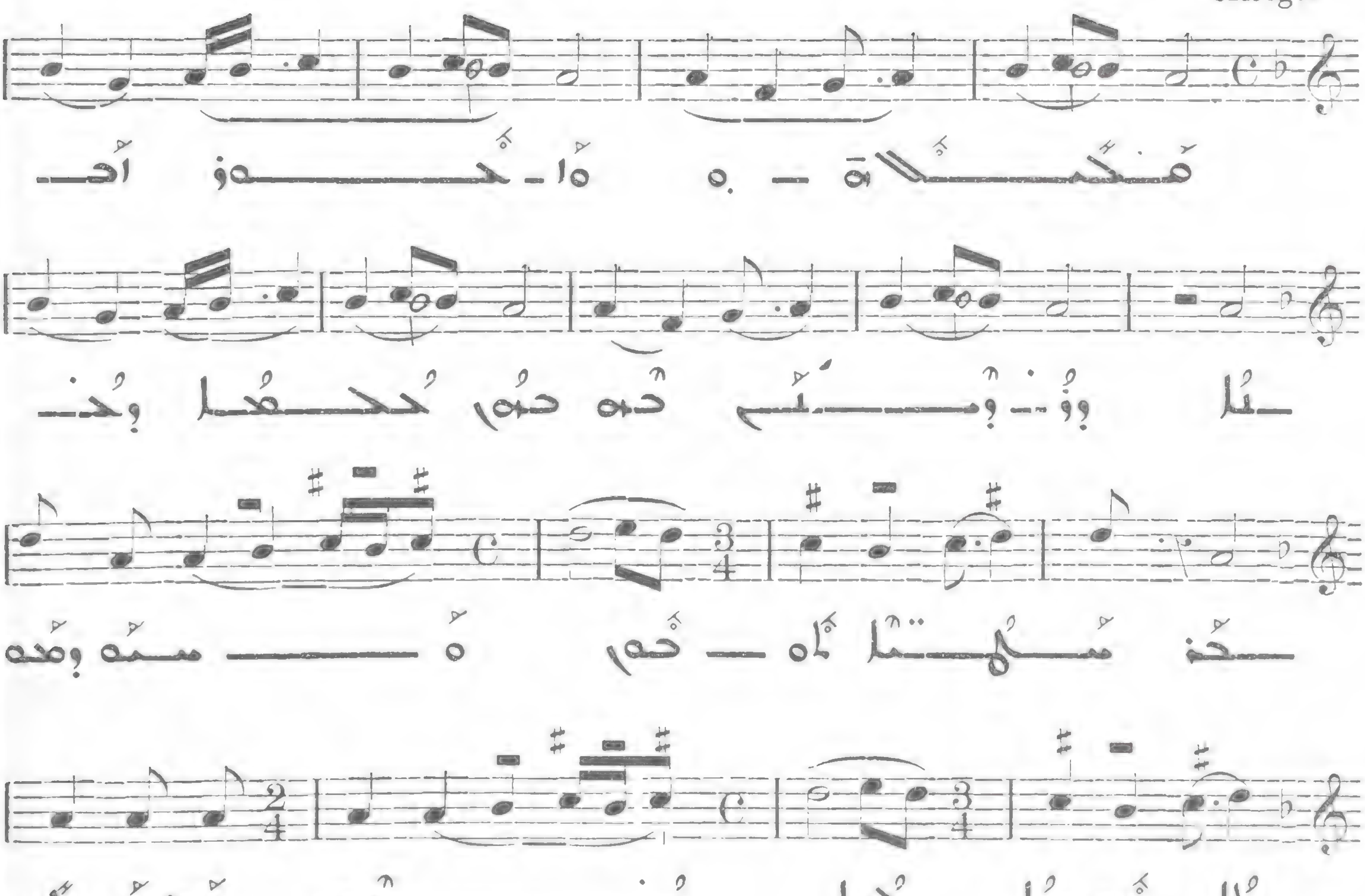
II



507

Allegro

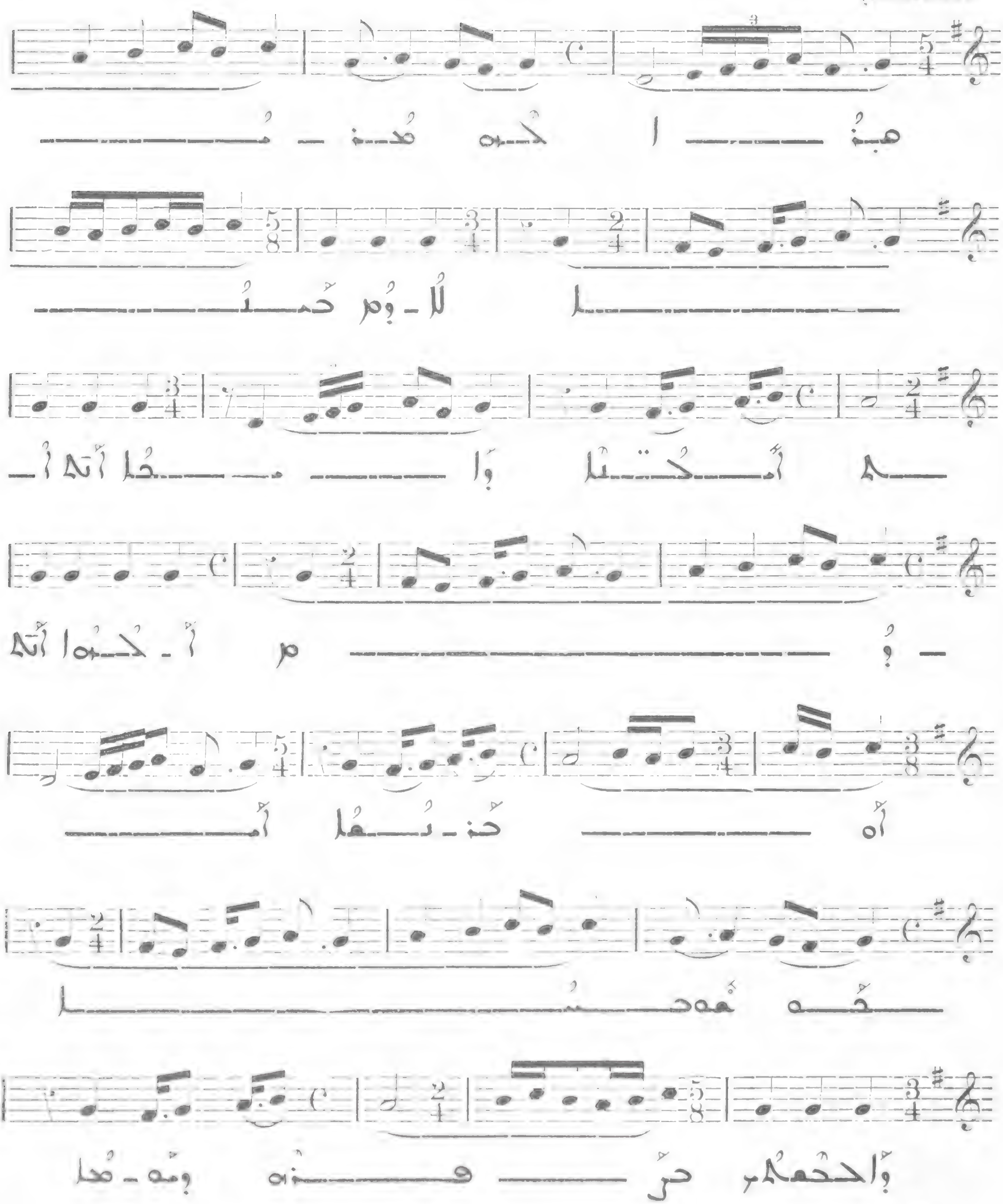
III

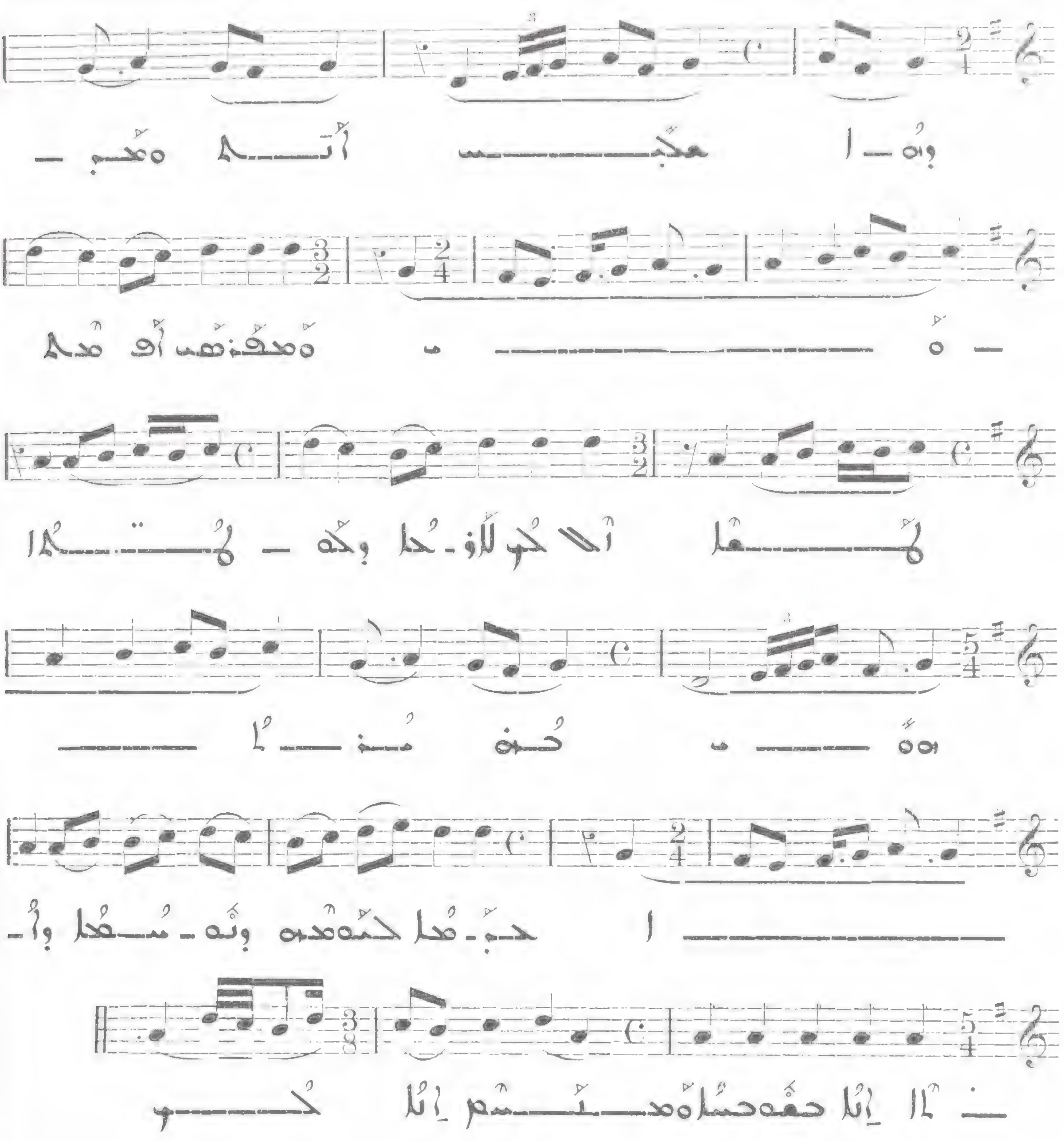


ܘܪܡܫܐ

508

IV

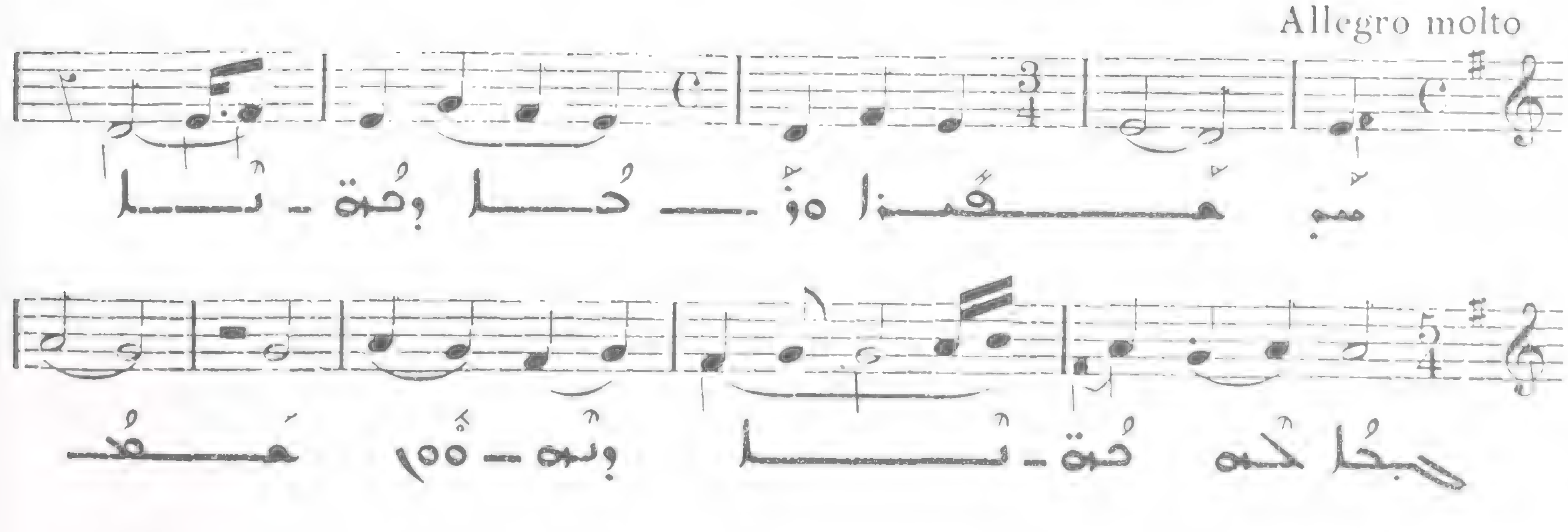


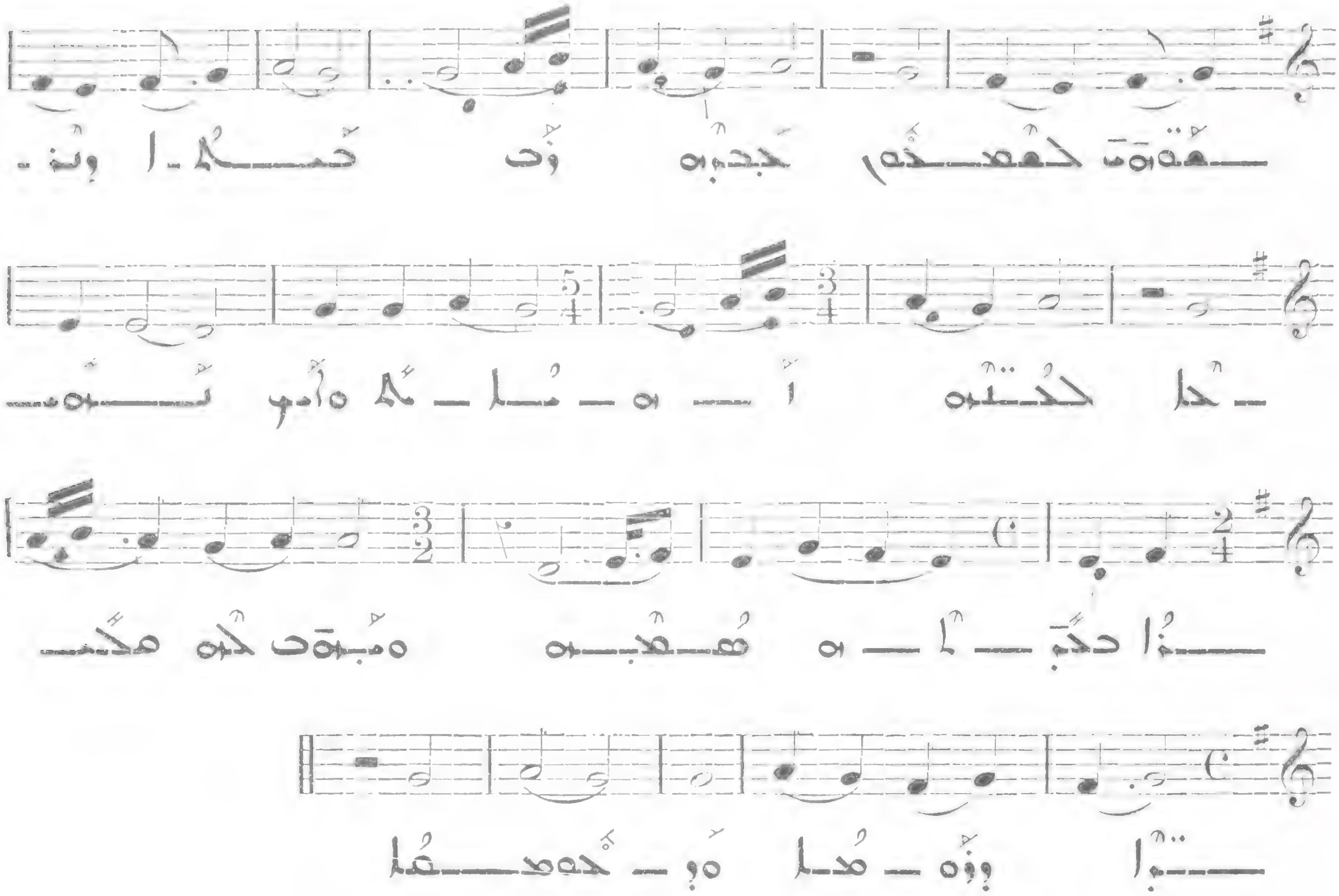


ܣܘܓܝܬܐ

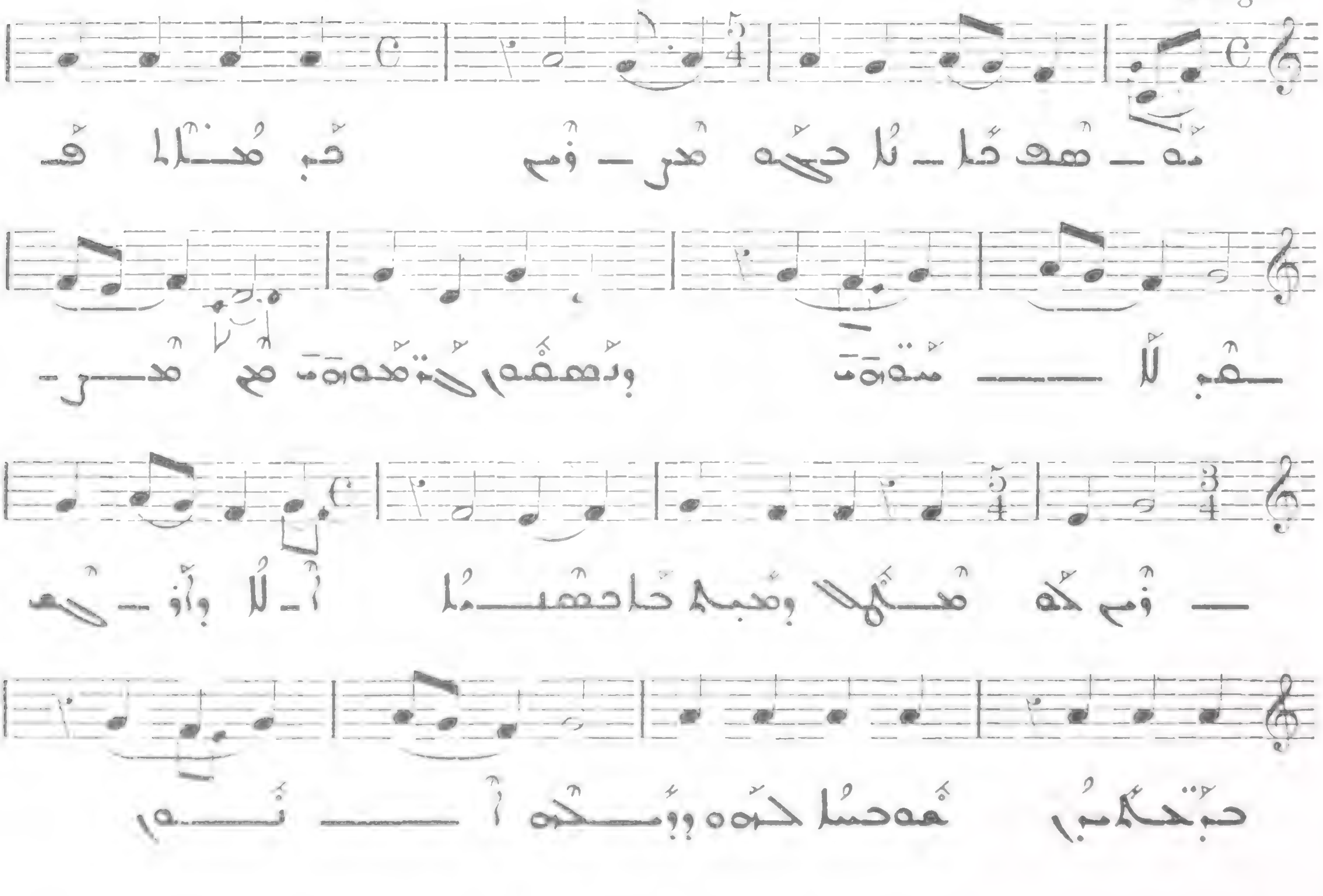
509

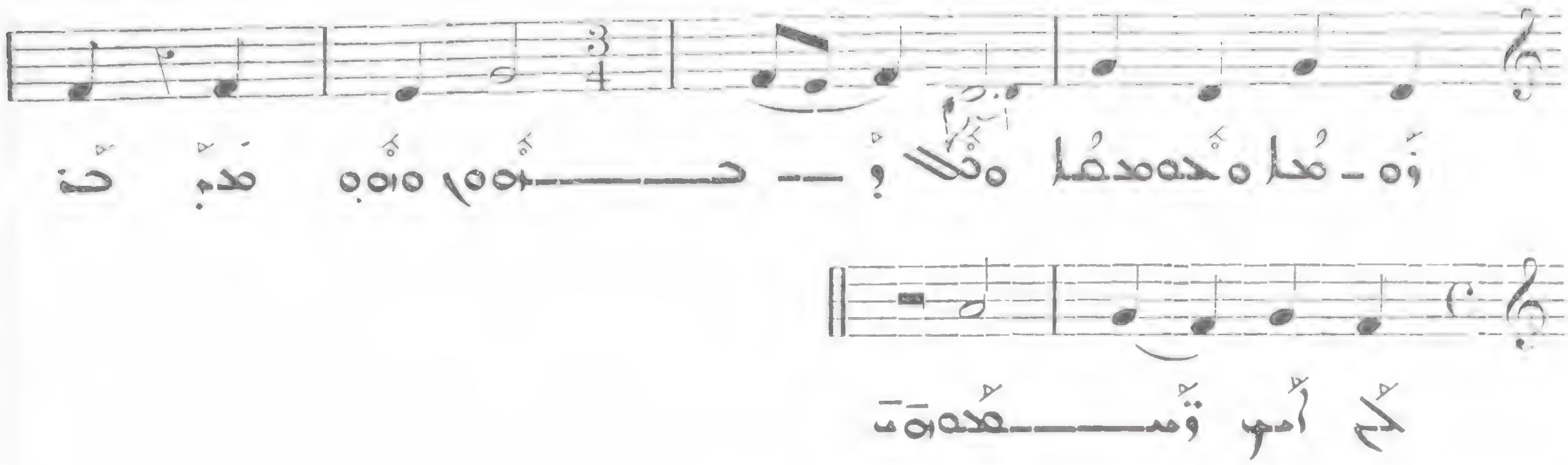
V





ܣܘܓܝܬܐ 510



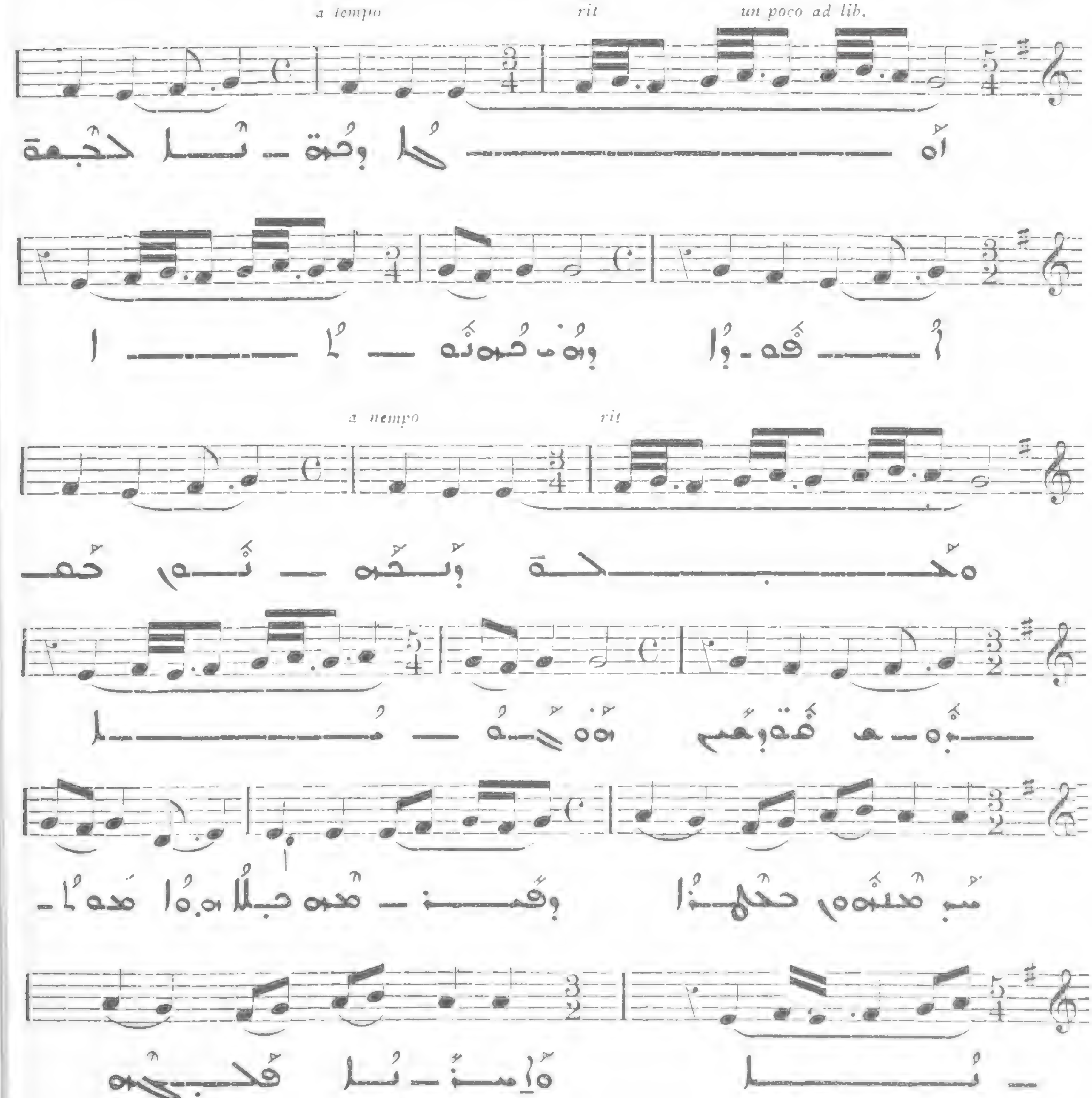


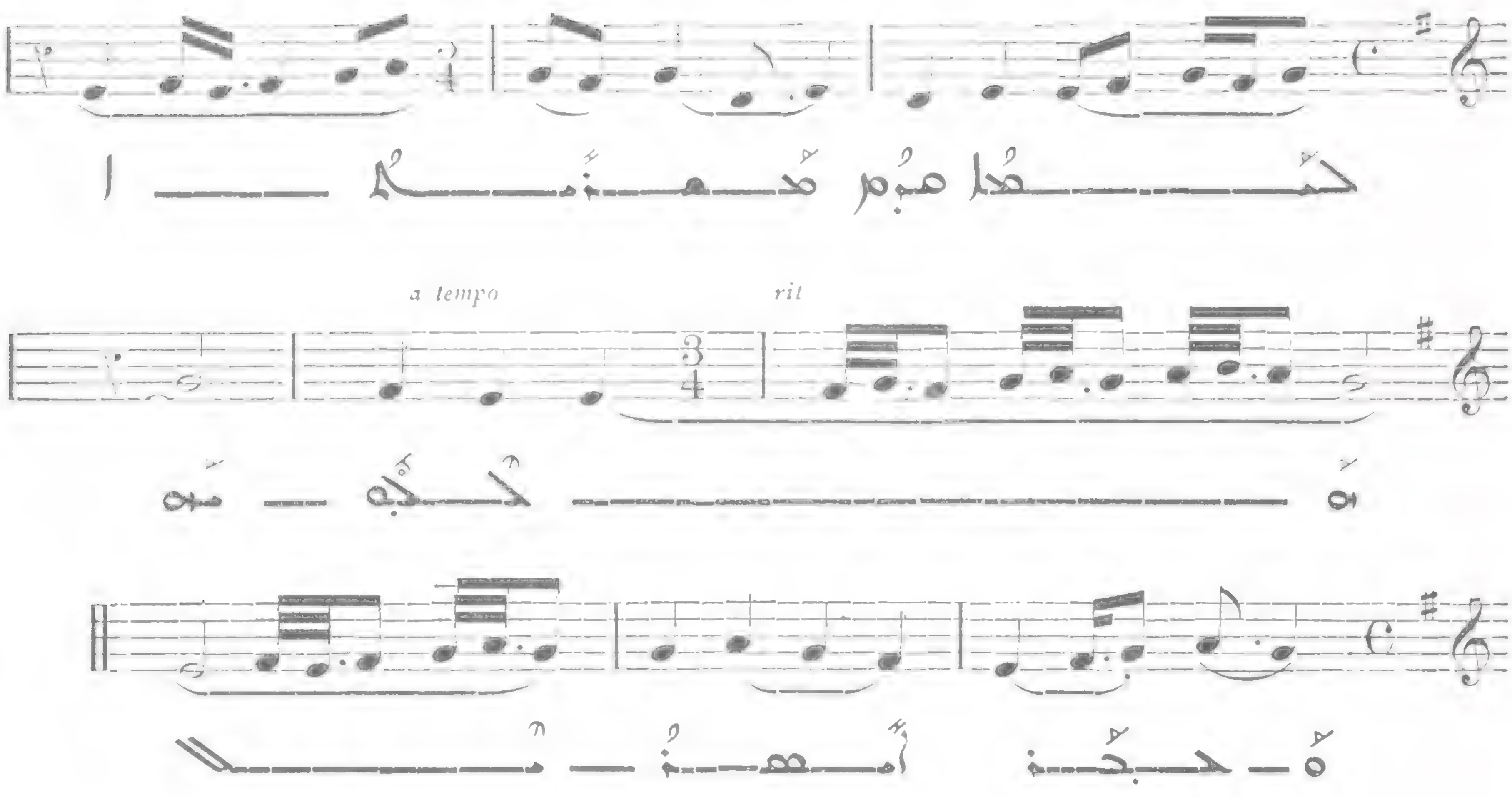
ܡܕܪ̈ܫܐ

511

Allegro

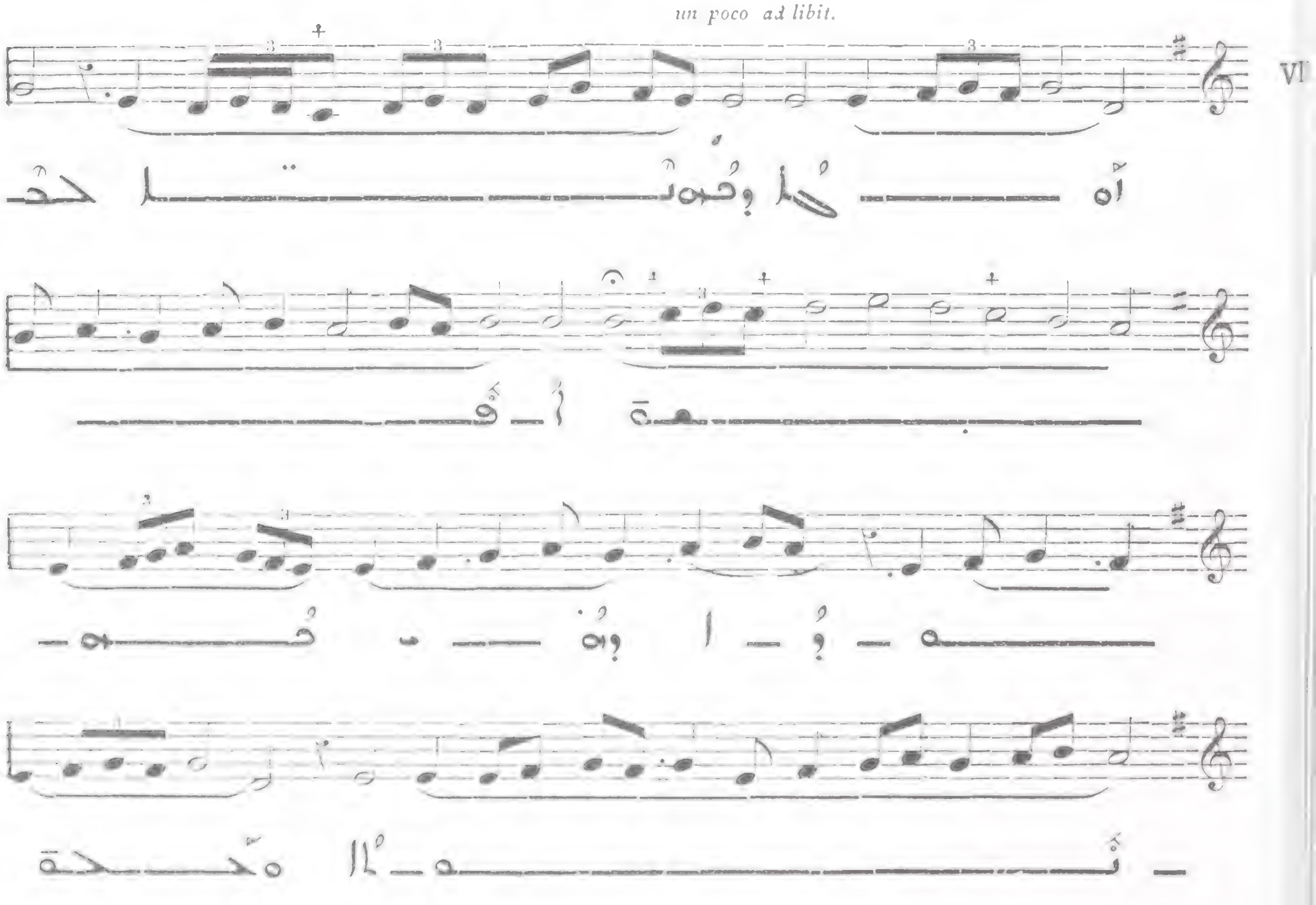
VII

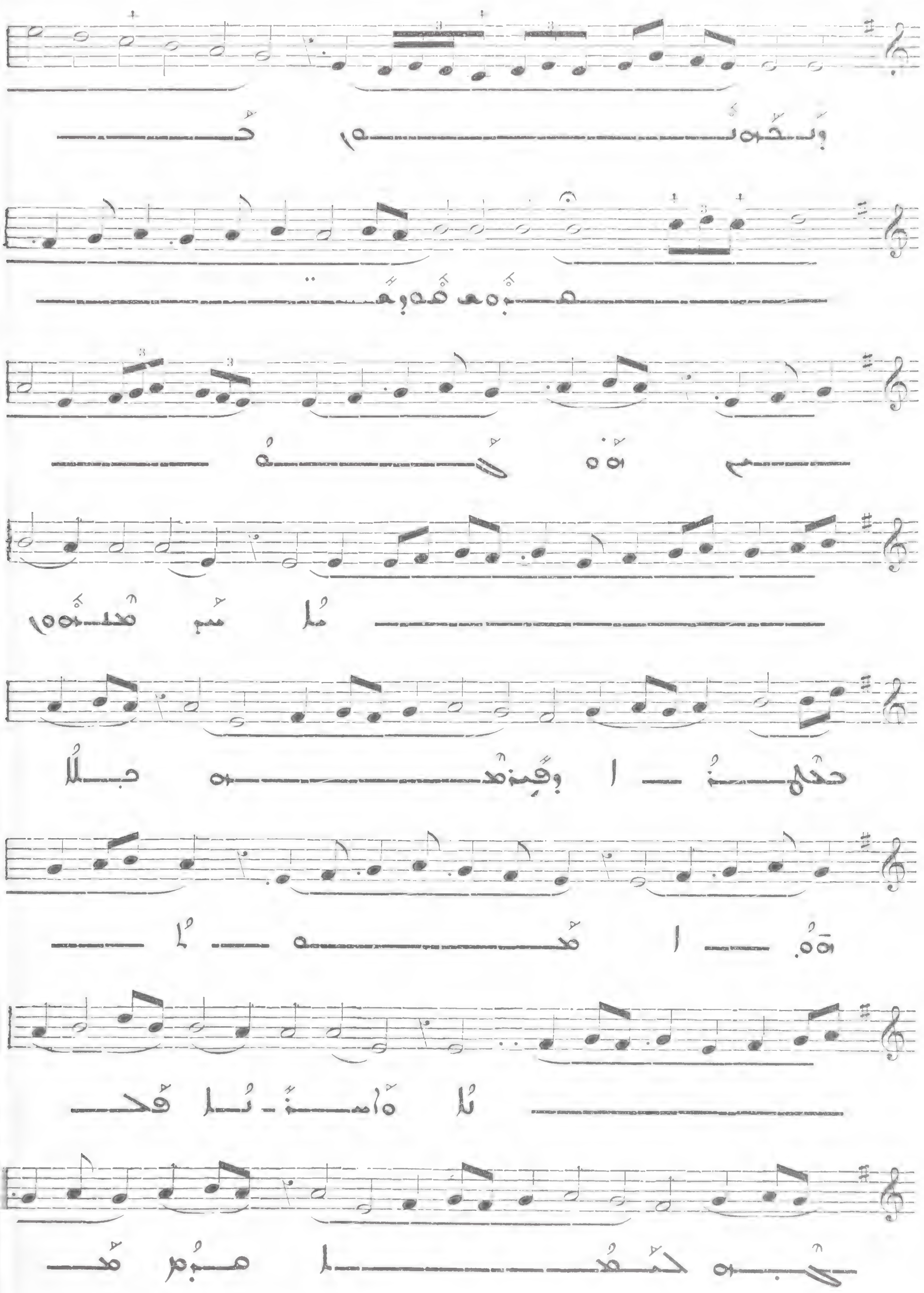


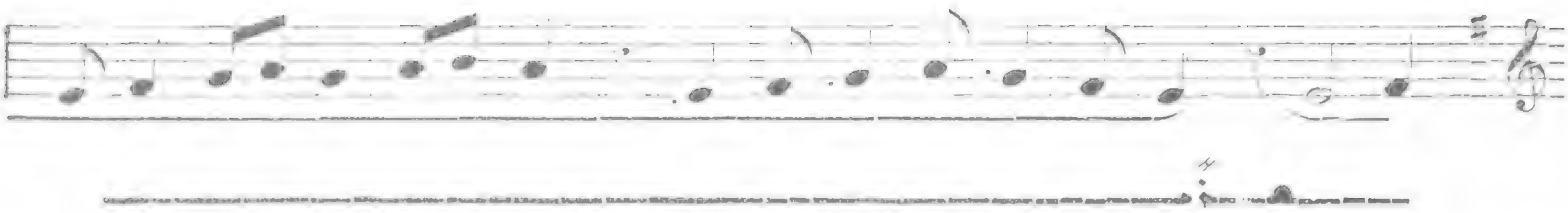


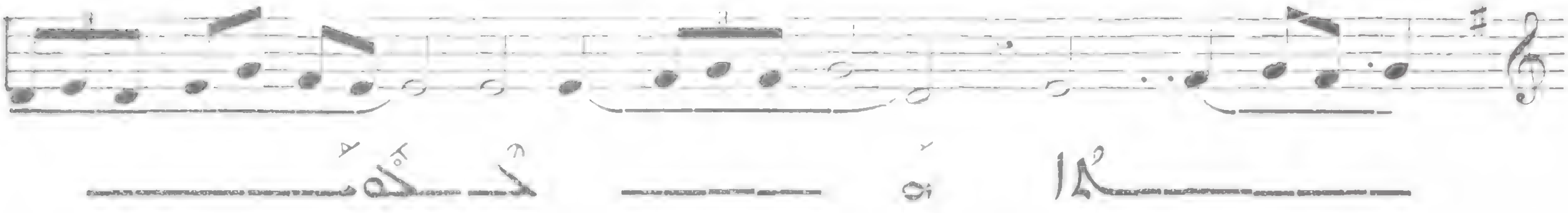
5 II bis

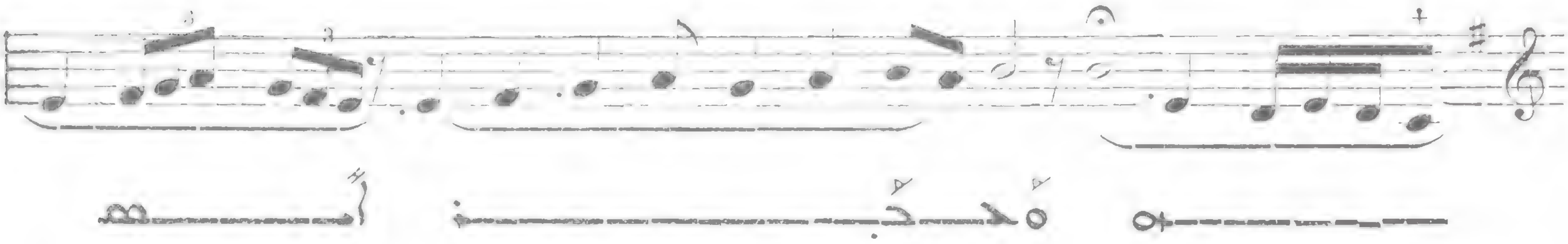
Allegro moderato

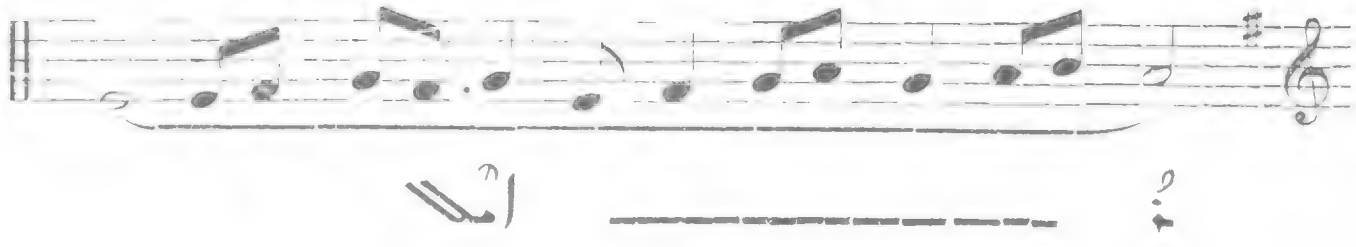












ܐܫܠܡܬܐ 512

ܥܠ ܟܗܢܐ ܕܢܬܐ ܕܡܫܝܚܐ ܒܥܕܬܐ ܐܢܬܘܢ ܘܡܢ. ܫܒܚܘ ܥܠ ܐܫܠܡܬܐ VIII
ܘܦܪܘܩ ܡܫܝܚܐ ܠܐܠܗܐ (ܣܠܩ ܘܩܐ ܩ)

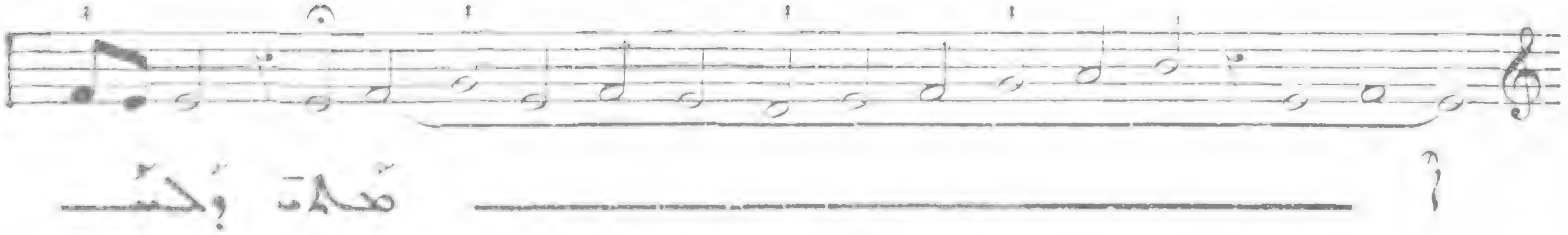
(Cf. N° 108)

512 bis

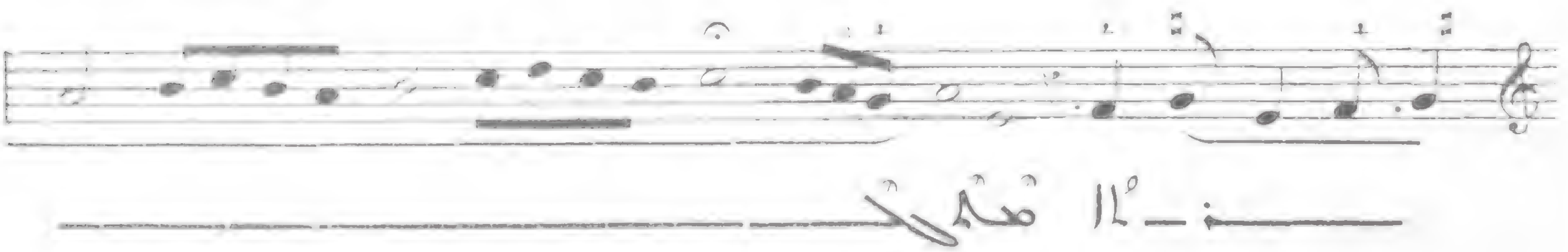
ܐܫܠܡܬܐ ܐܚܪܬܐ

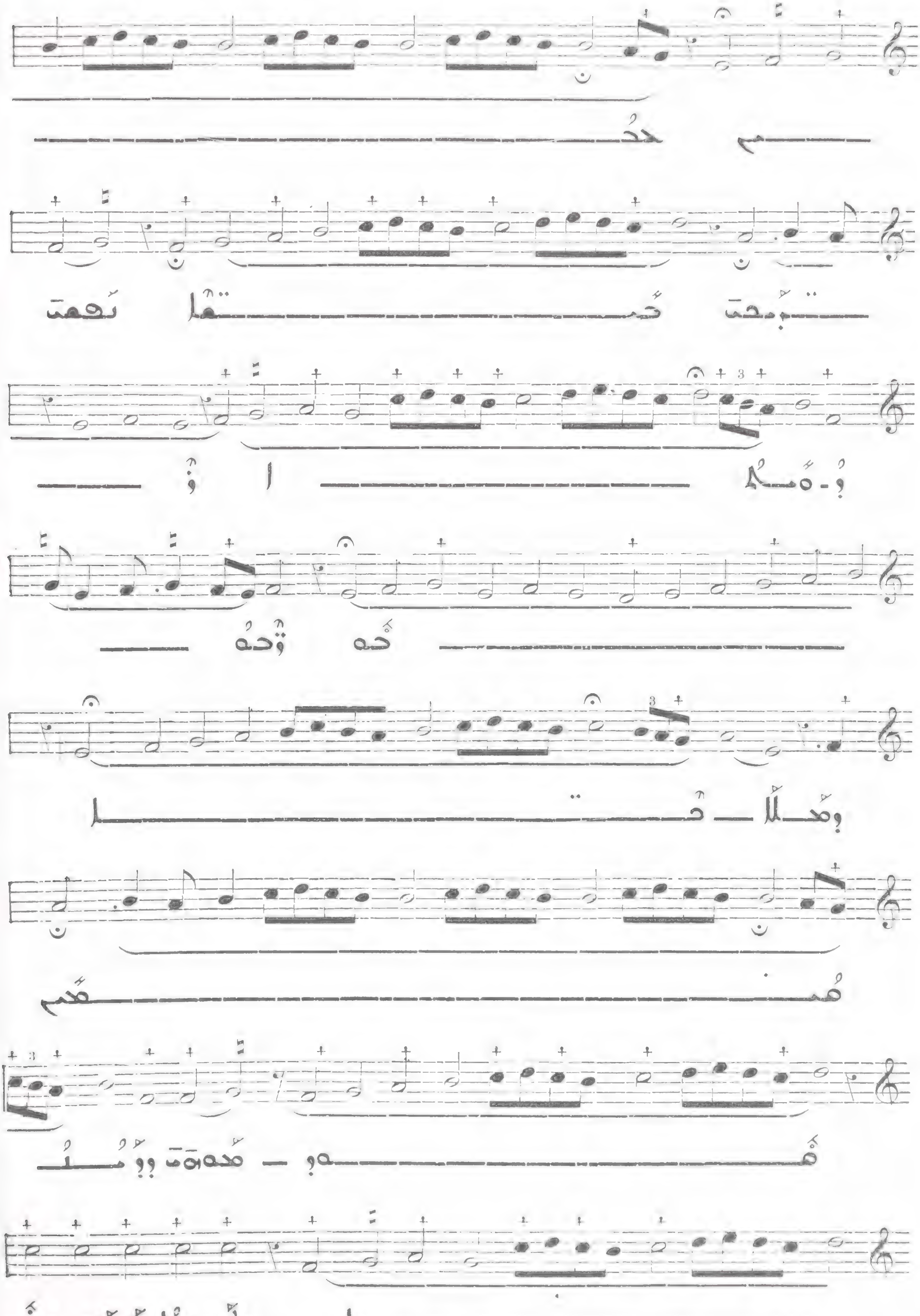
All. moderato

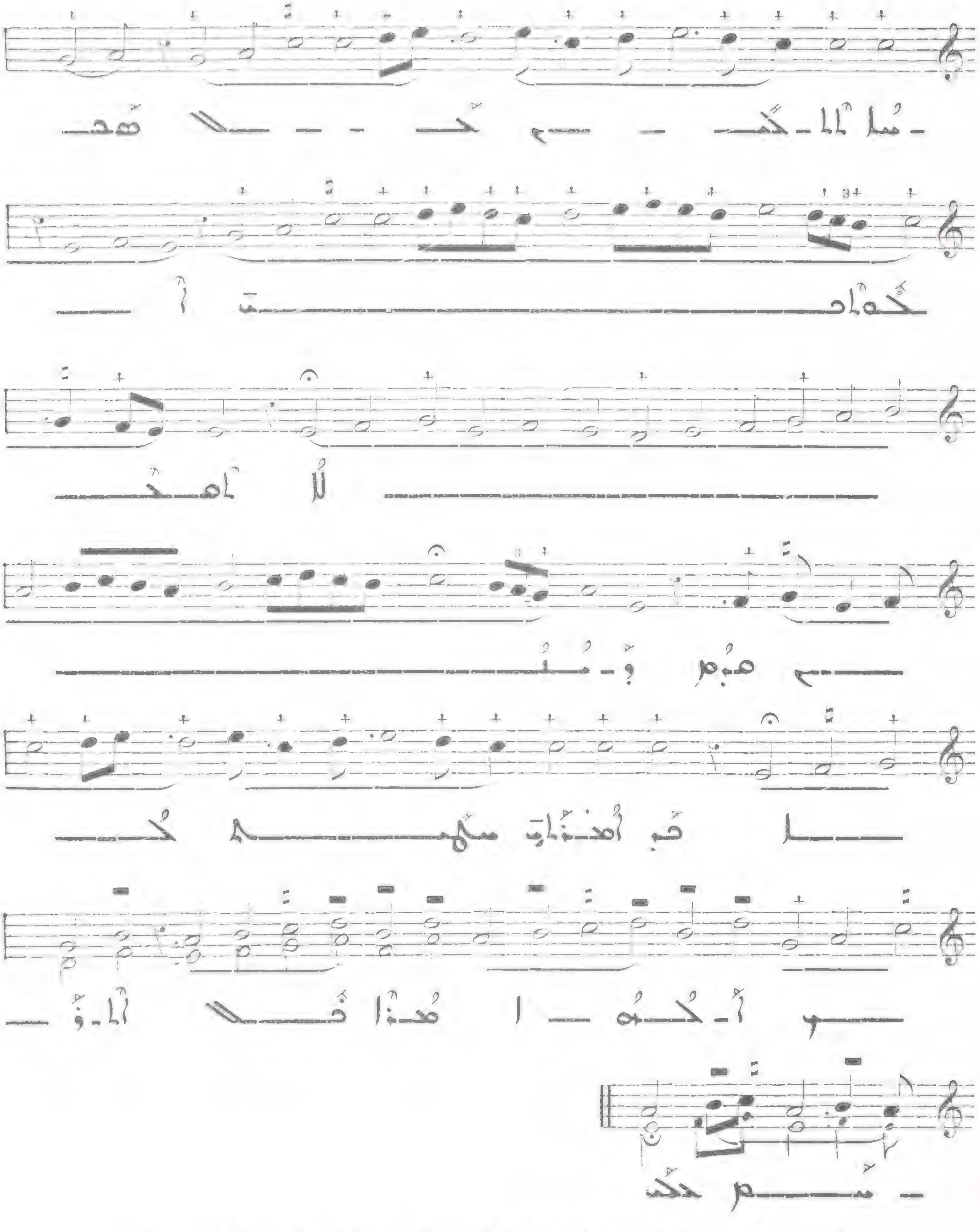
un poco adlibitum



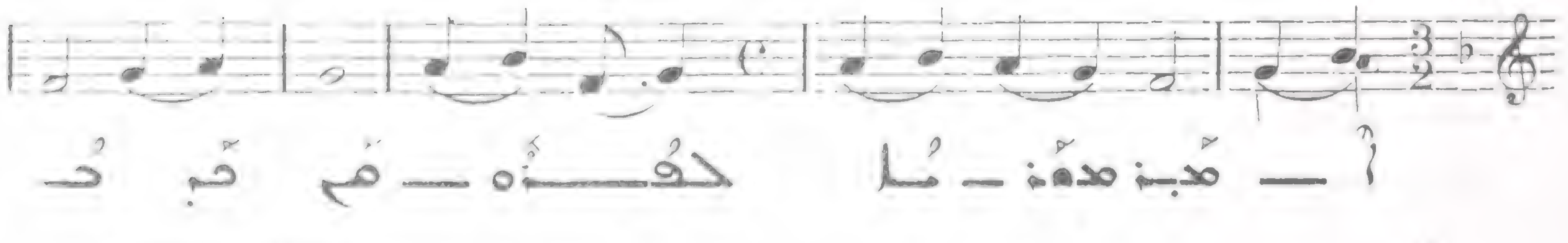
VIII

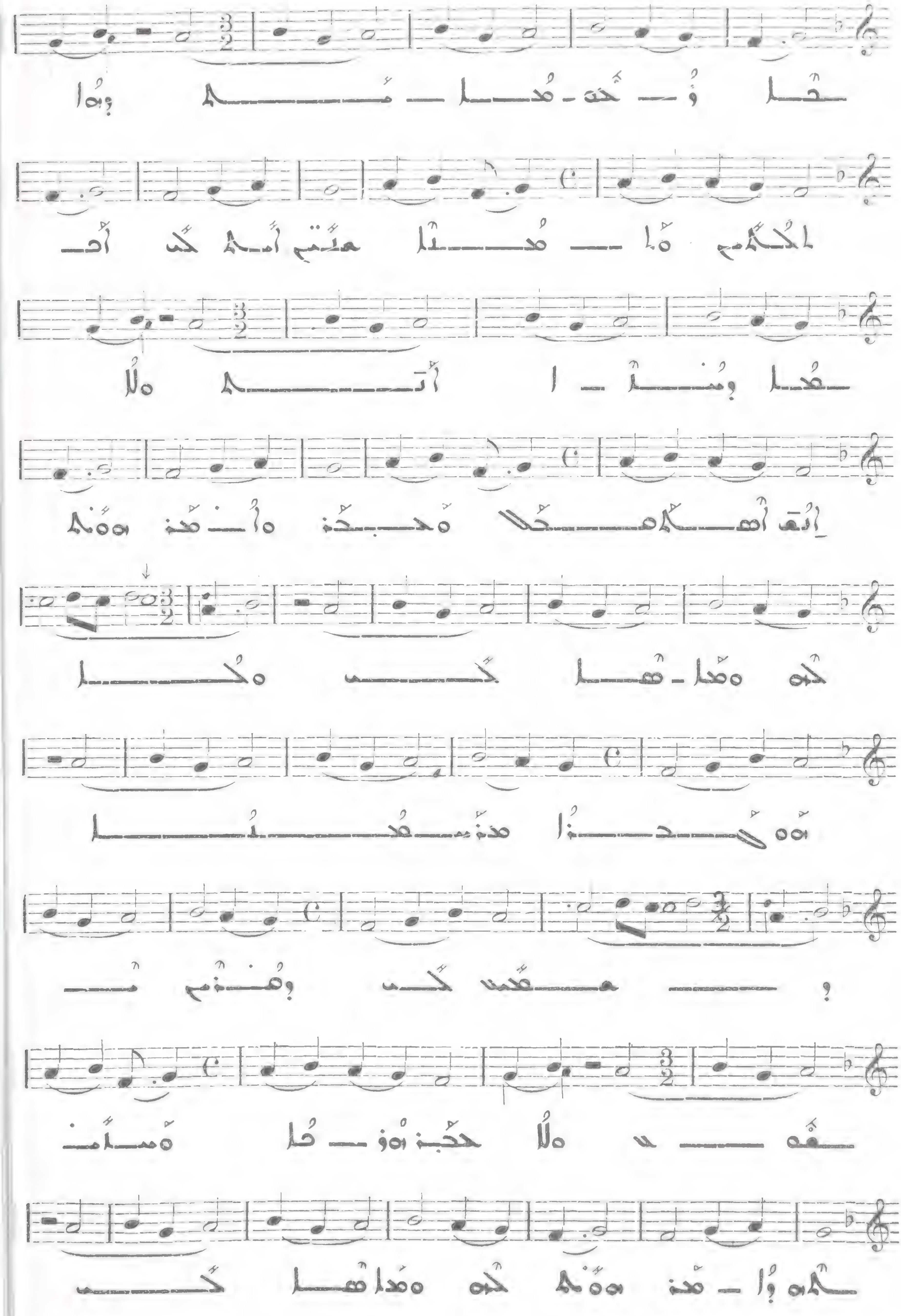


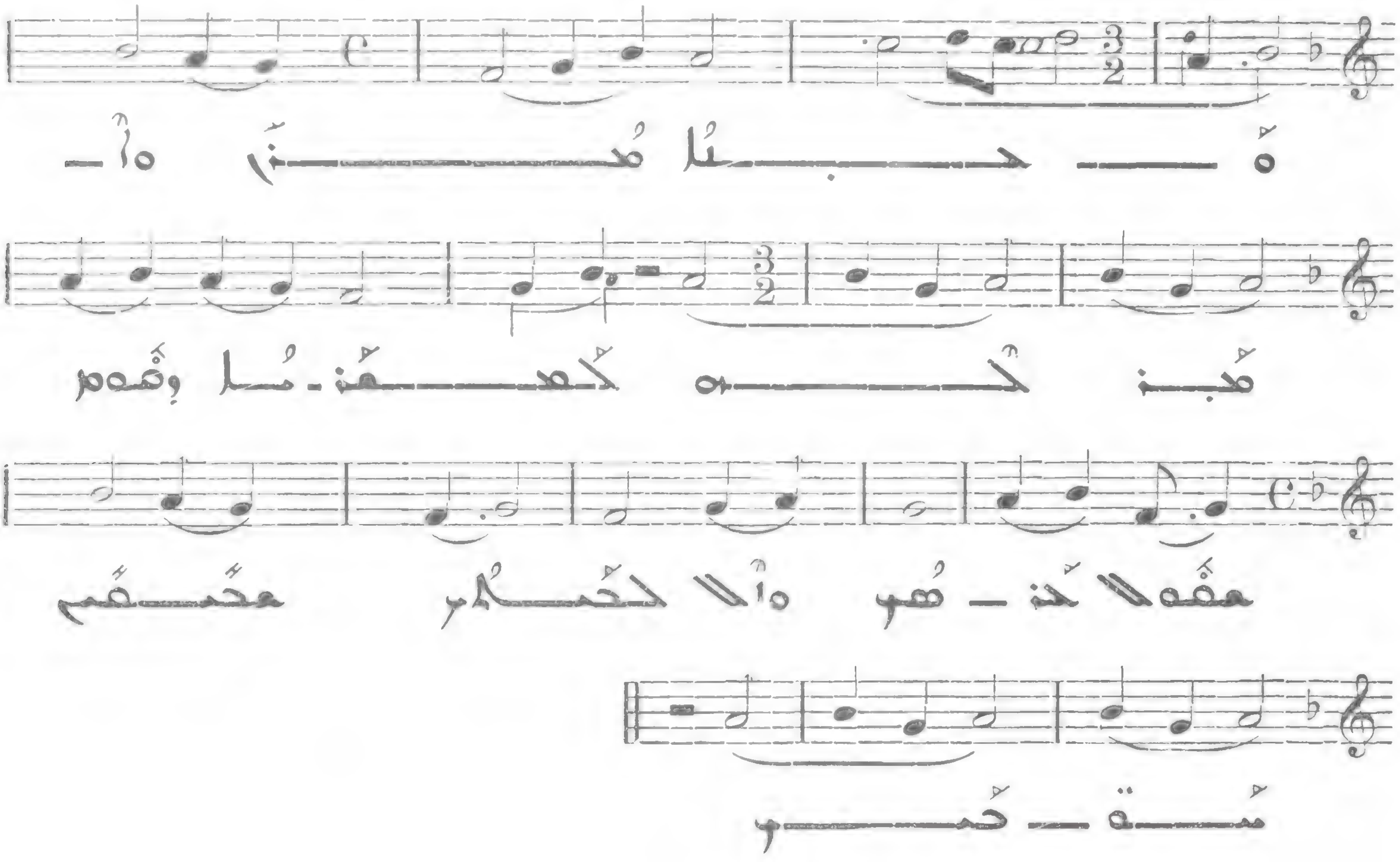




513







III

ܡܕܖ̈ܫܐ

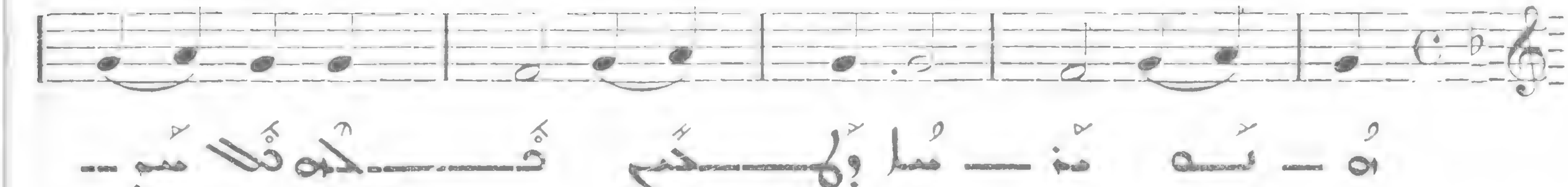
ܕܡܬܡܢܝܢ ܒܡܕܢܚ ܐܦܪܝܡ ܘܟܠ ܡܠܦܢܘܬܐ ܒܡܫܡܫܢܘܬܐ

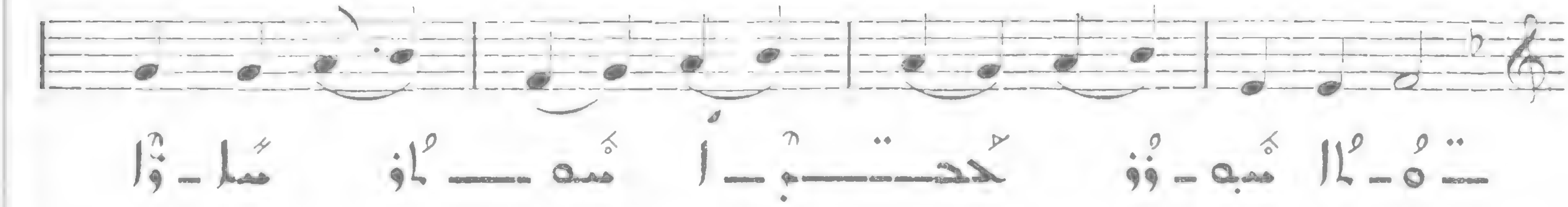
TROISIÈME CATÉGORIE D'HYMNE : LES « MADROCHÉ »

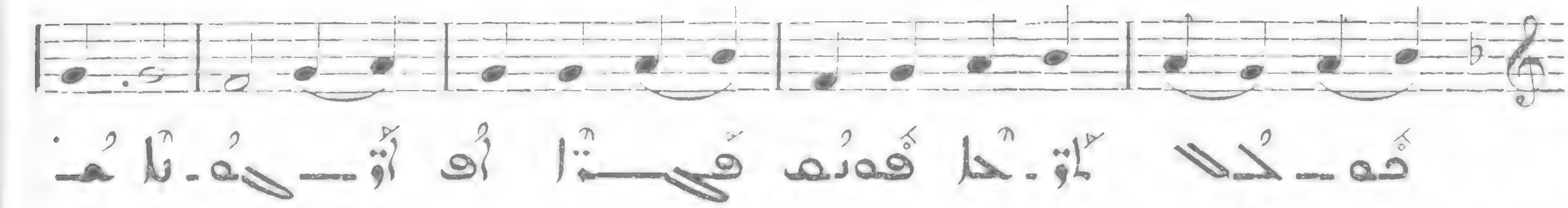
ܡܫܘܚܬܐ ܕܗܘ ܚܙܐ : ܐ 514

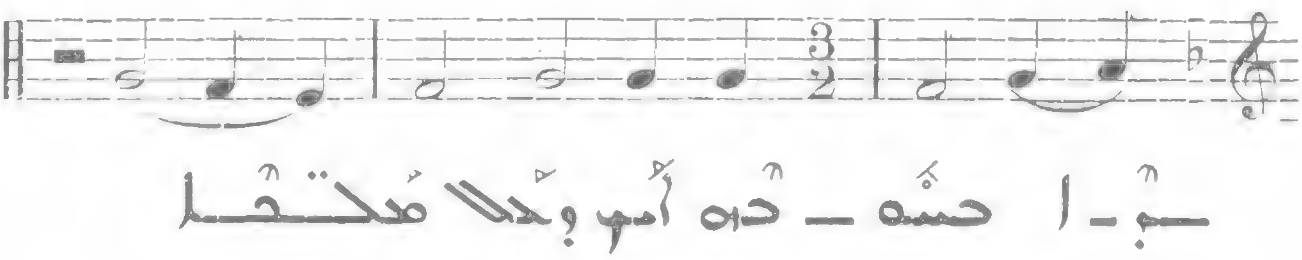
All. molto

I









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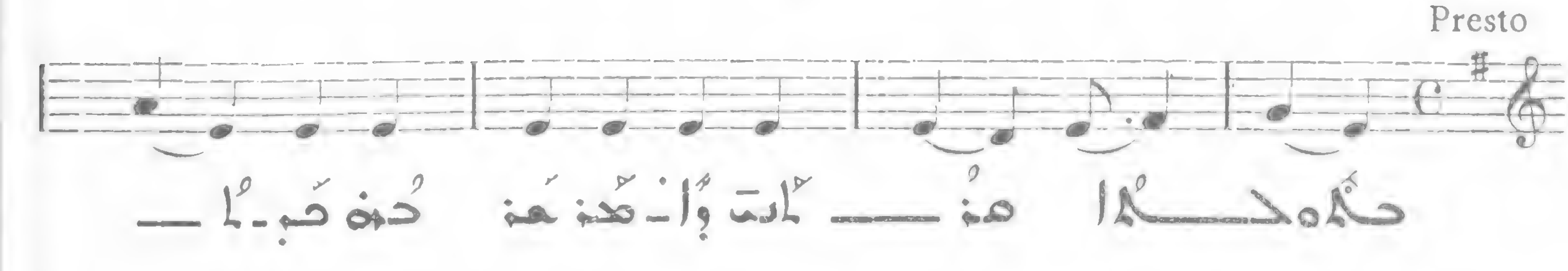
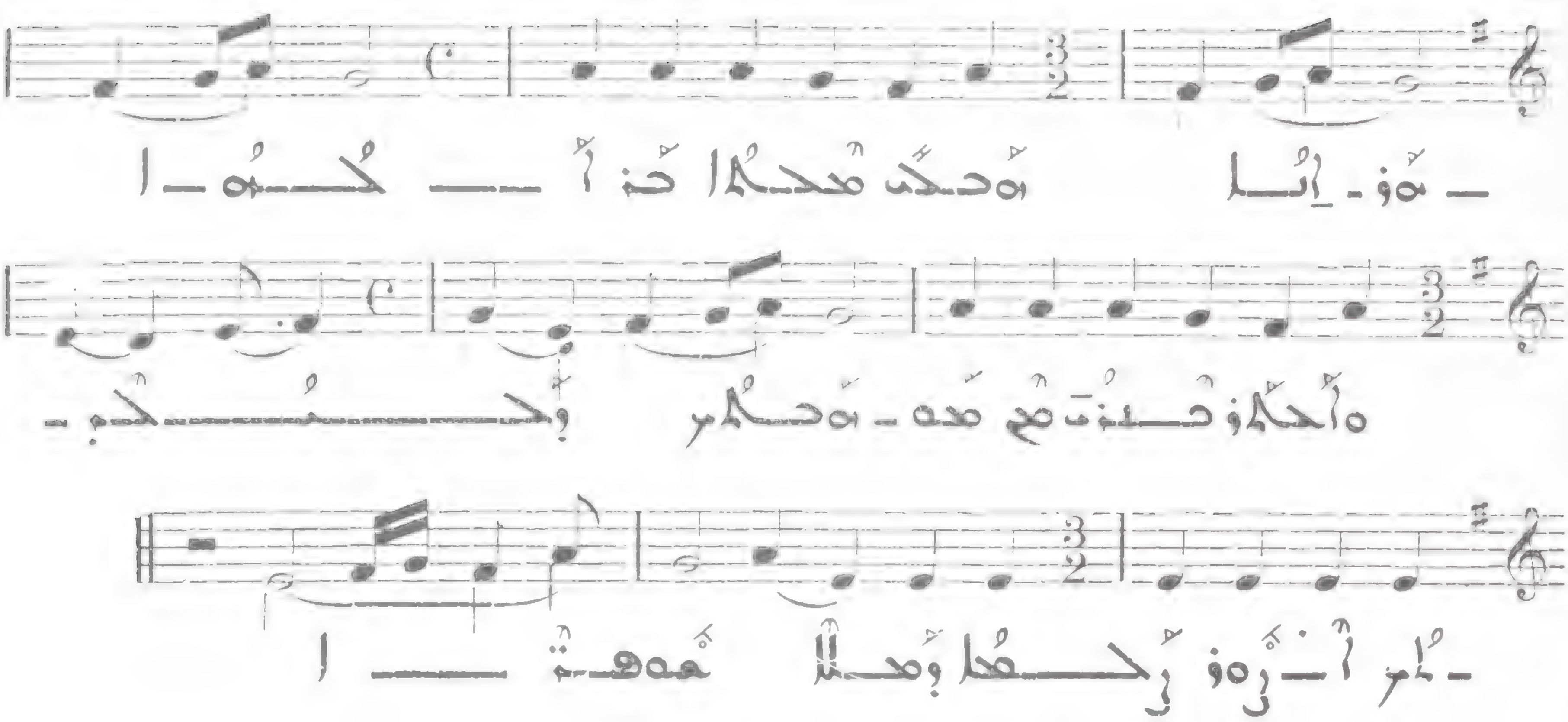
515

Presto

II





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516

Presto

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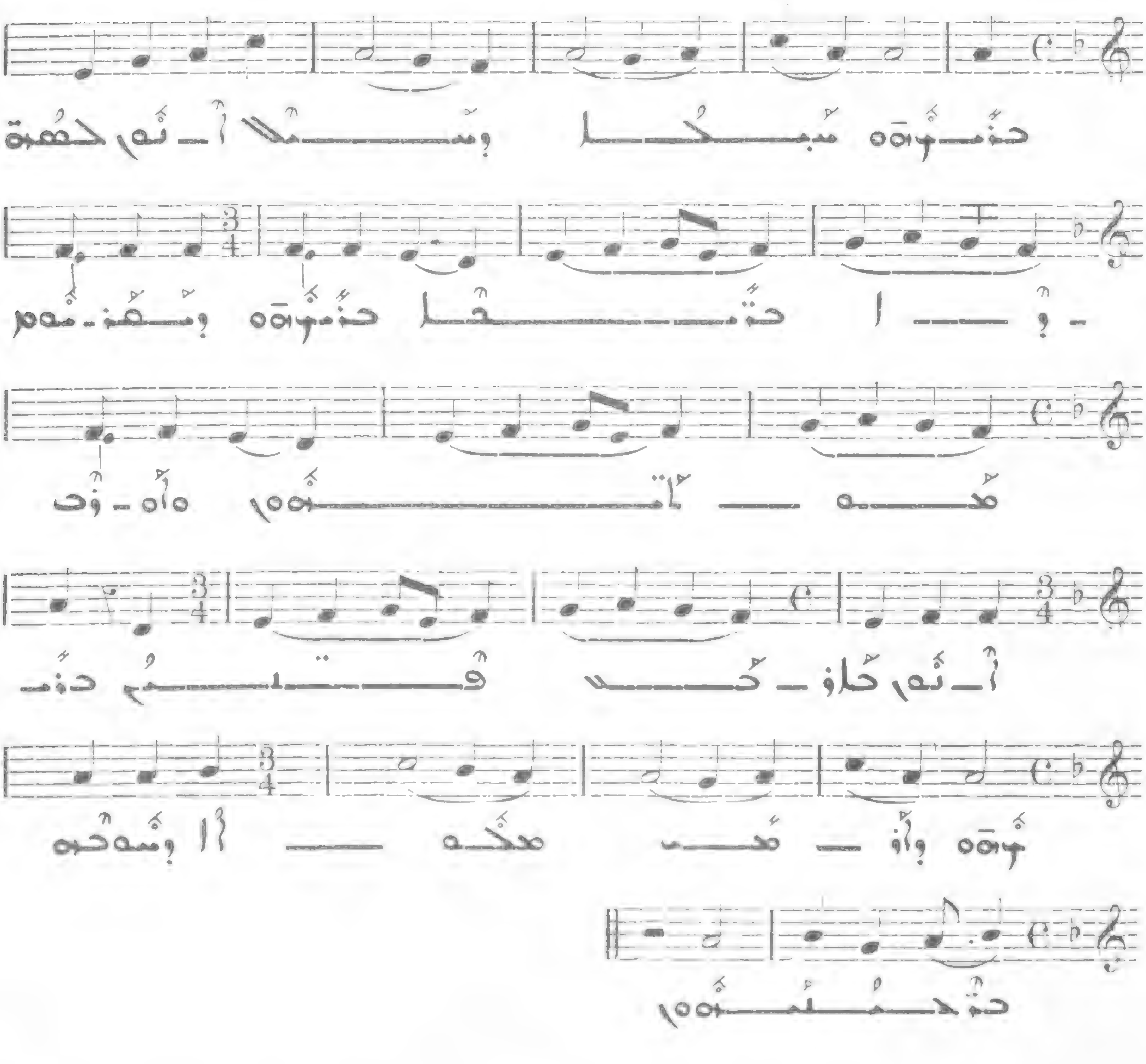
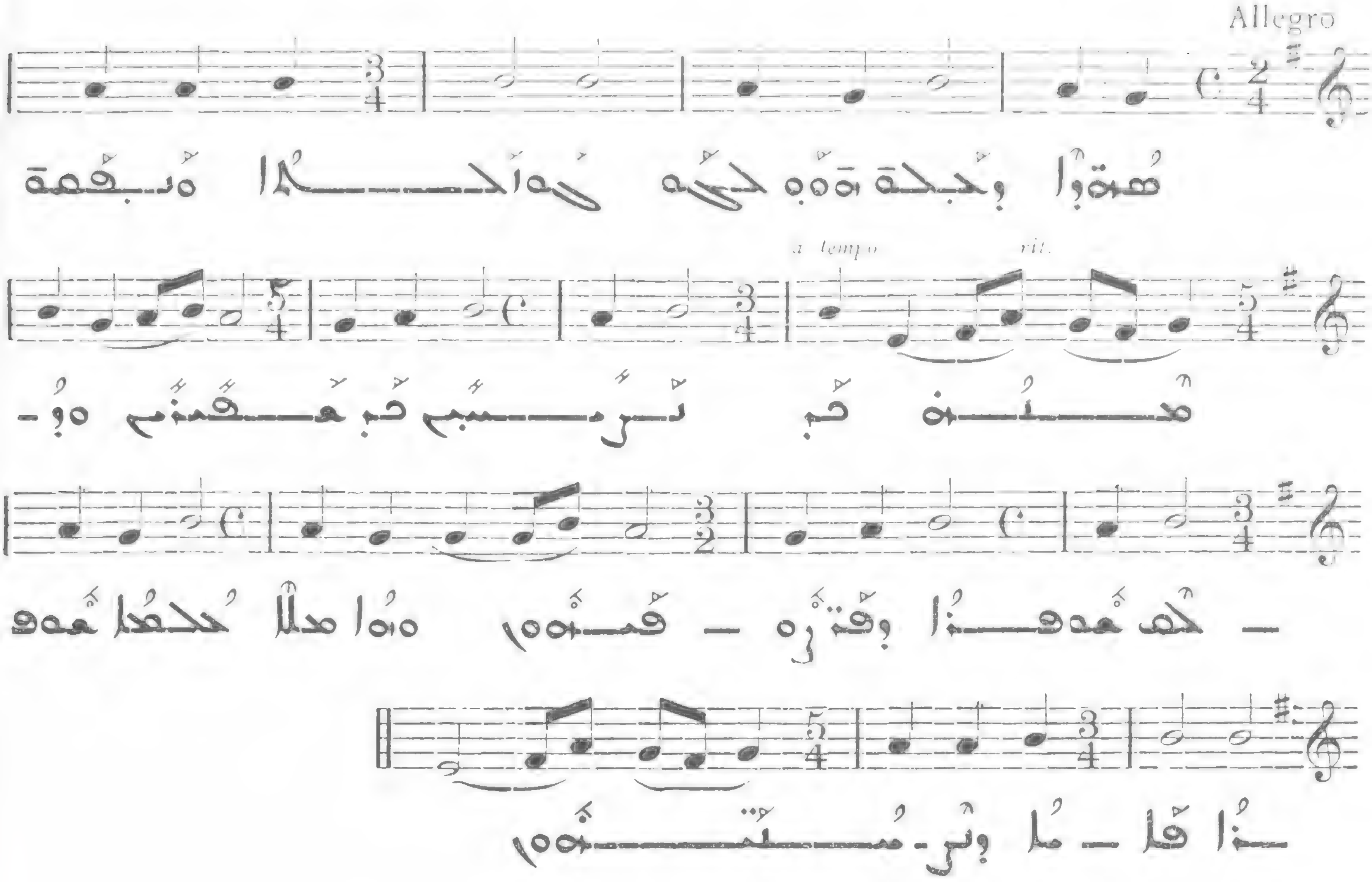


517

IV



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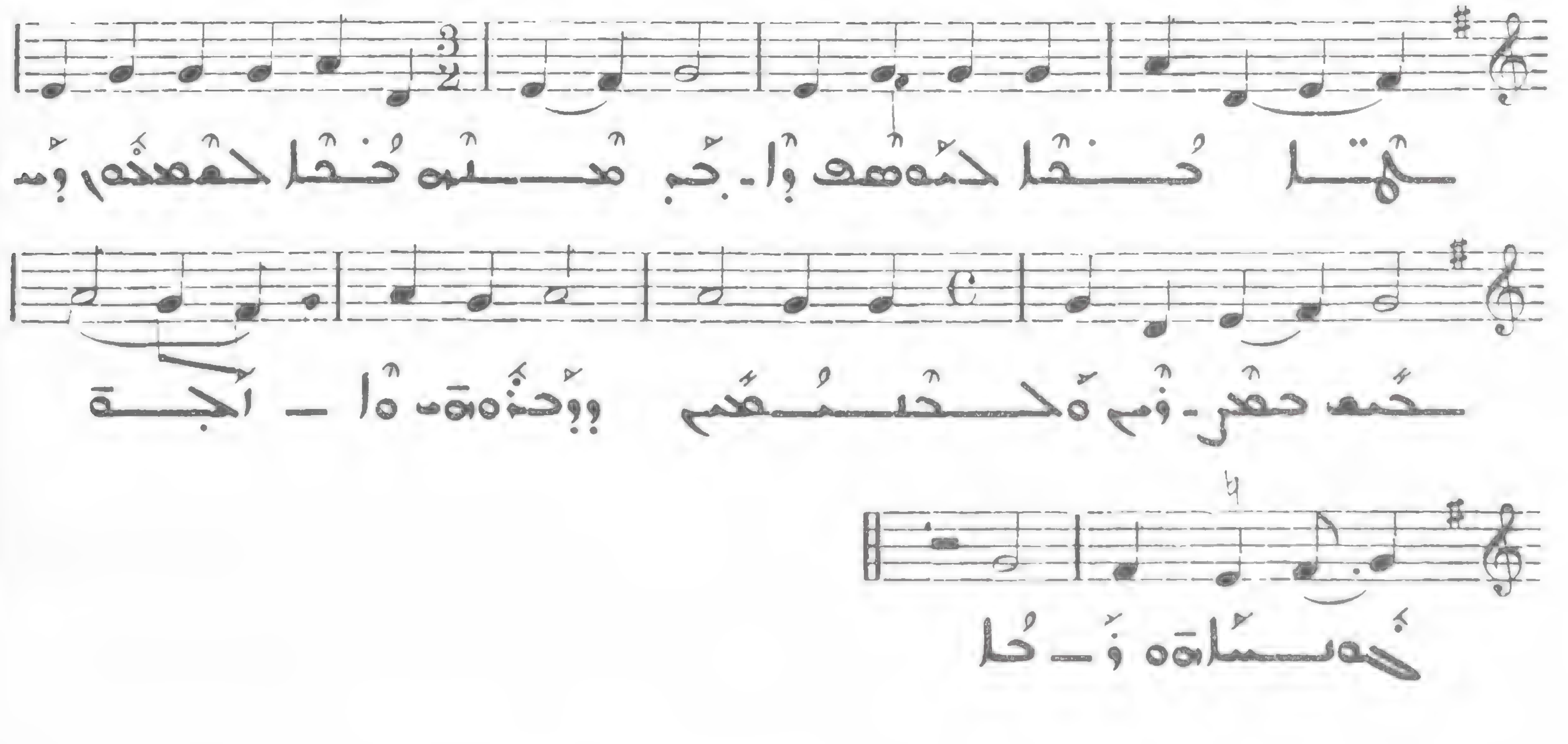

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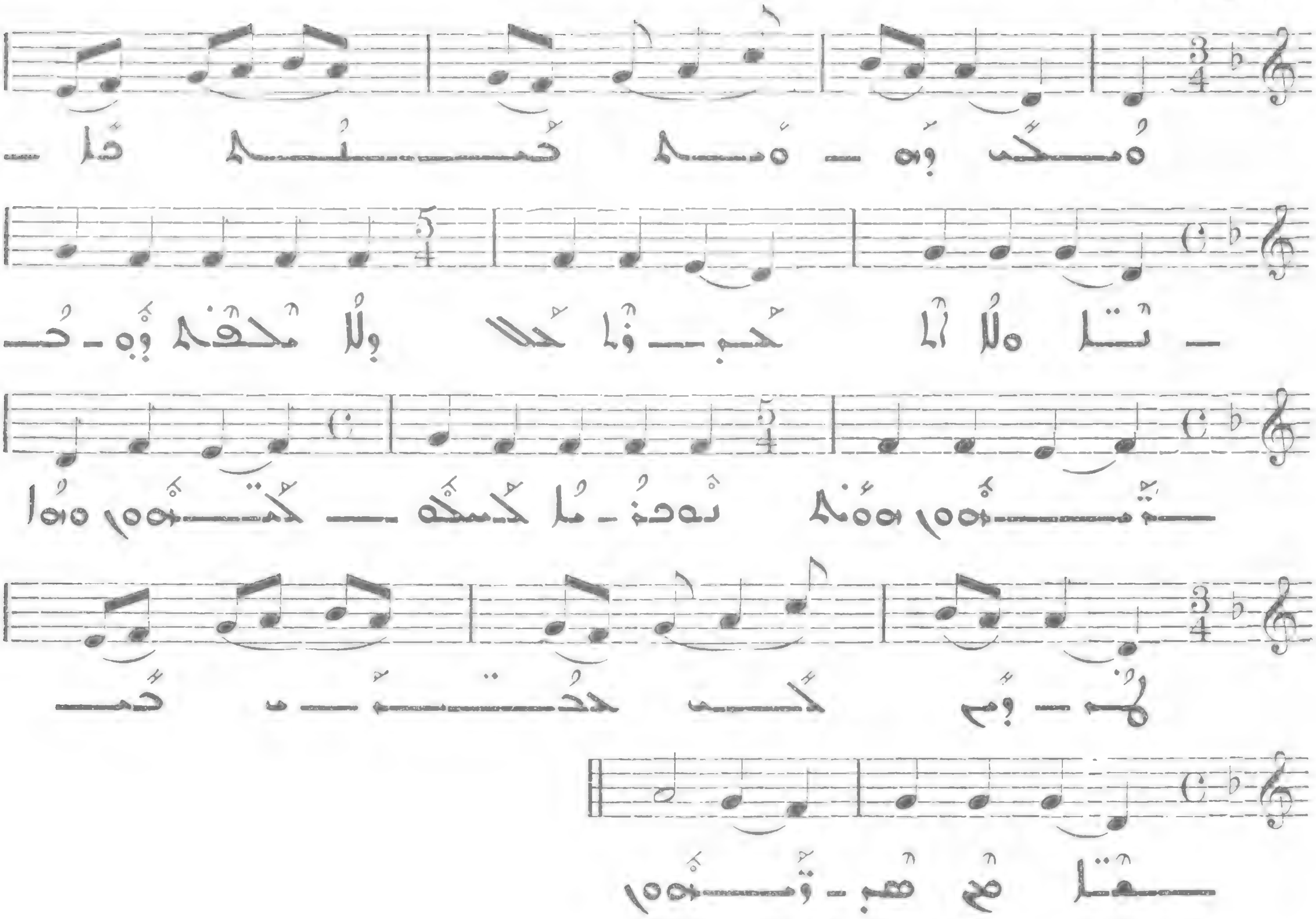
519 VI



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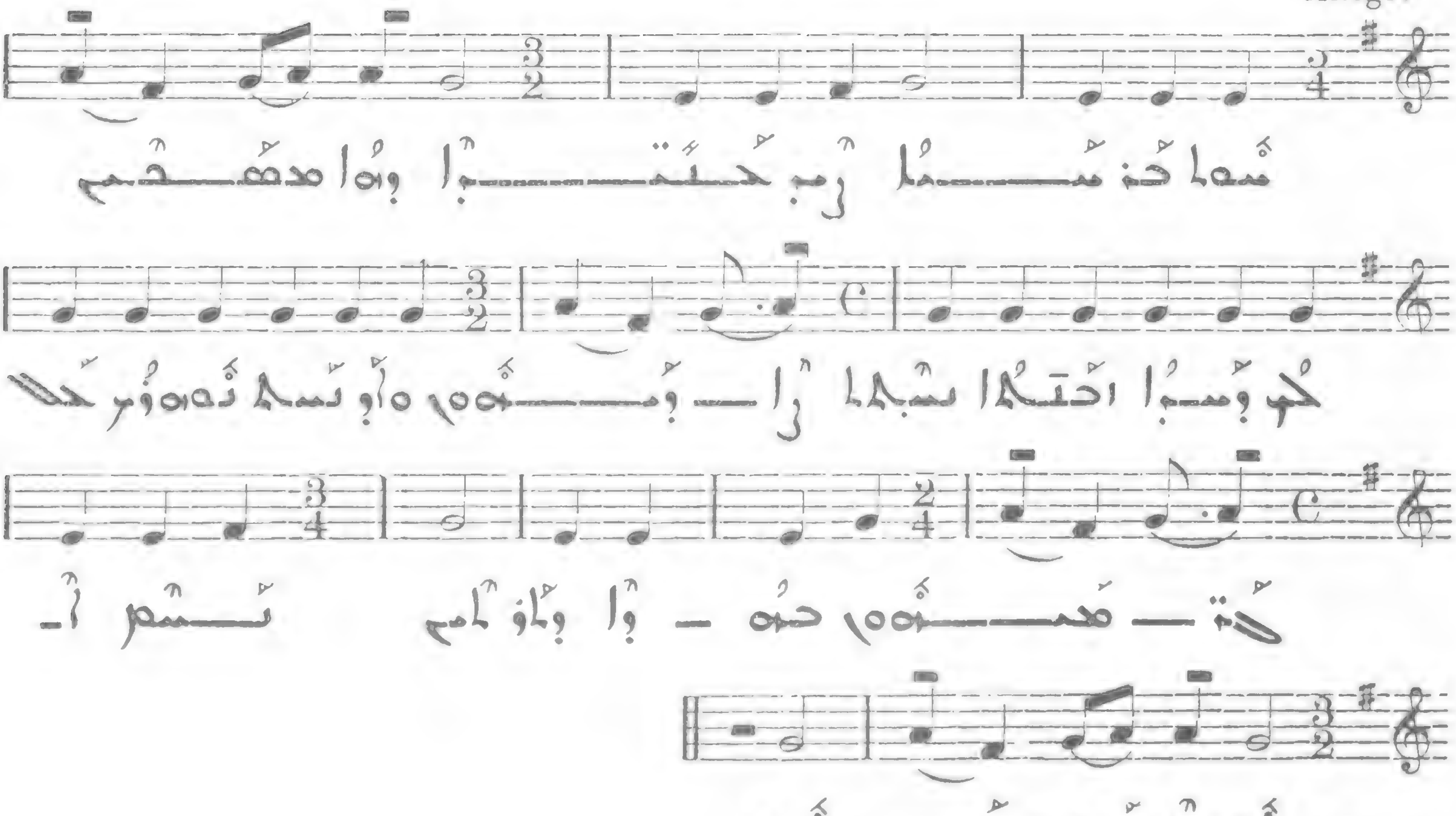
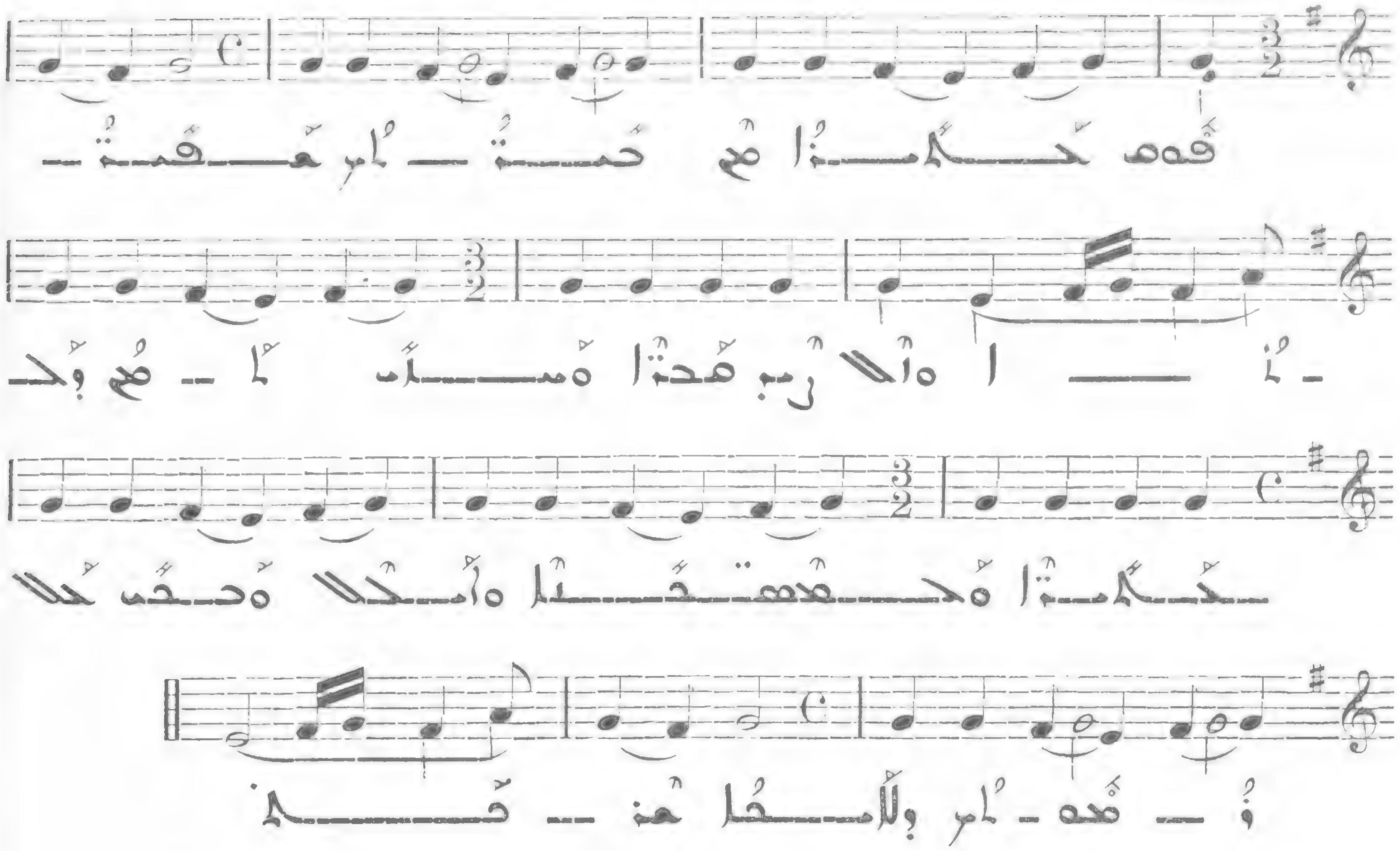
520 VII



521

Allegro molto

VIII



522

Allegro

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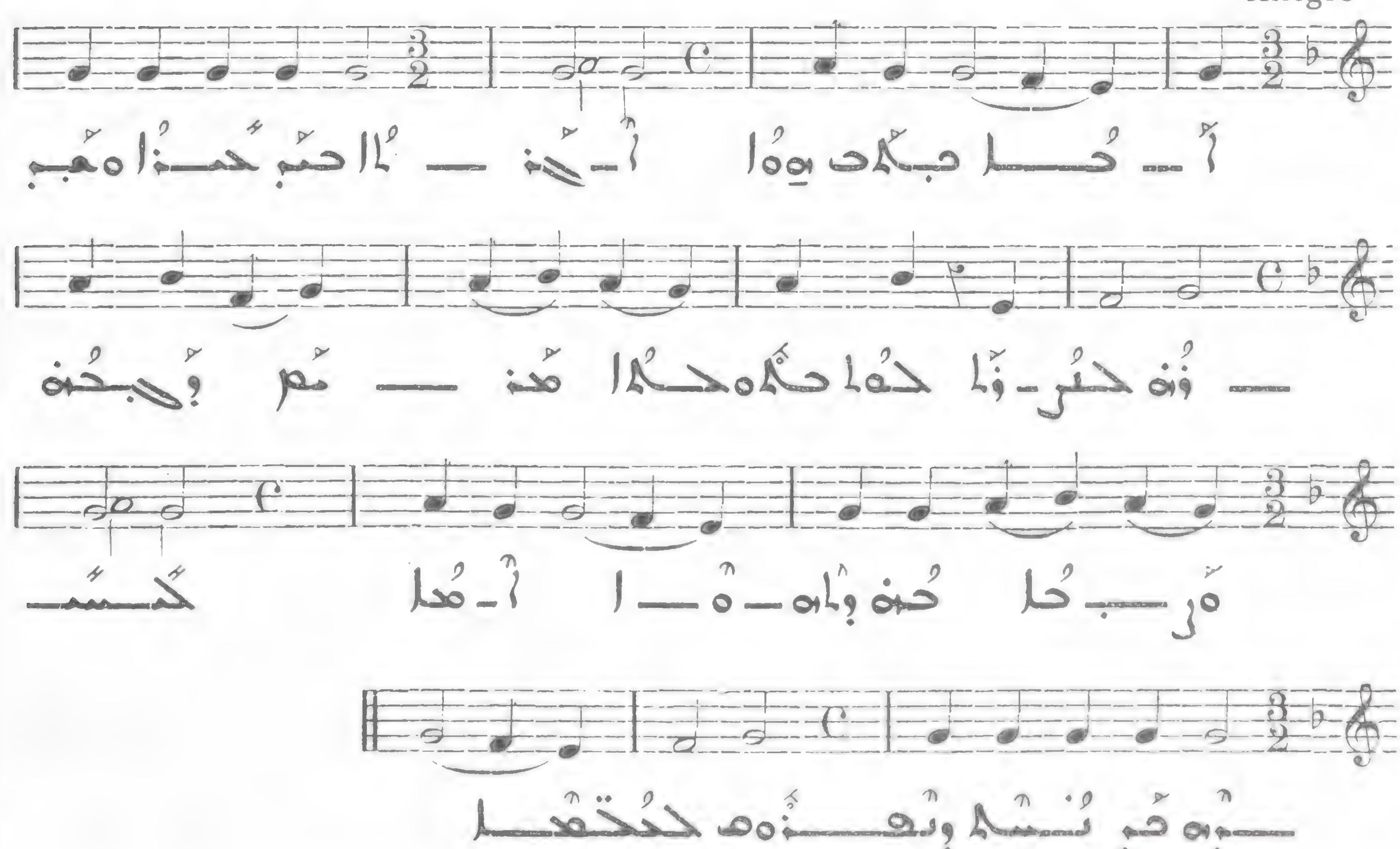

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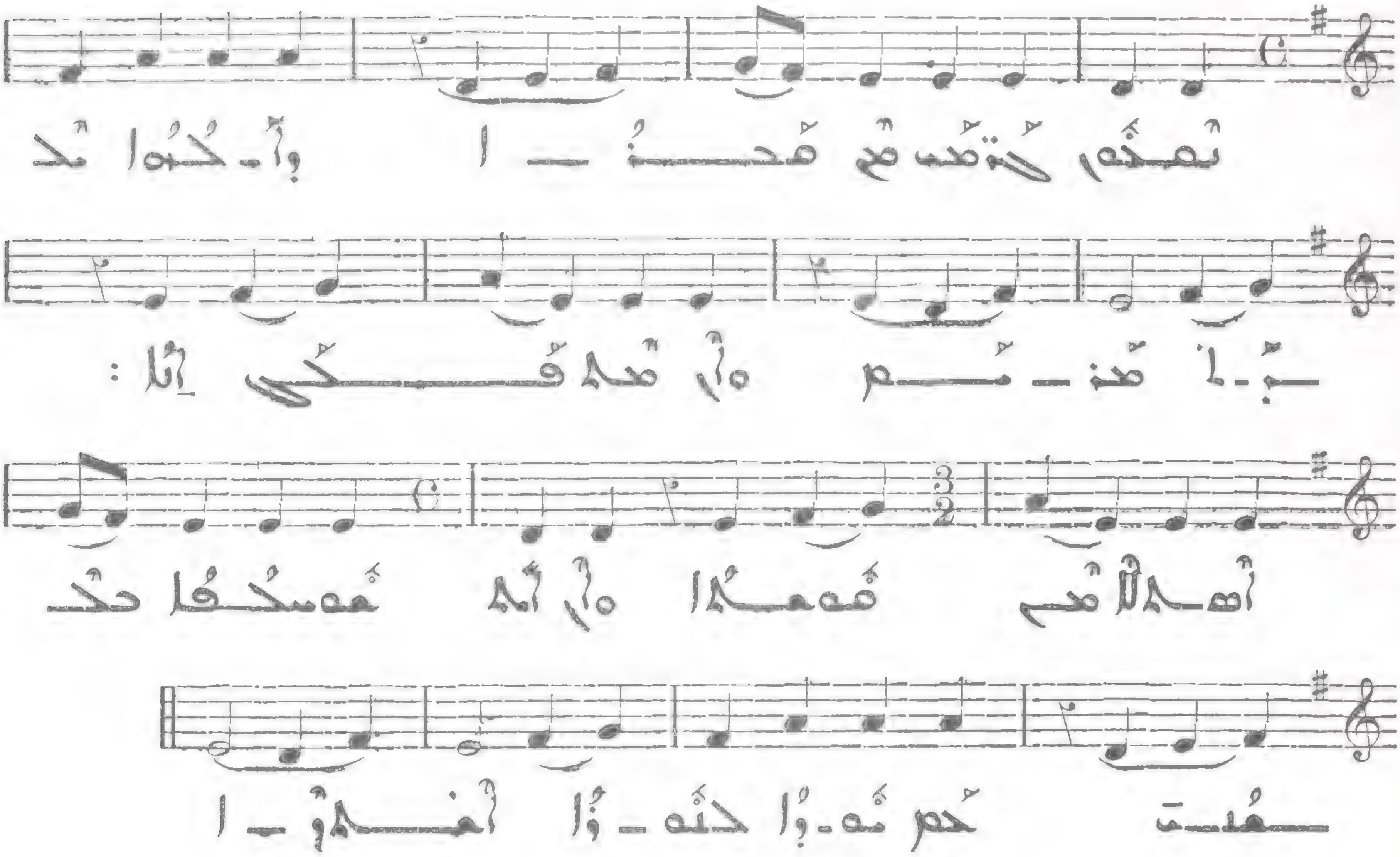
523

All. molto

II



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524

Allegro molto

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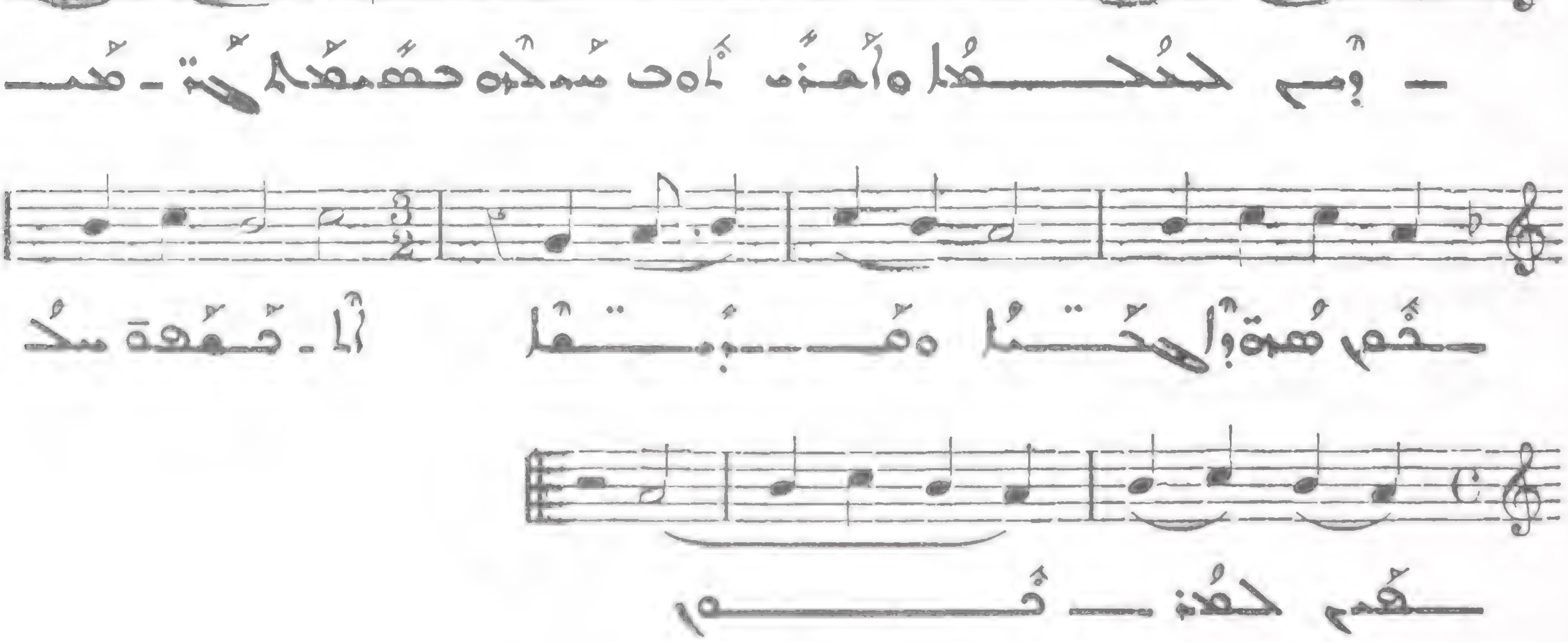

525

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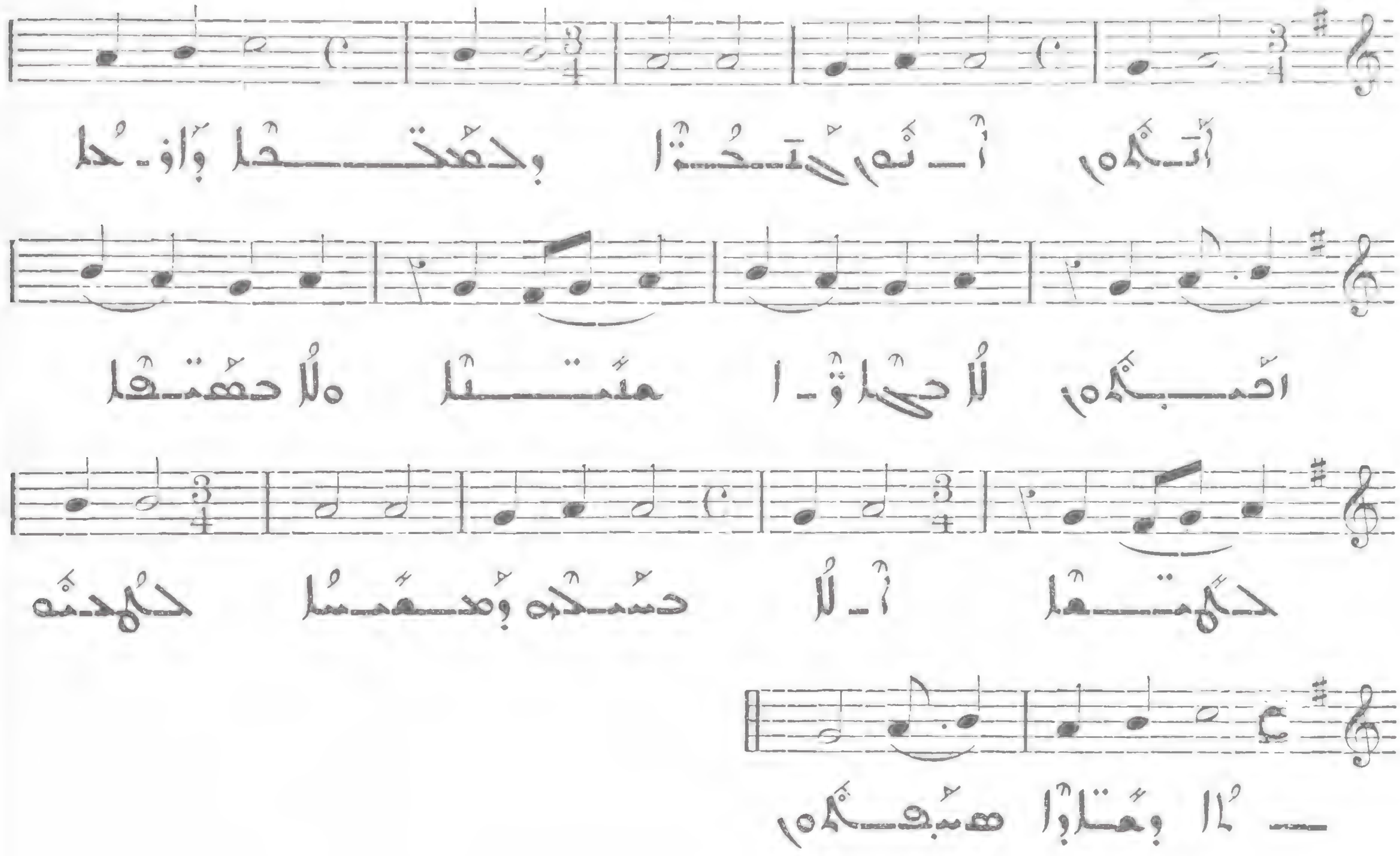

526

Allegro

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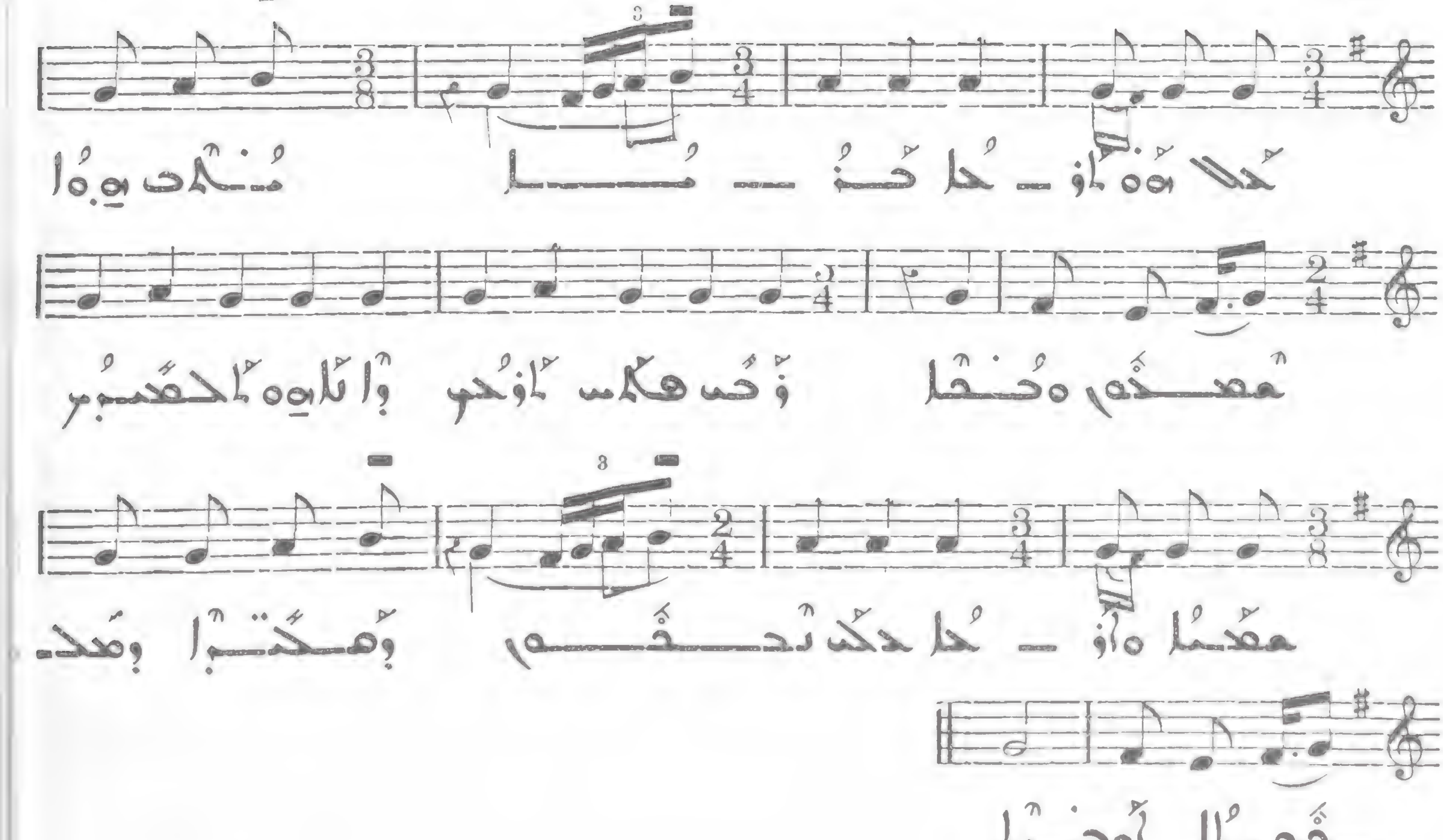

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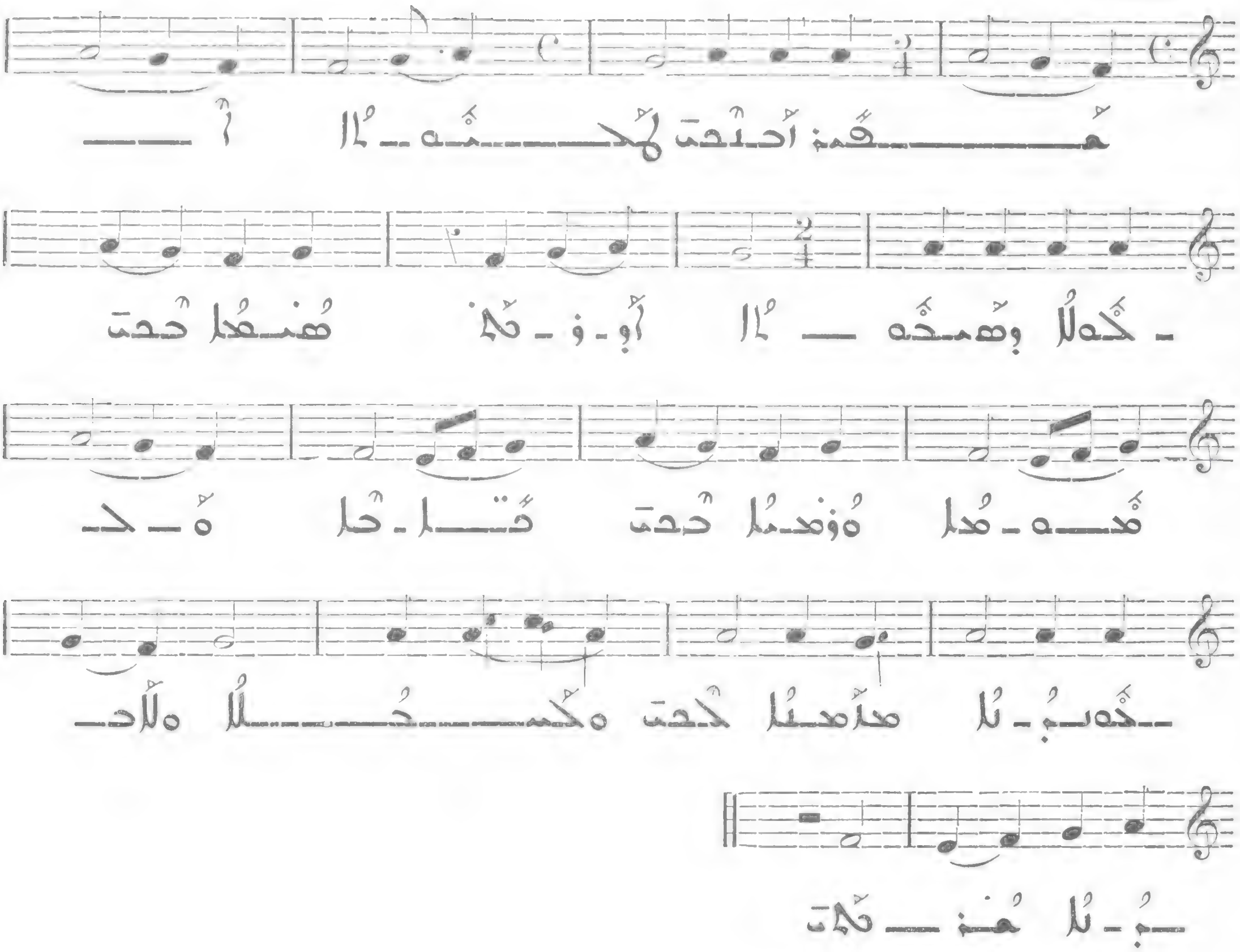
527

Presto

VI



528

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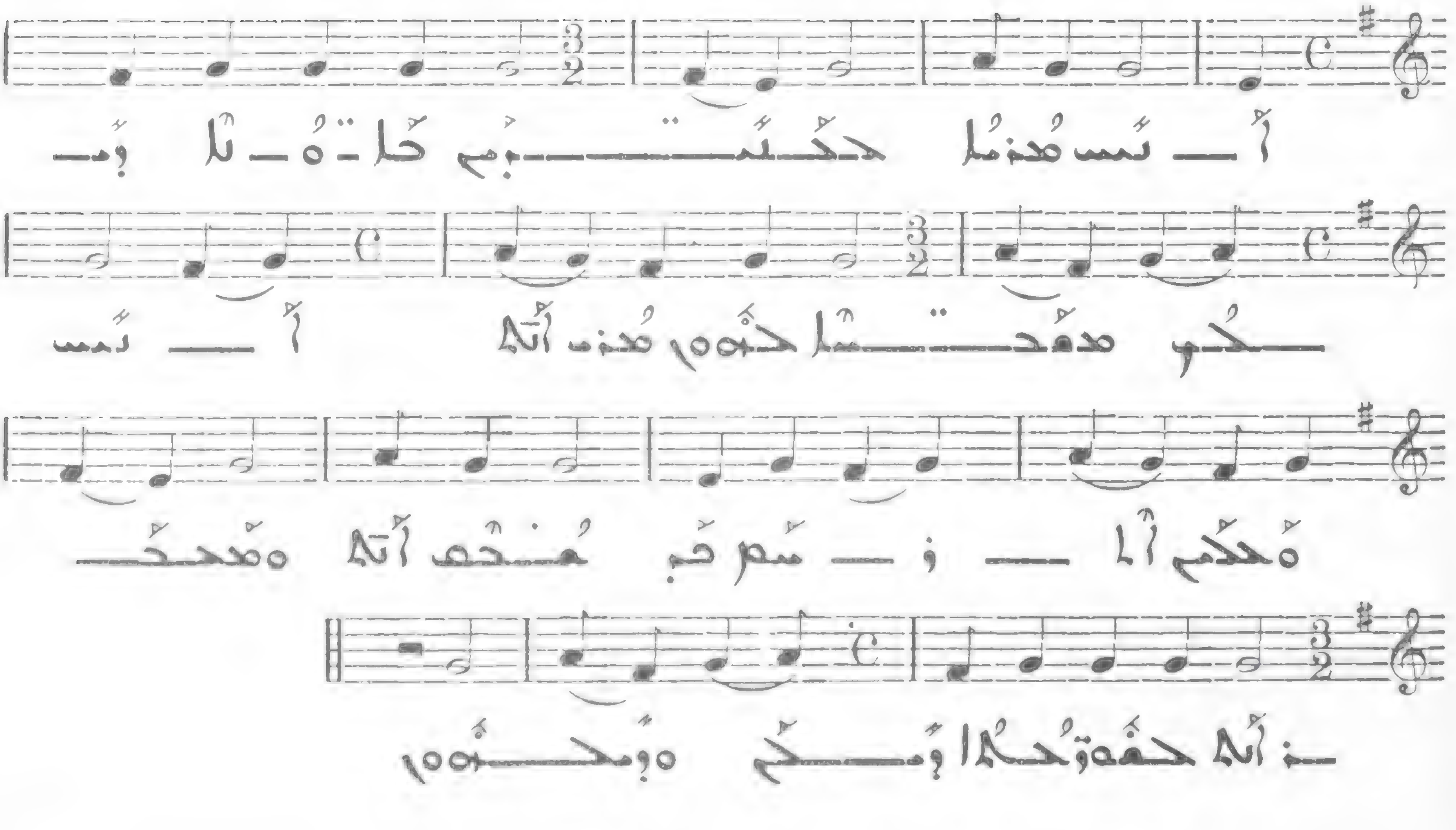
Presto

VII



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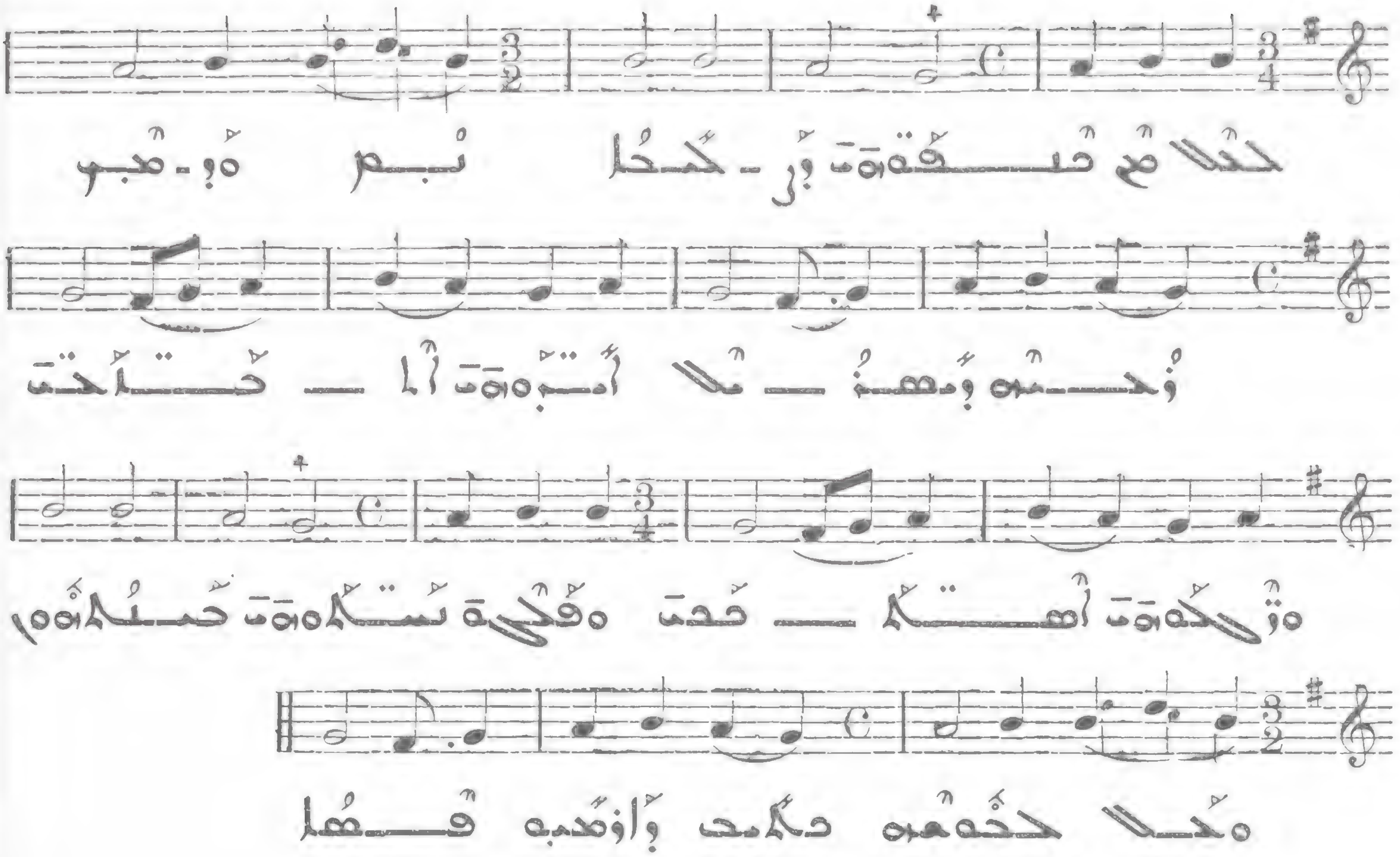
529 Presto

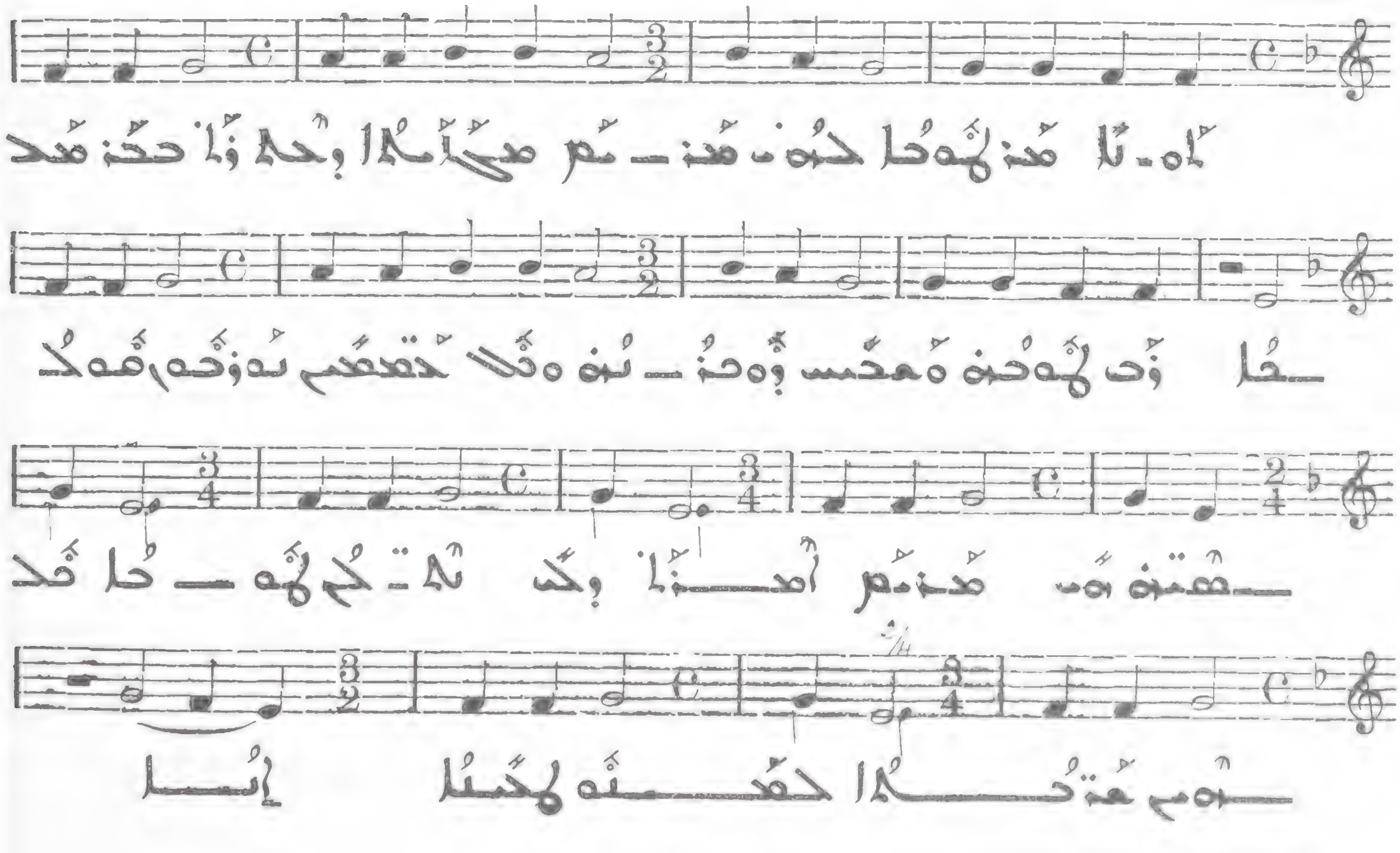
VII

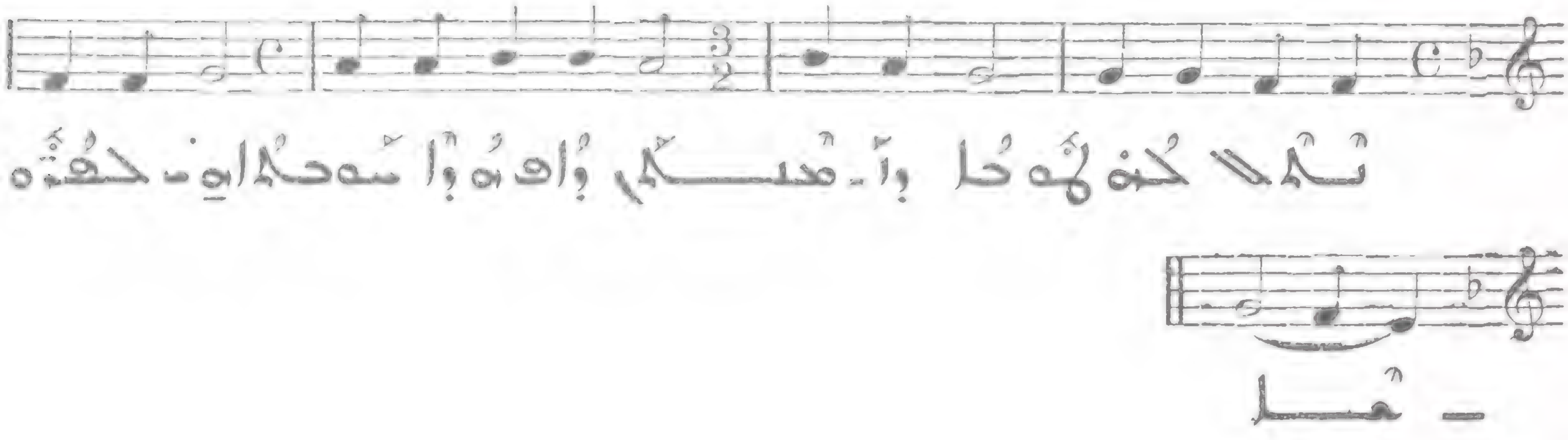


ܫܘܒܚܐ ܕܩܝܡ ܩܘܠܣ : ܐ

530 Presto

I





531

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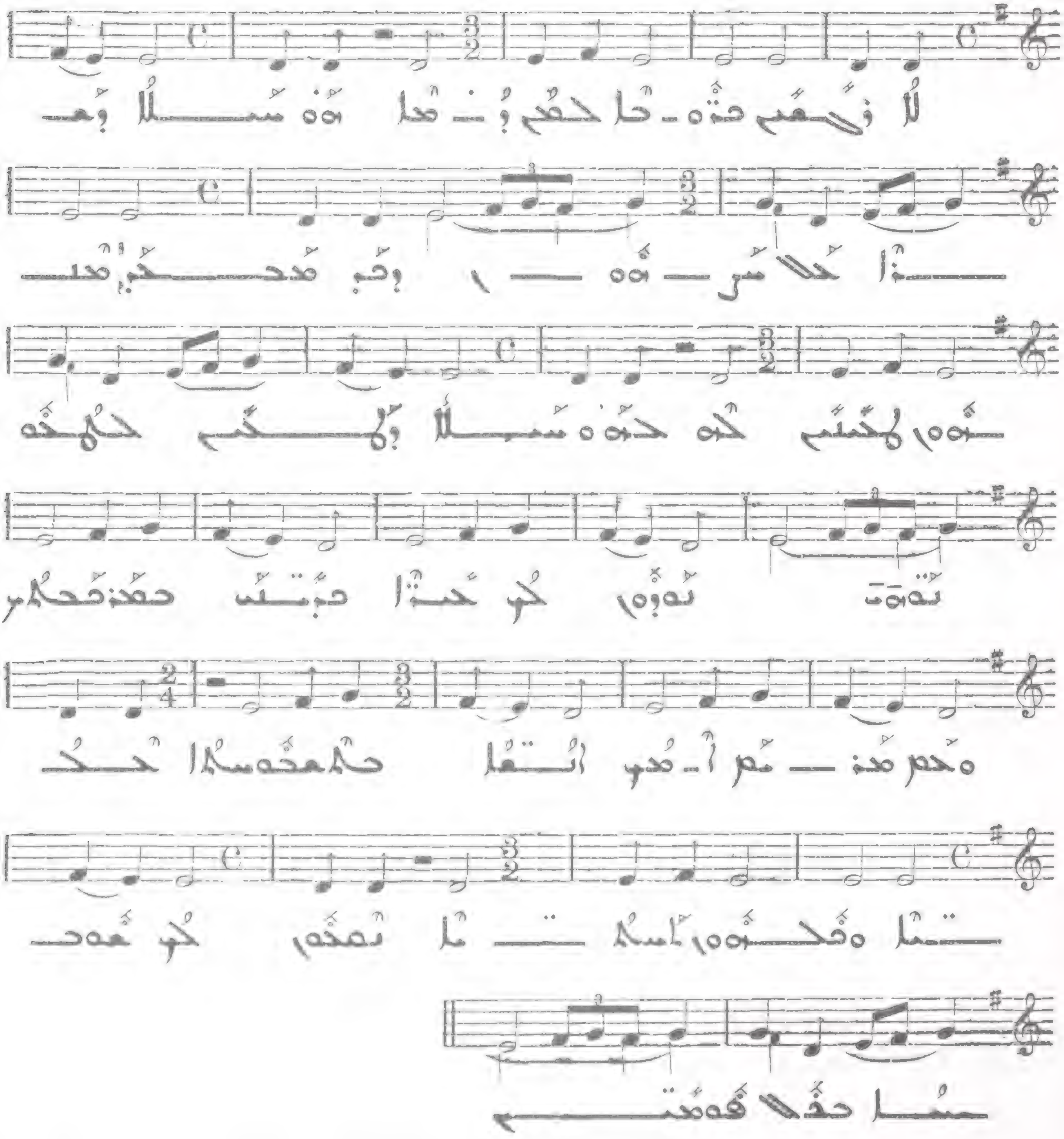
Presto

II



532

Presto

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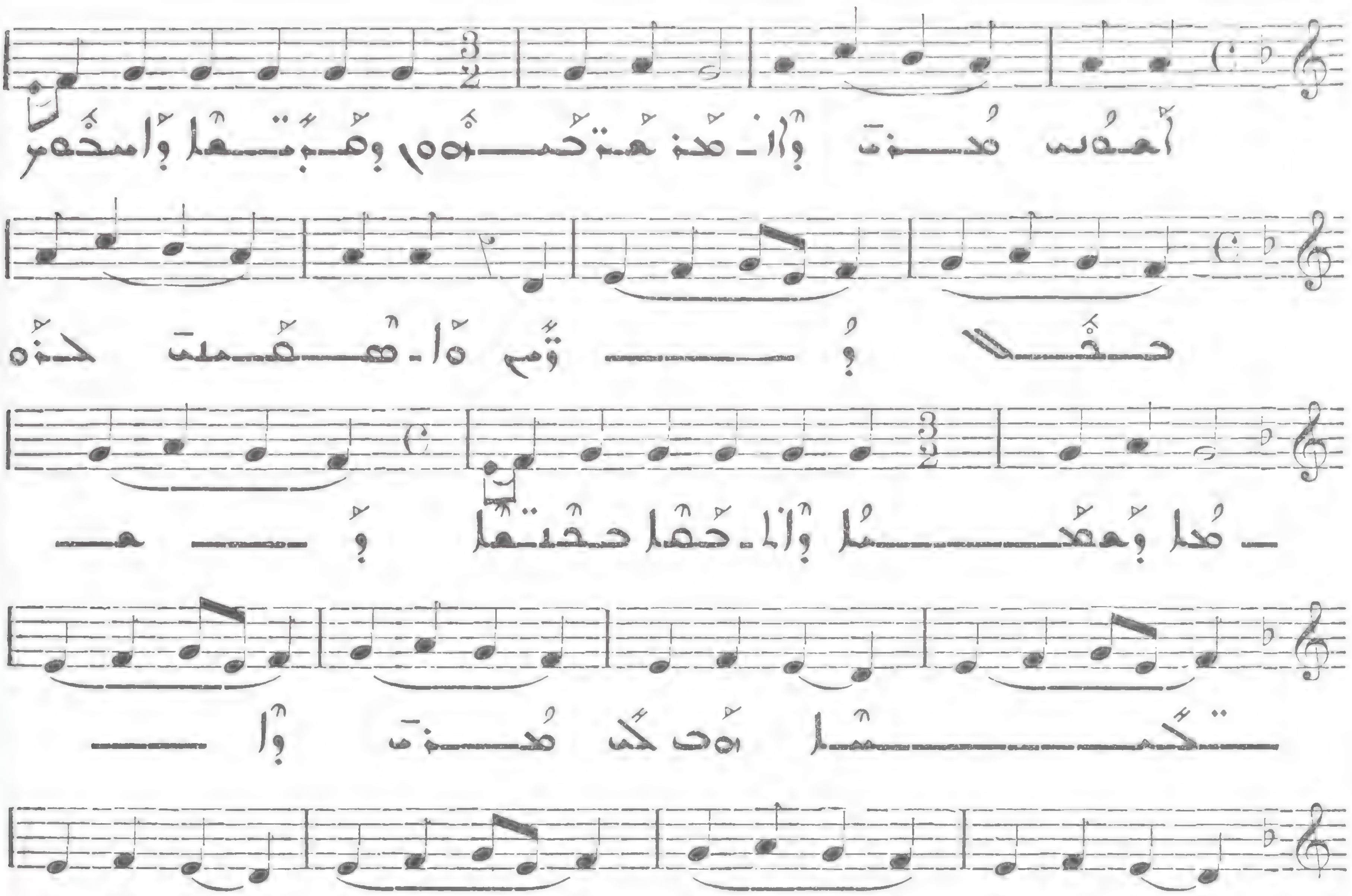
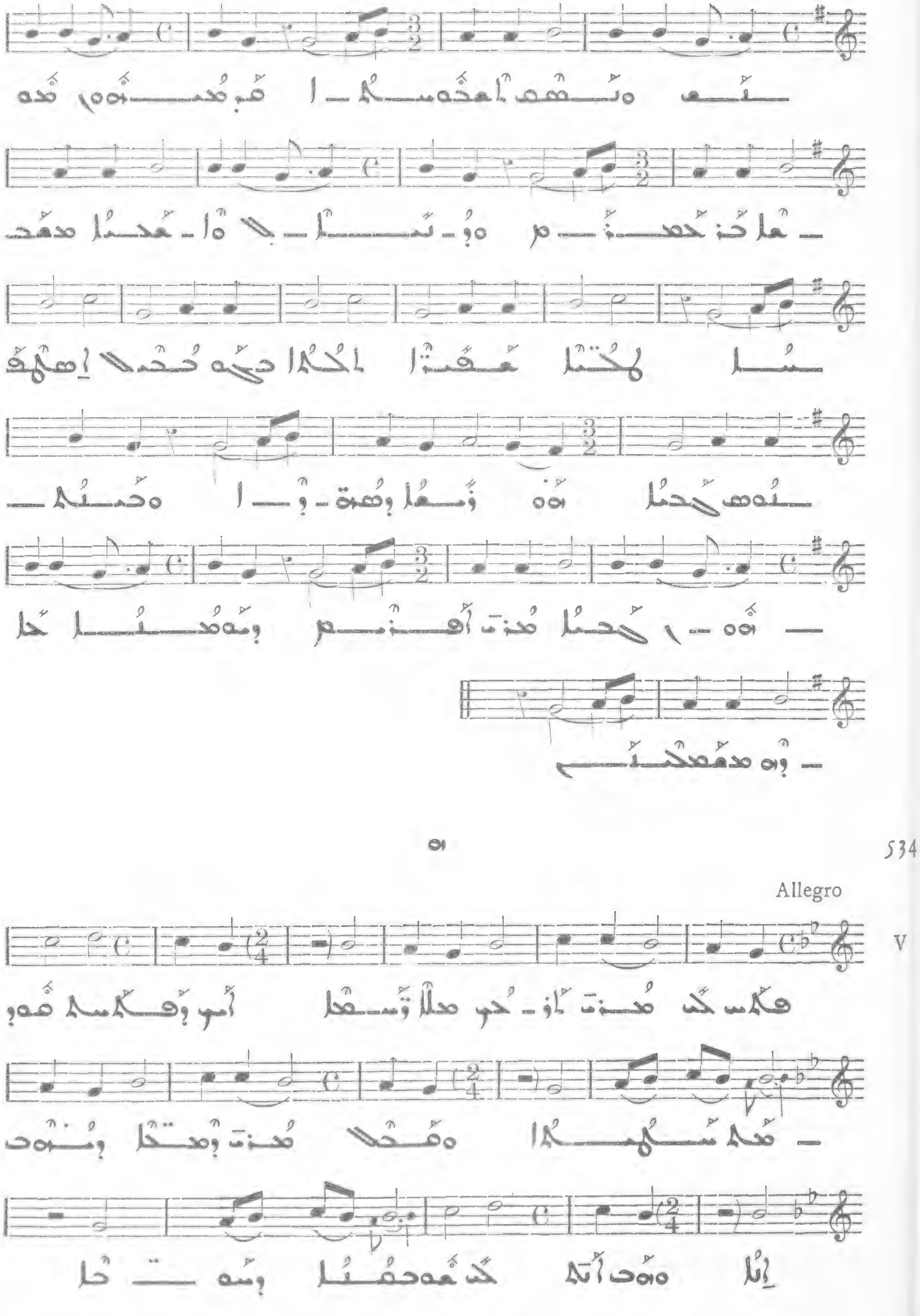


533

Allegro

IV



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534
Allegro
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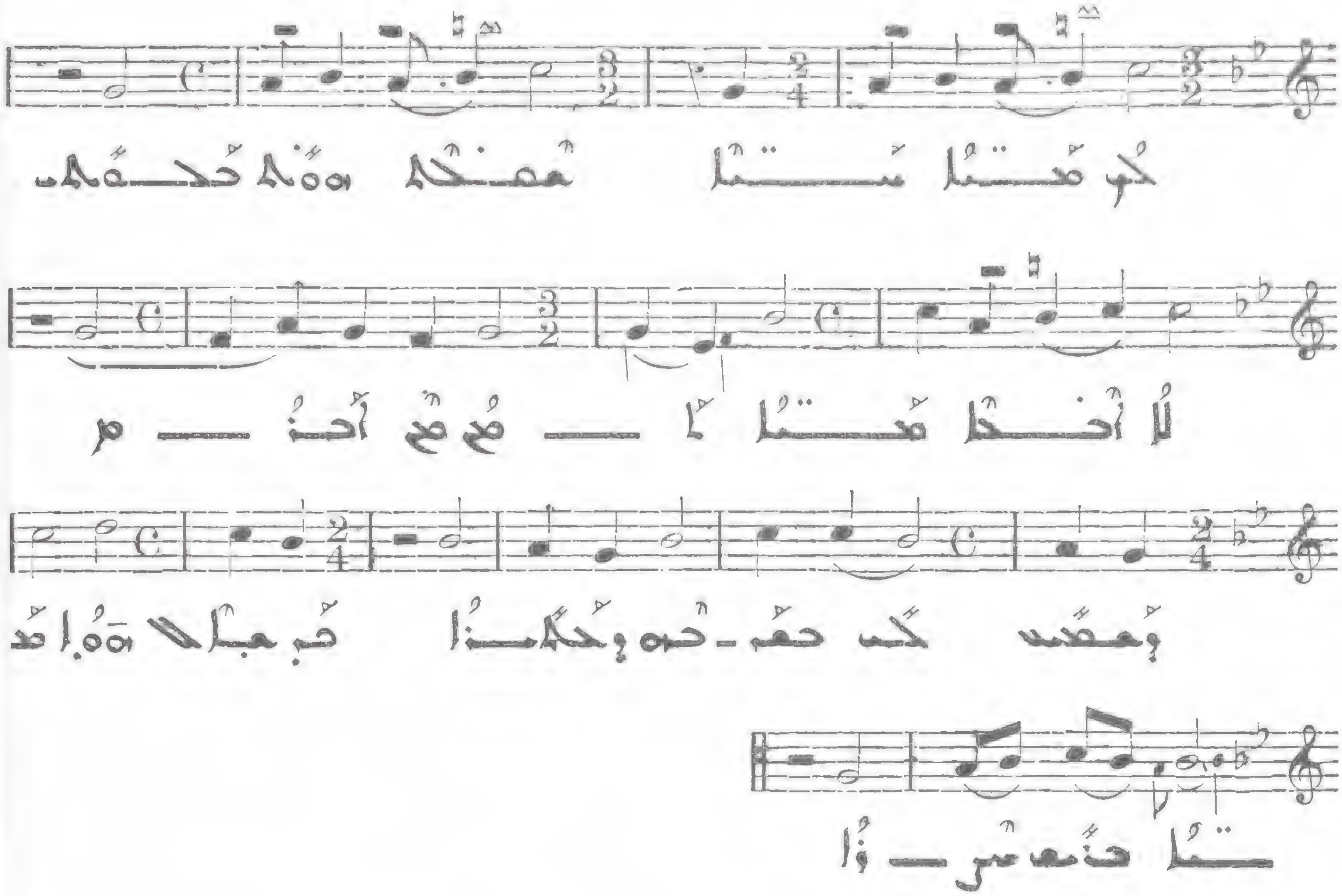

535

Allegro

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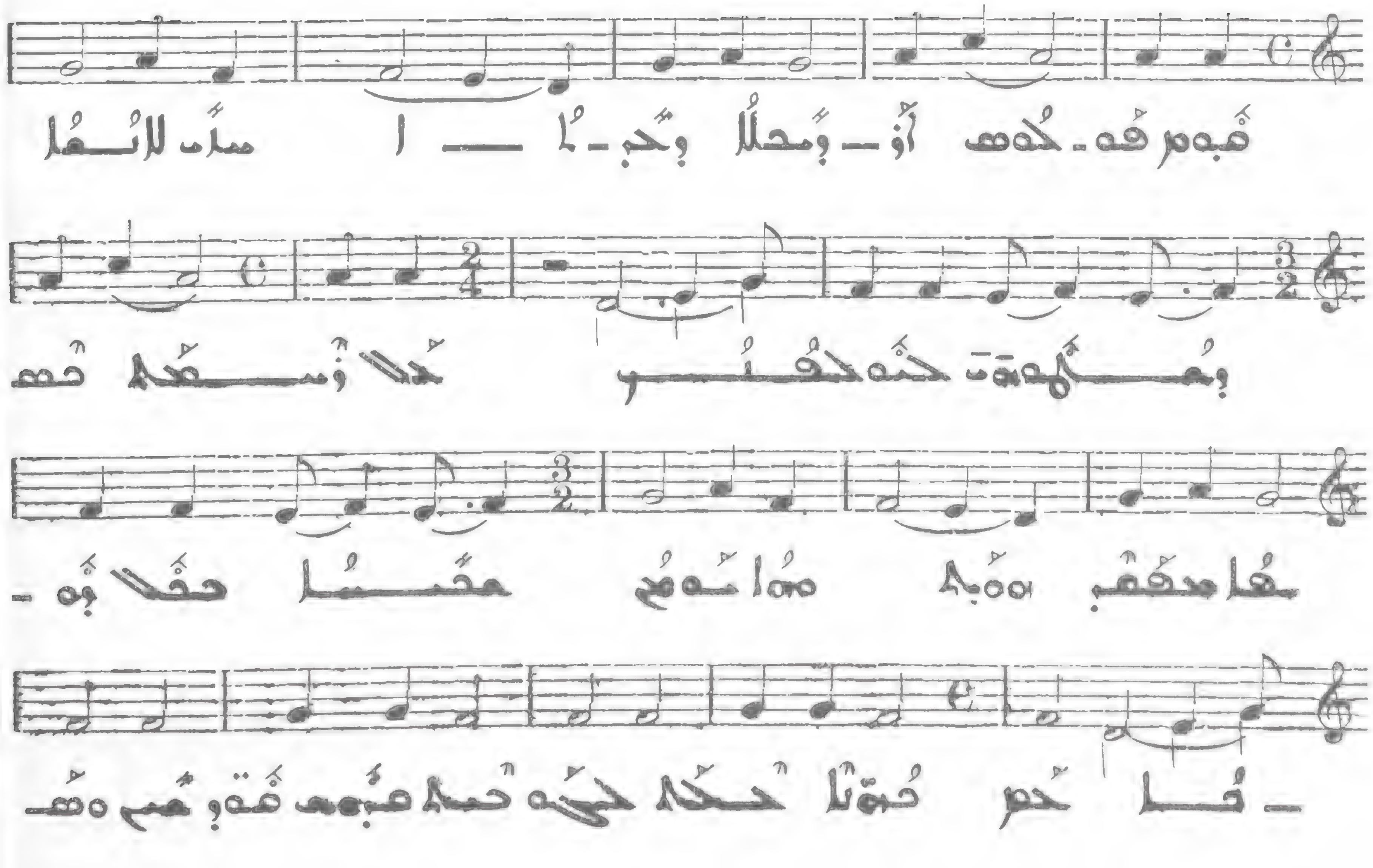

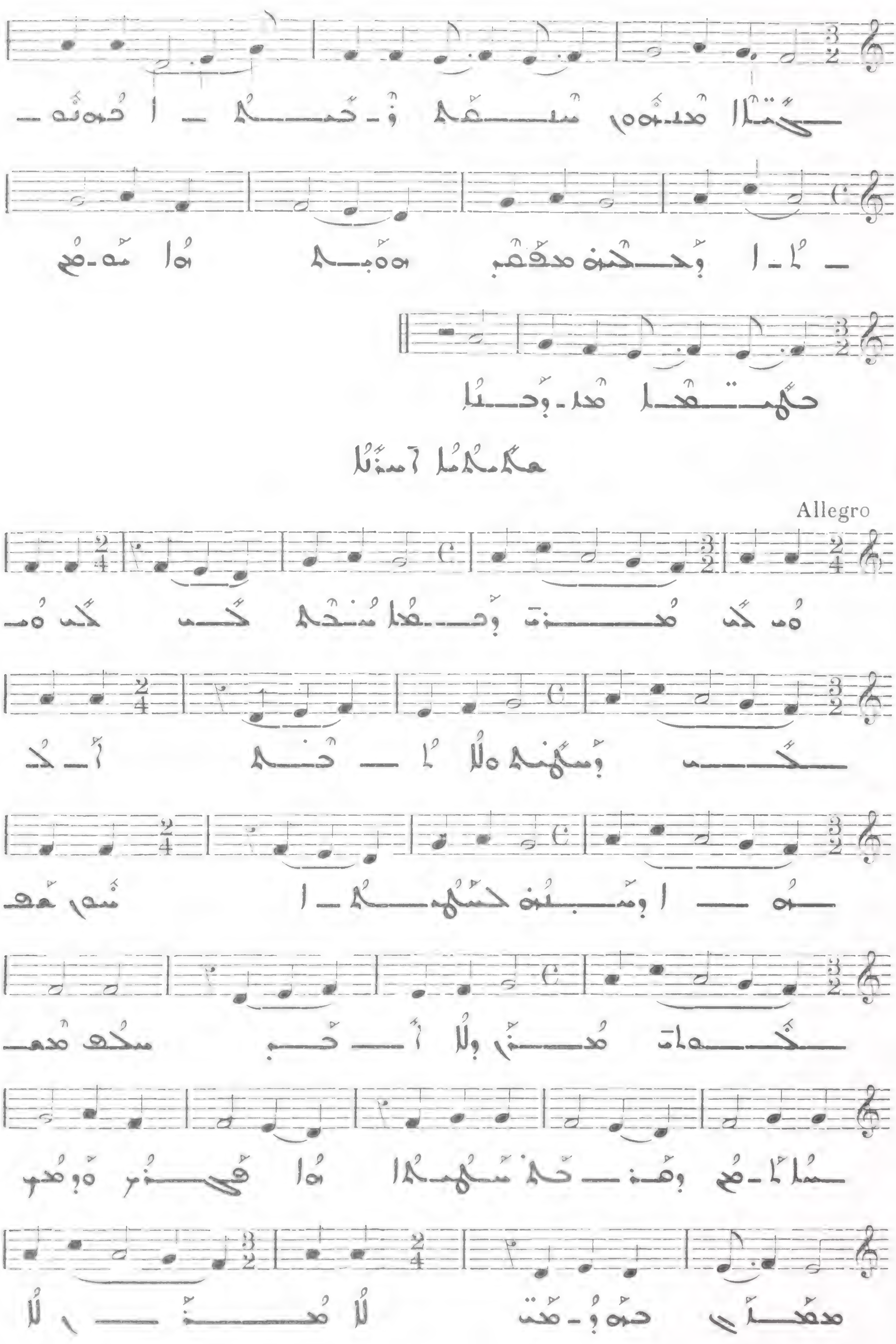

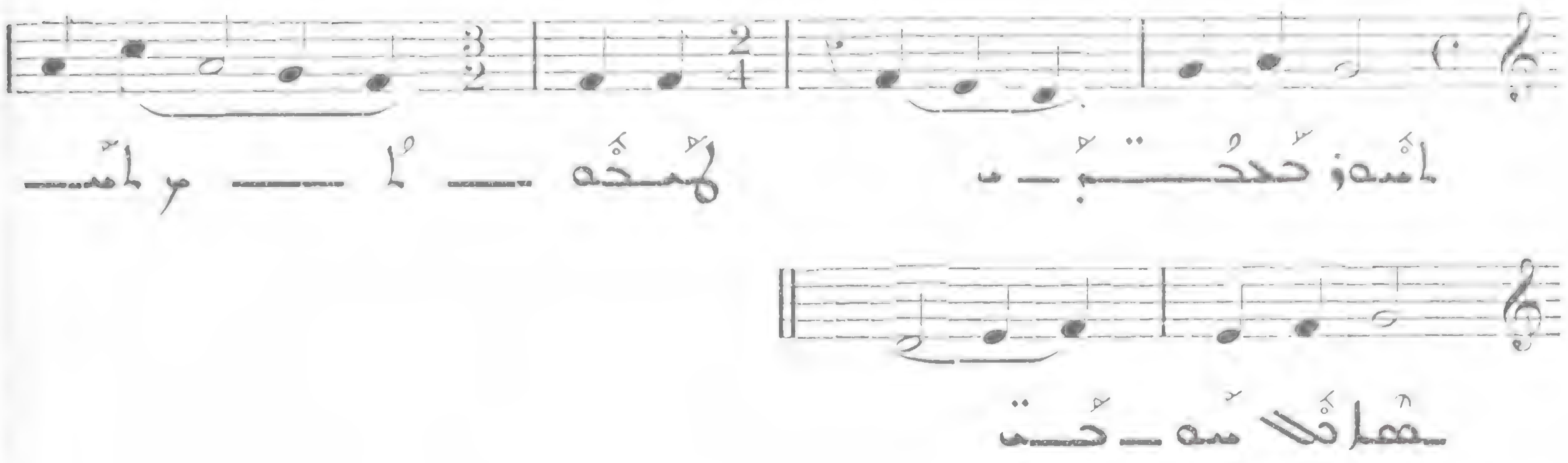

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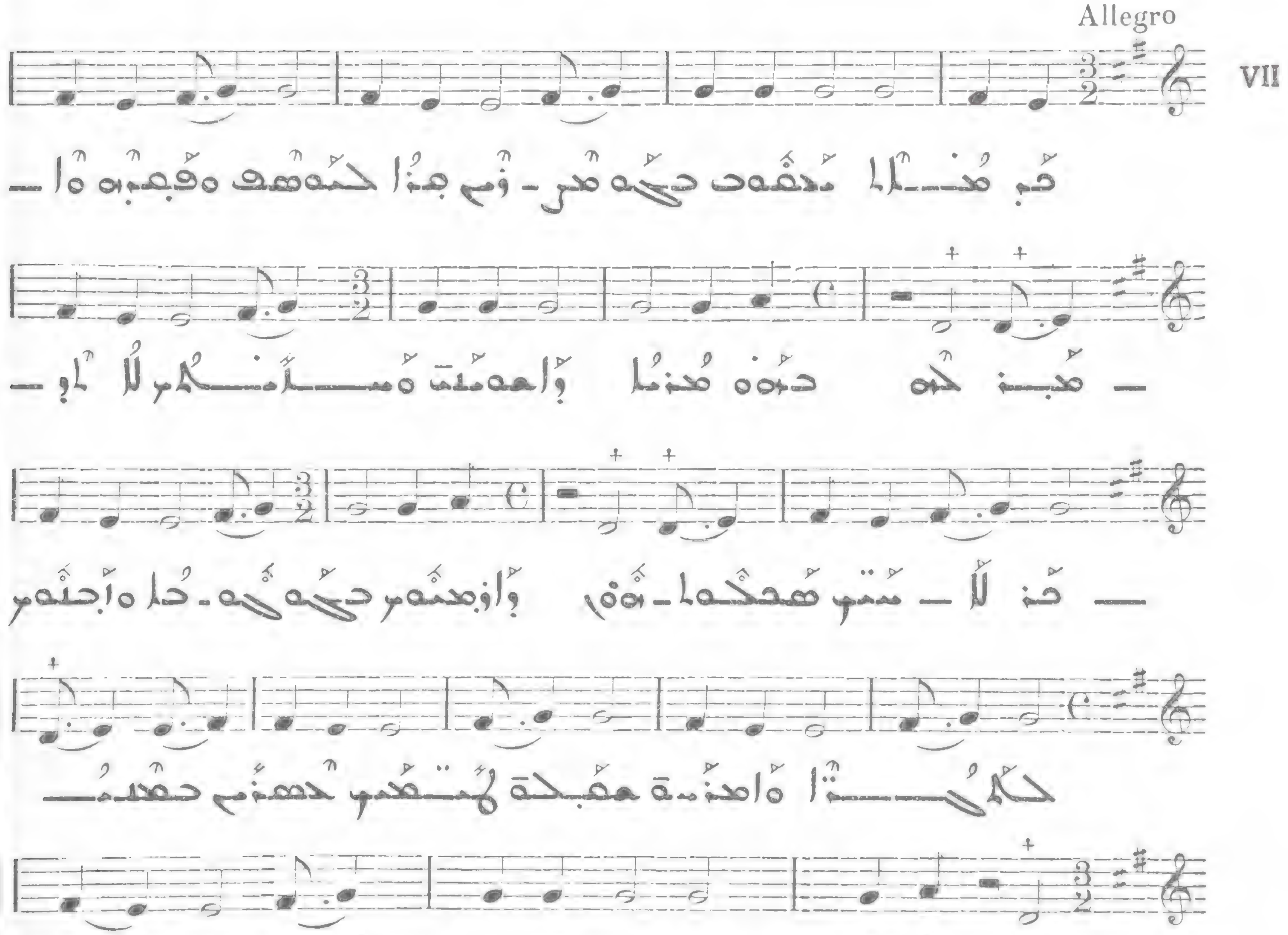
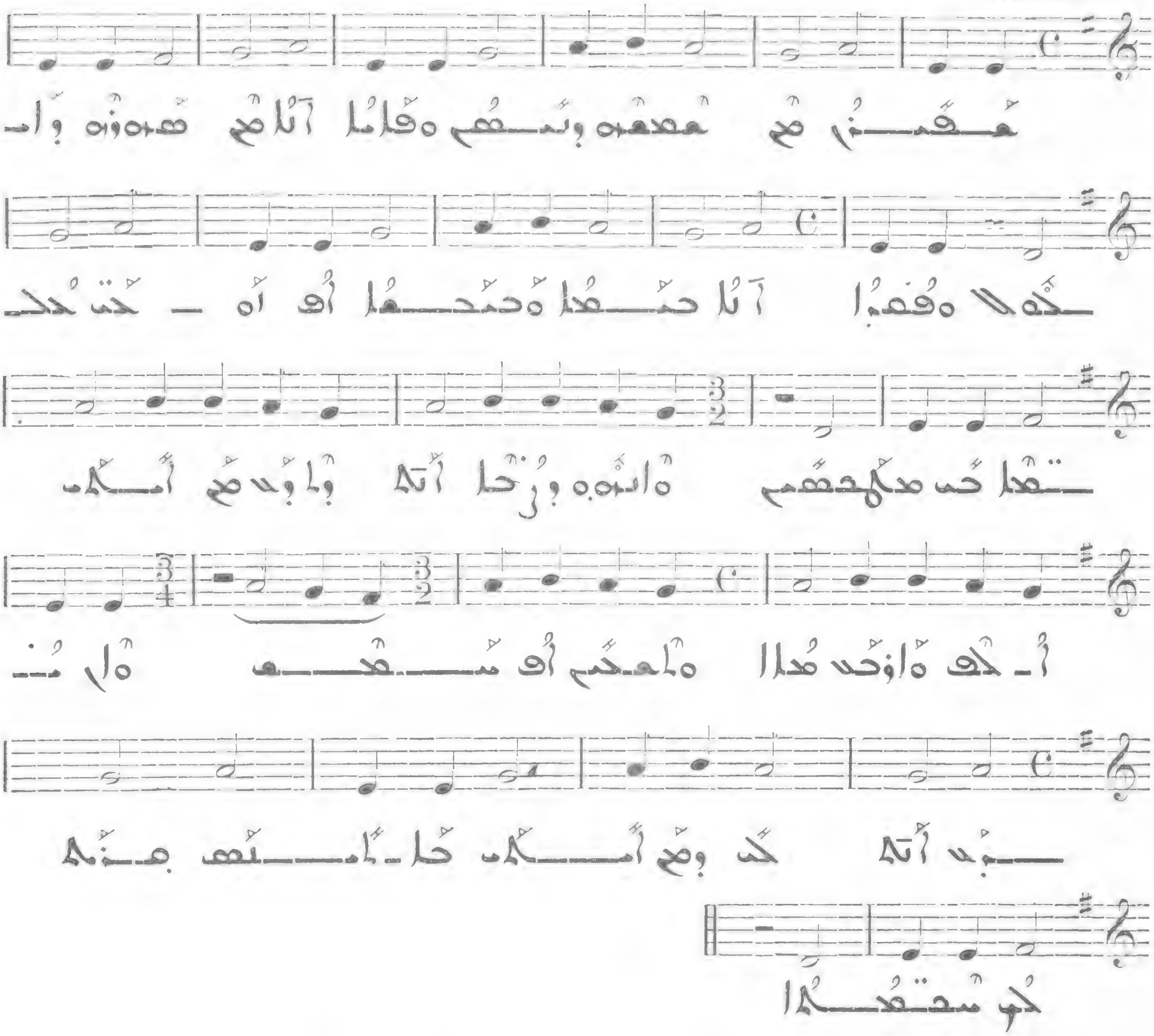


537

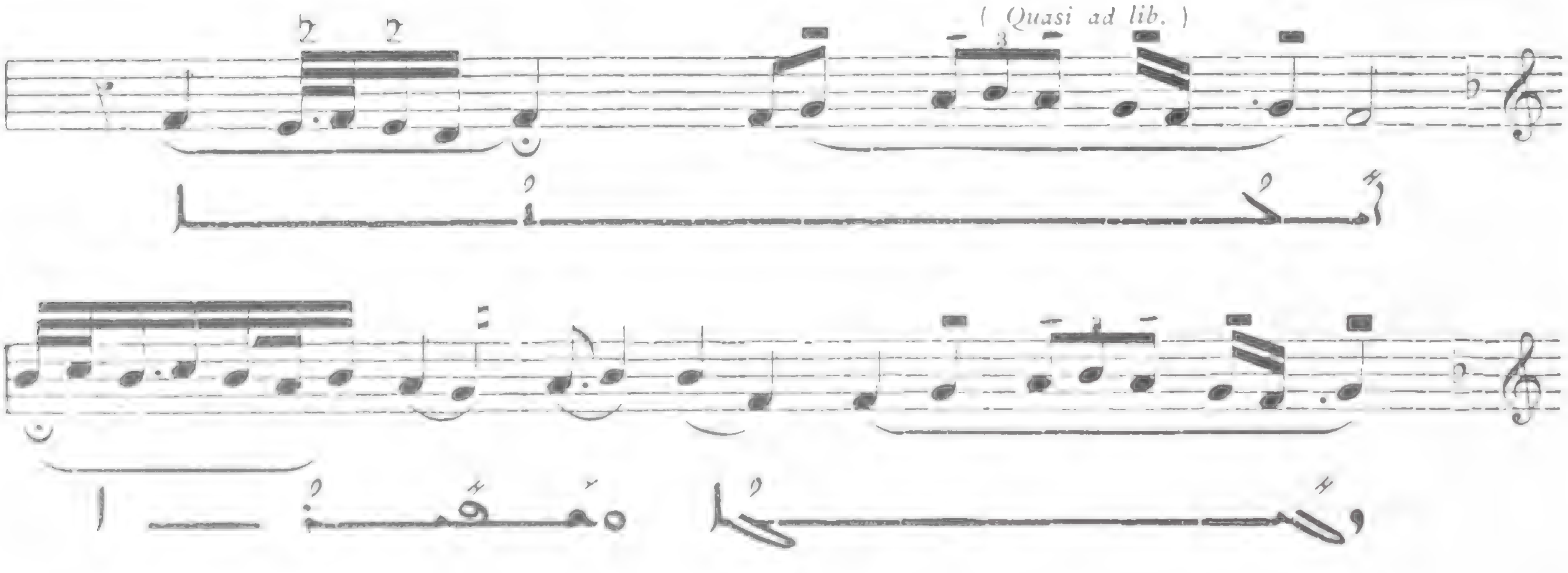
Alle molto

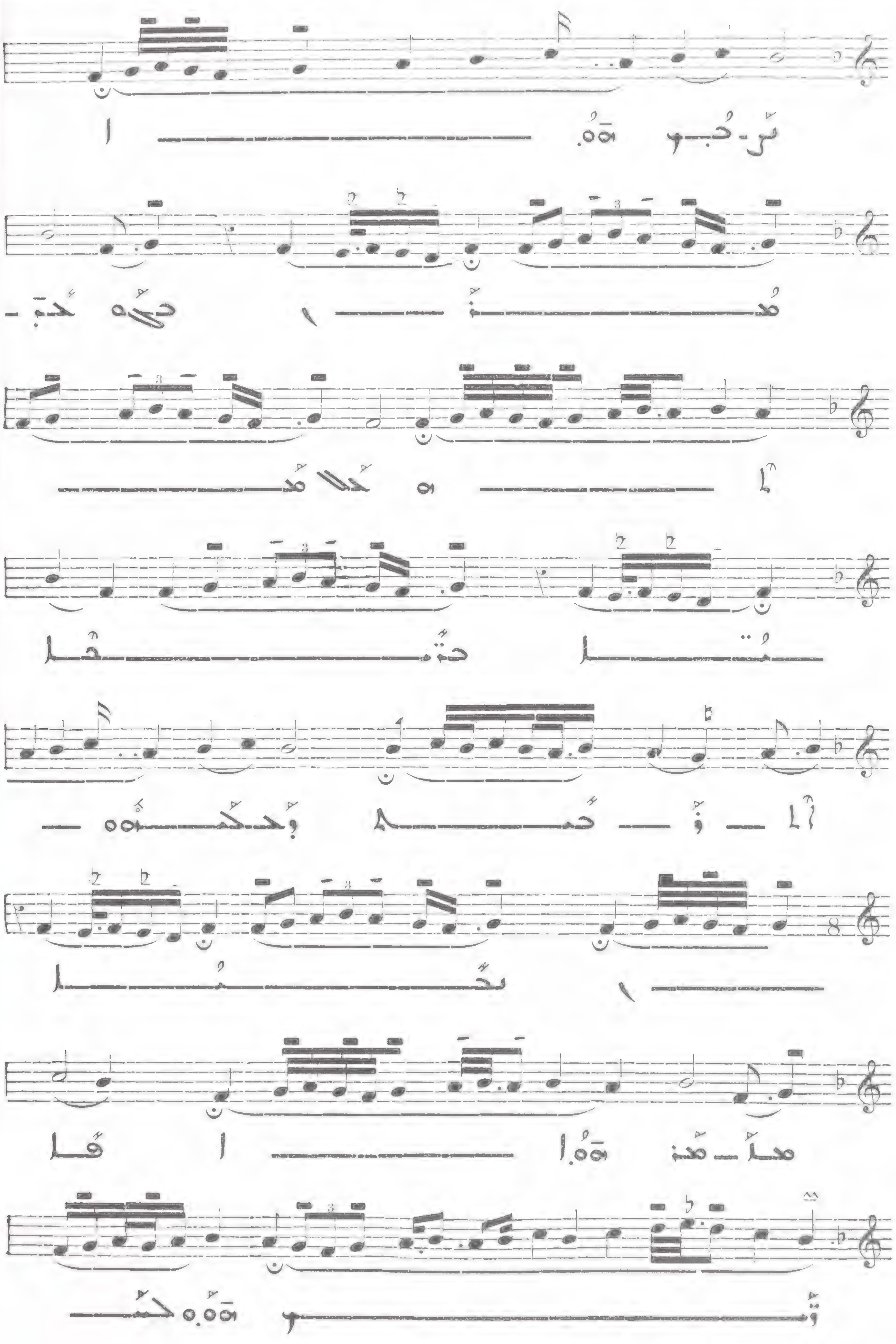
VIII

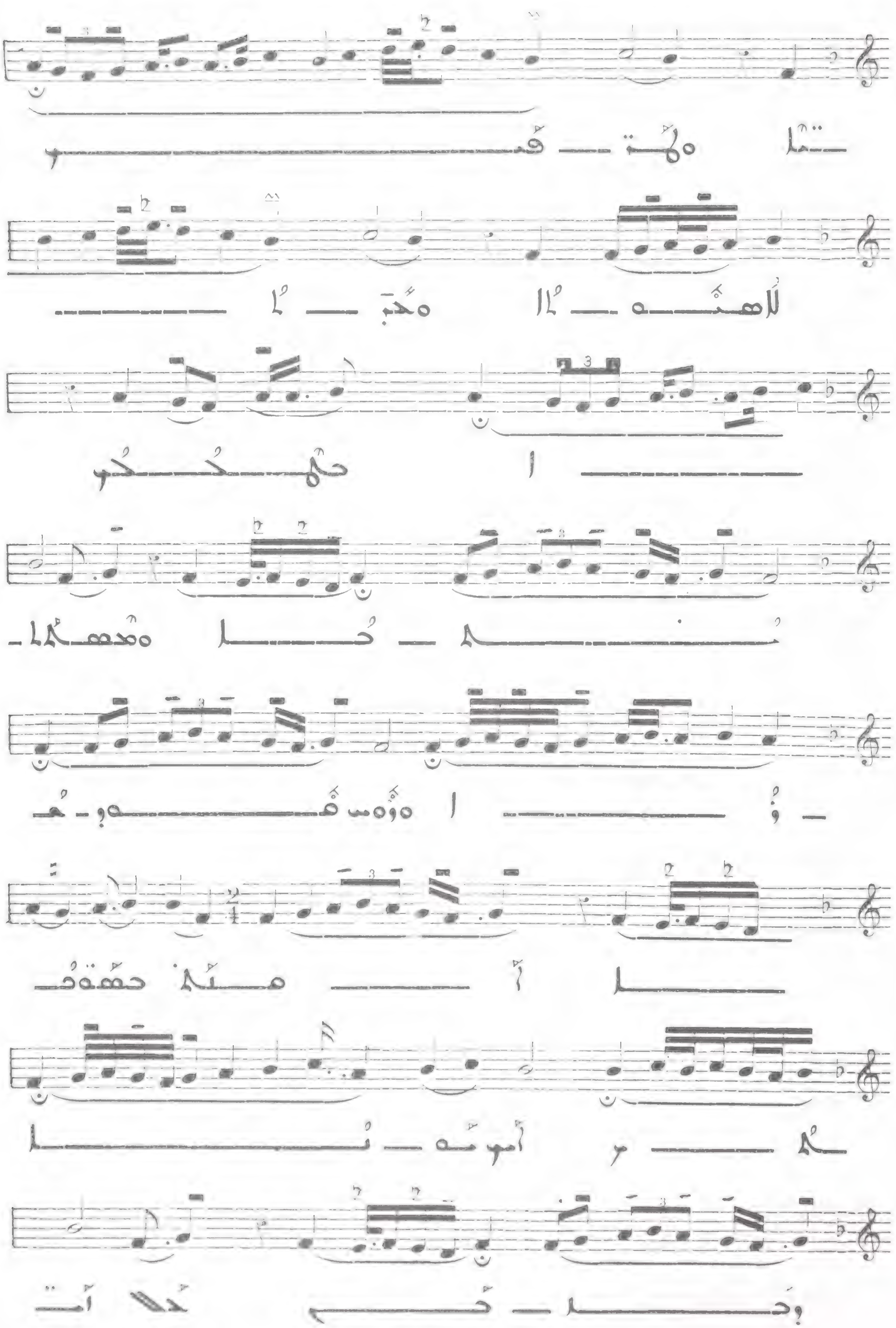


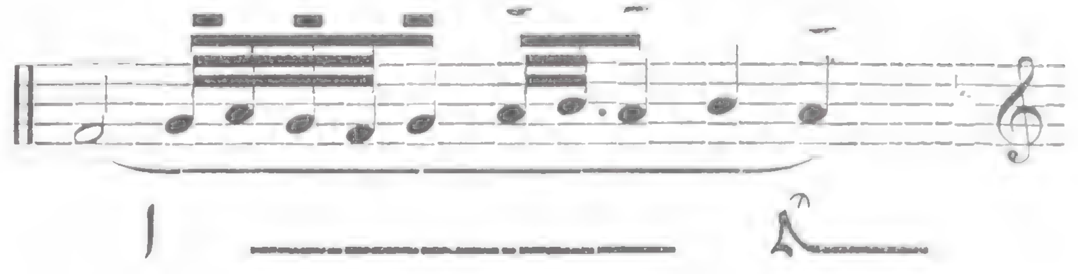
538

Andante









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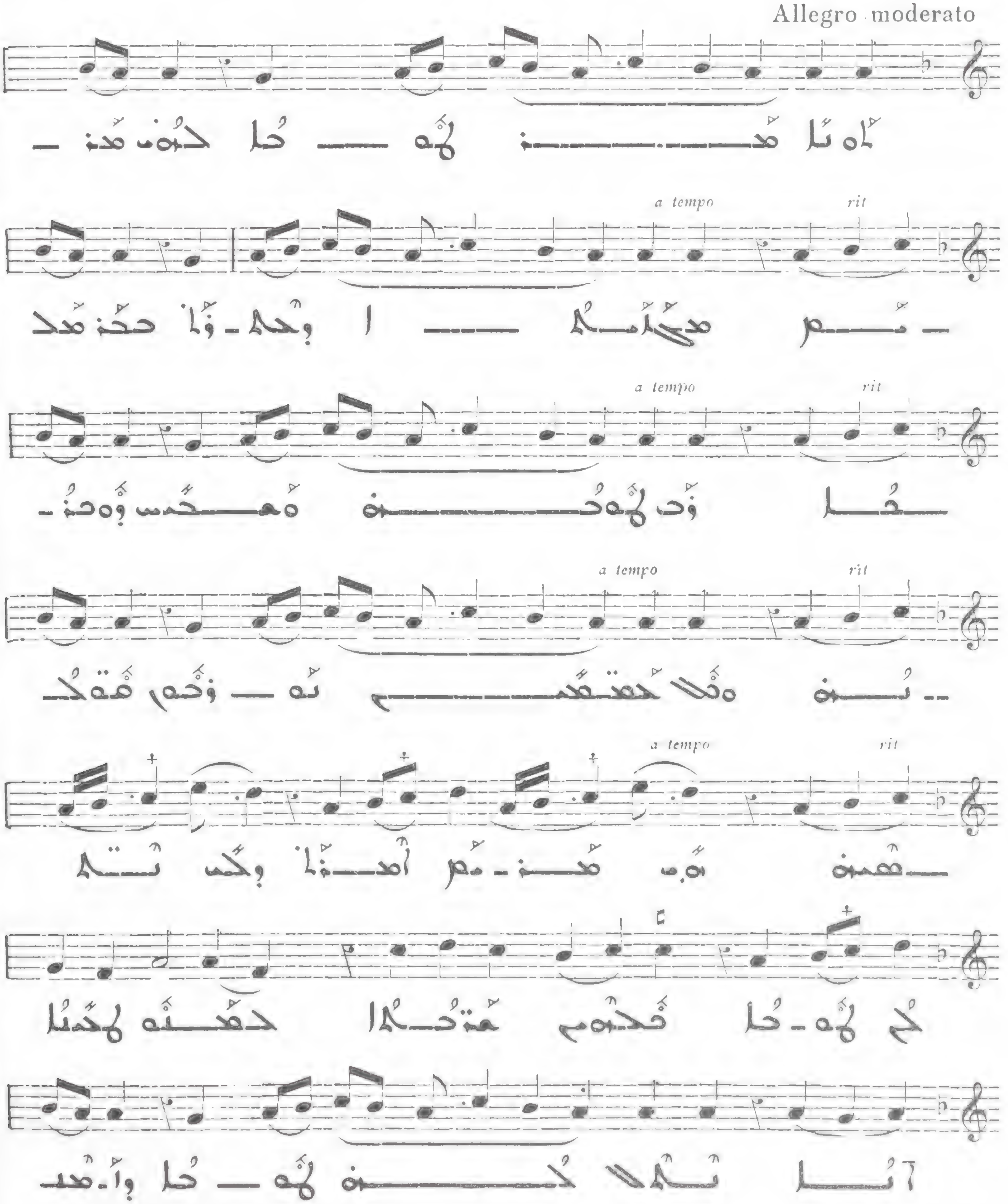
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a tempo
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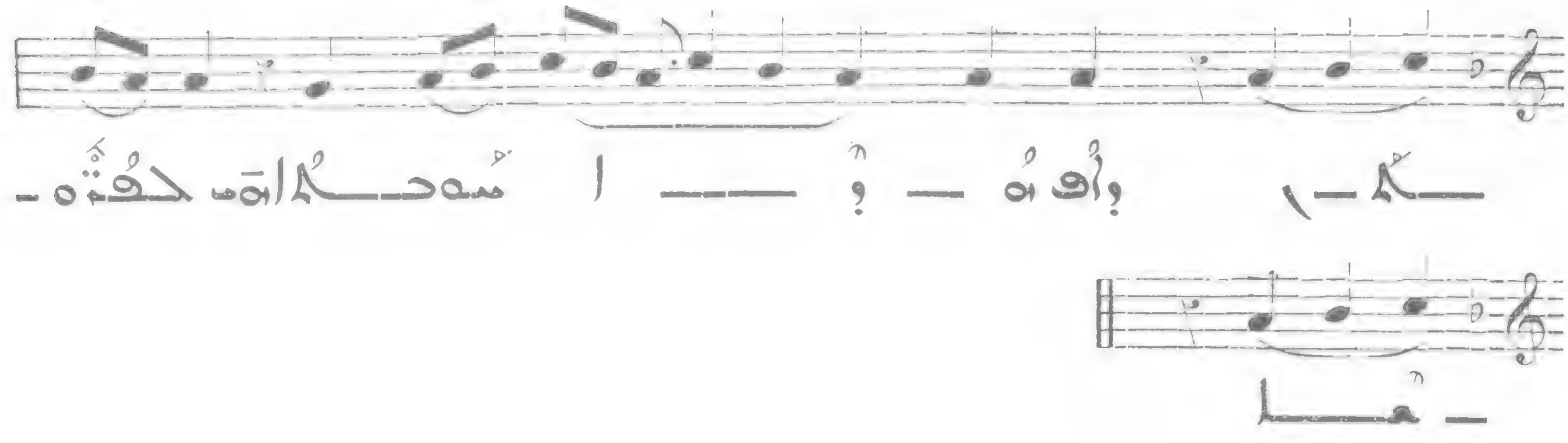
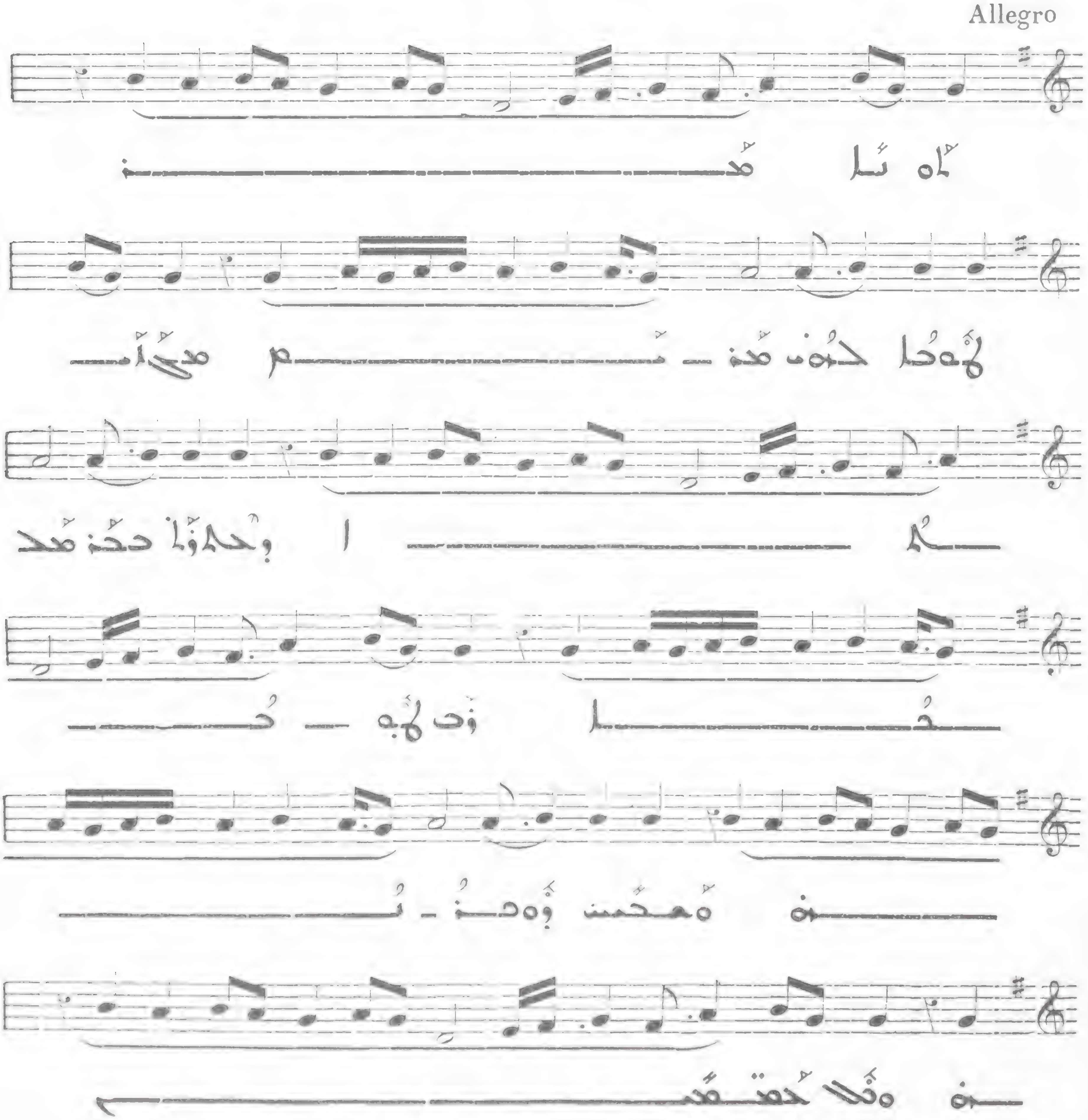
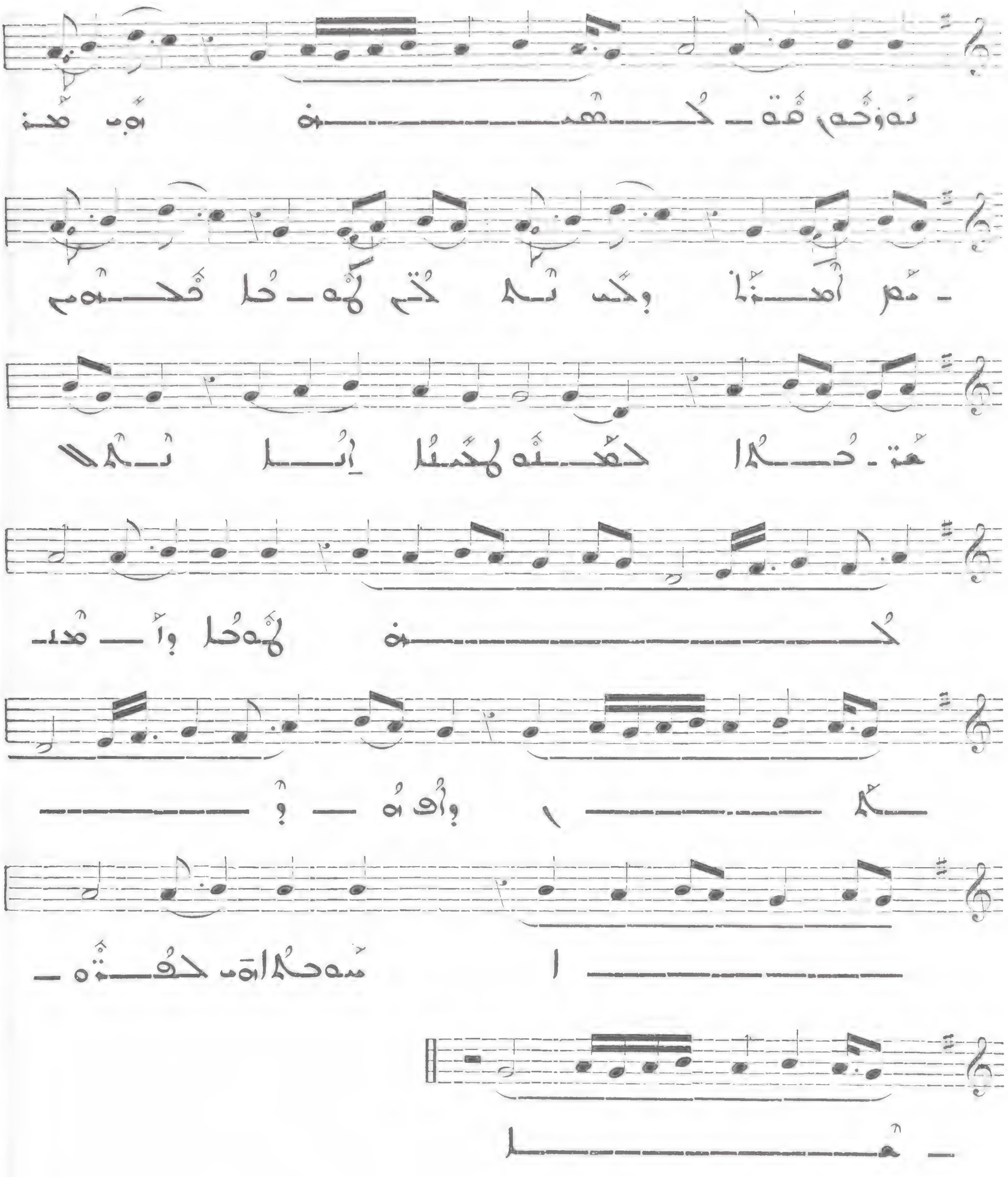


ܡܫܝܚܐ ܕܟܝܢܐ 540

IV

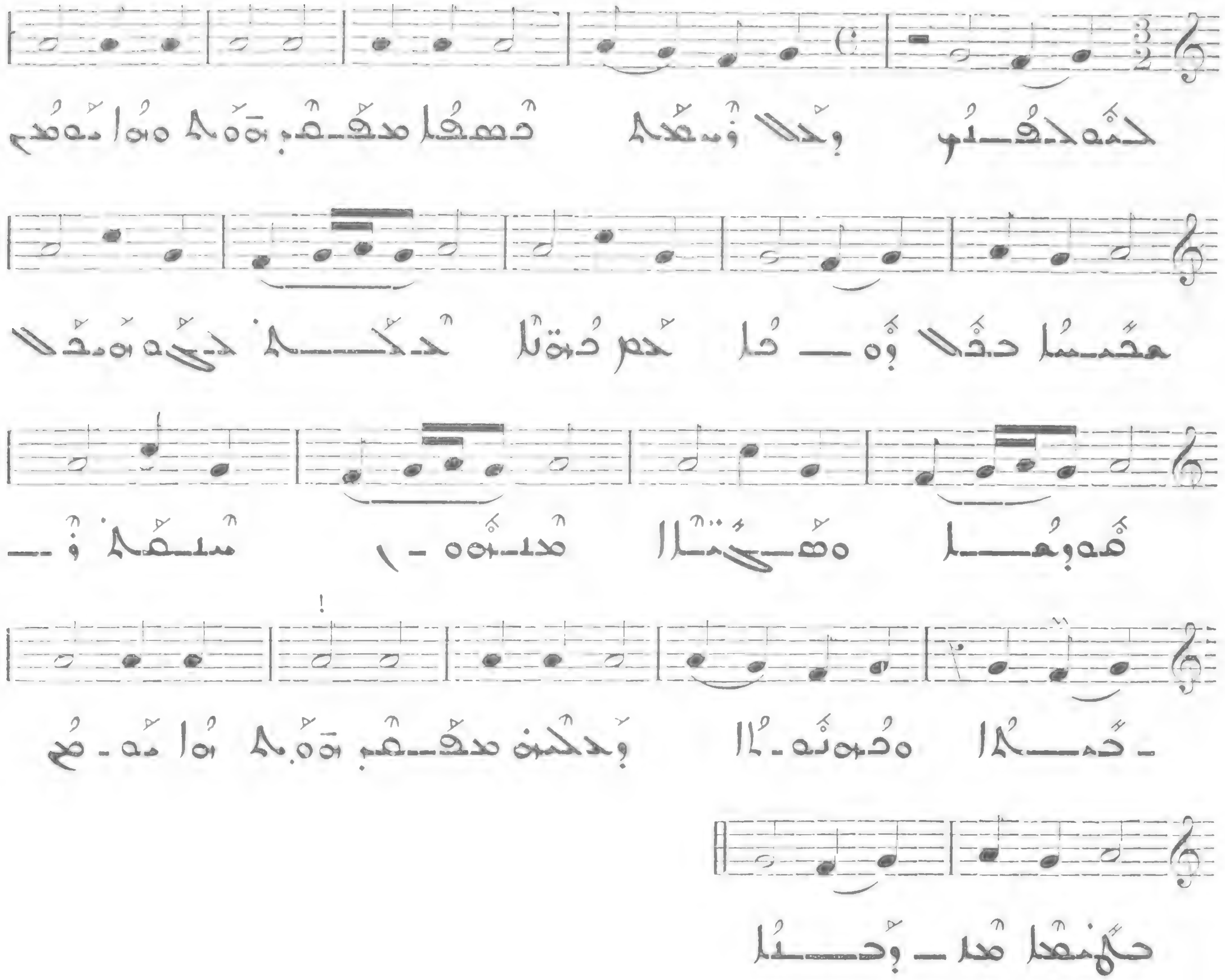




ܕܩܢܝܐ

541

Allegro



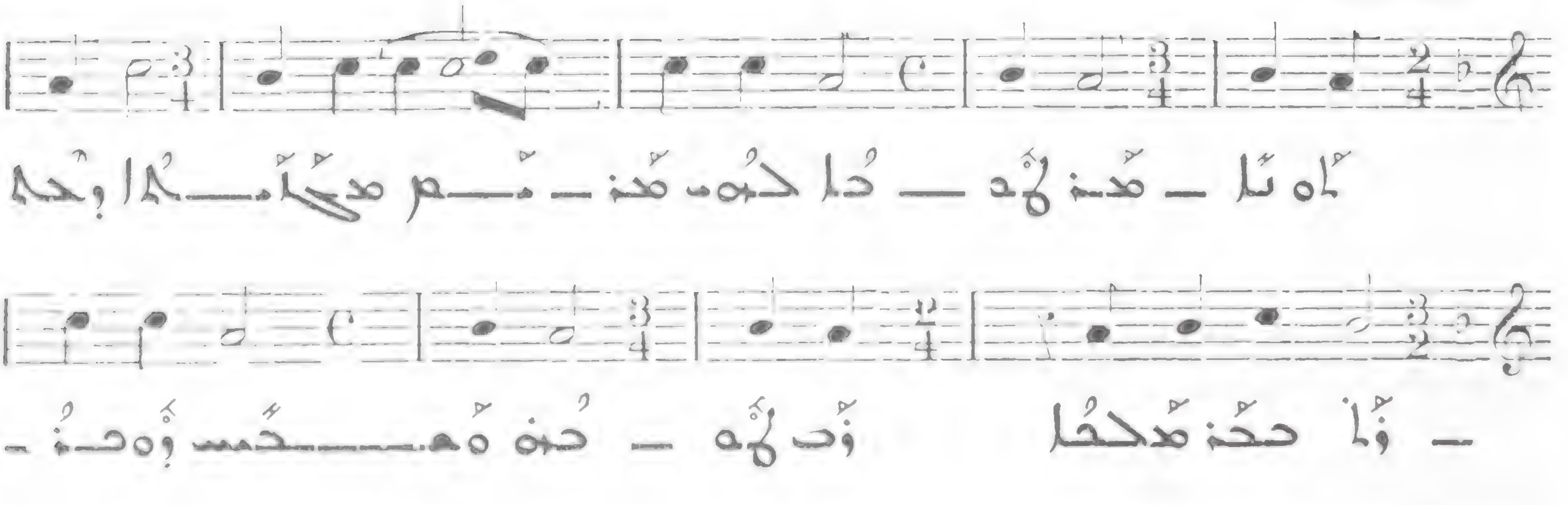
542

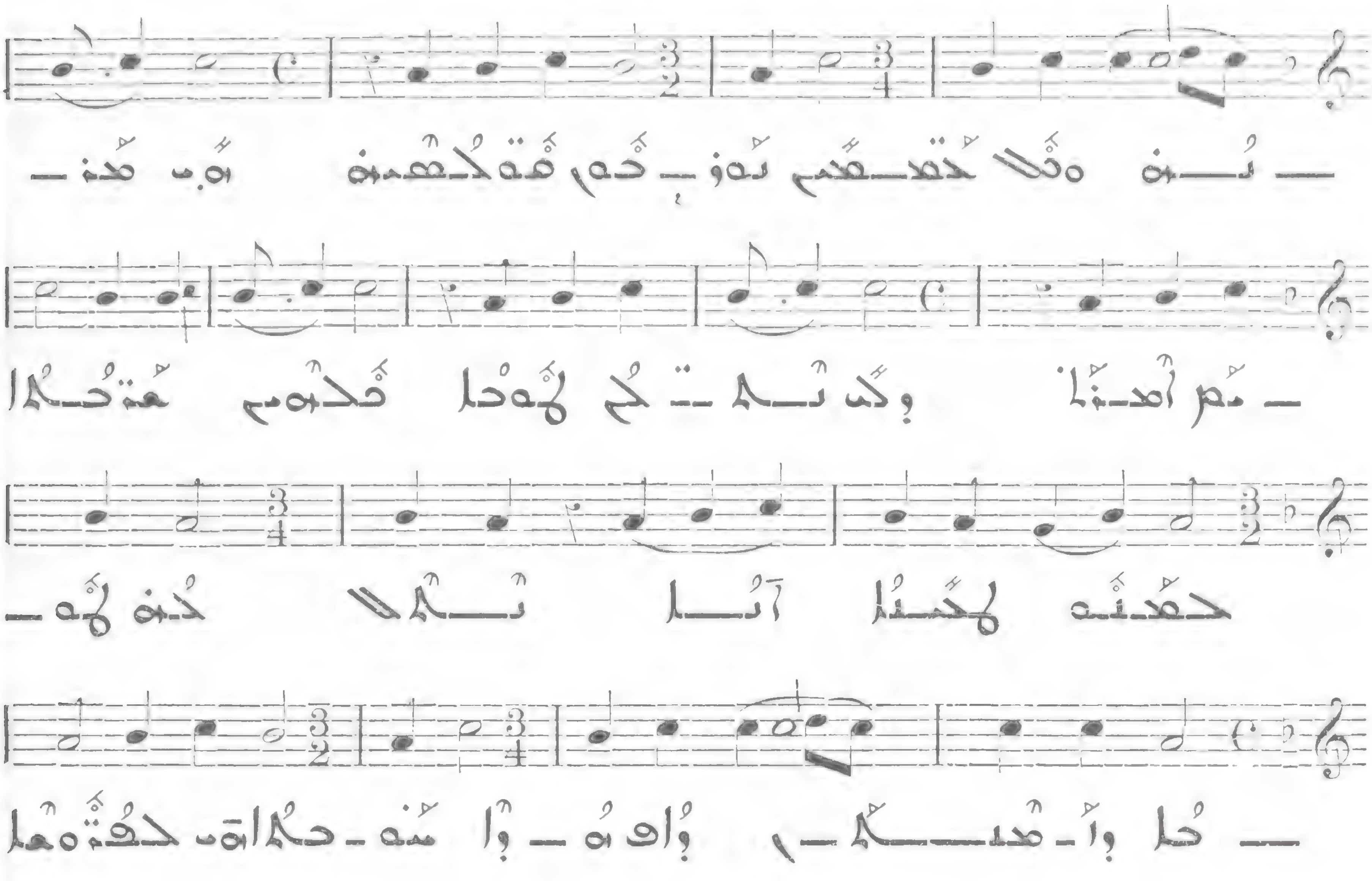
(Cf. N° 546)

543

All. molto

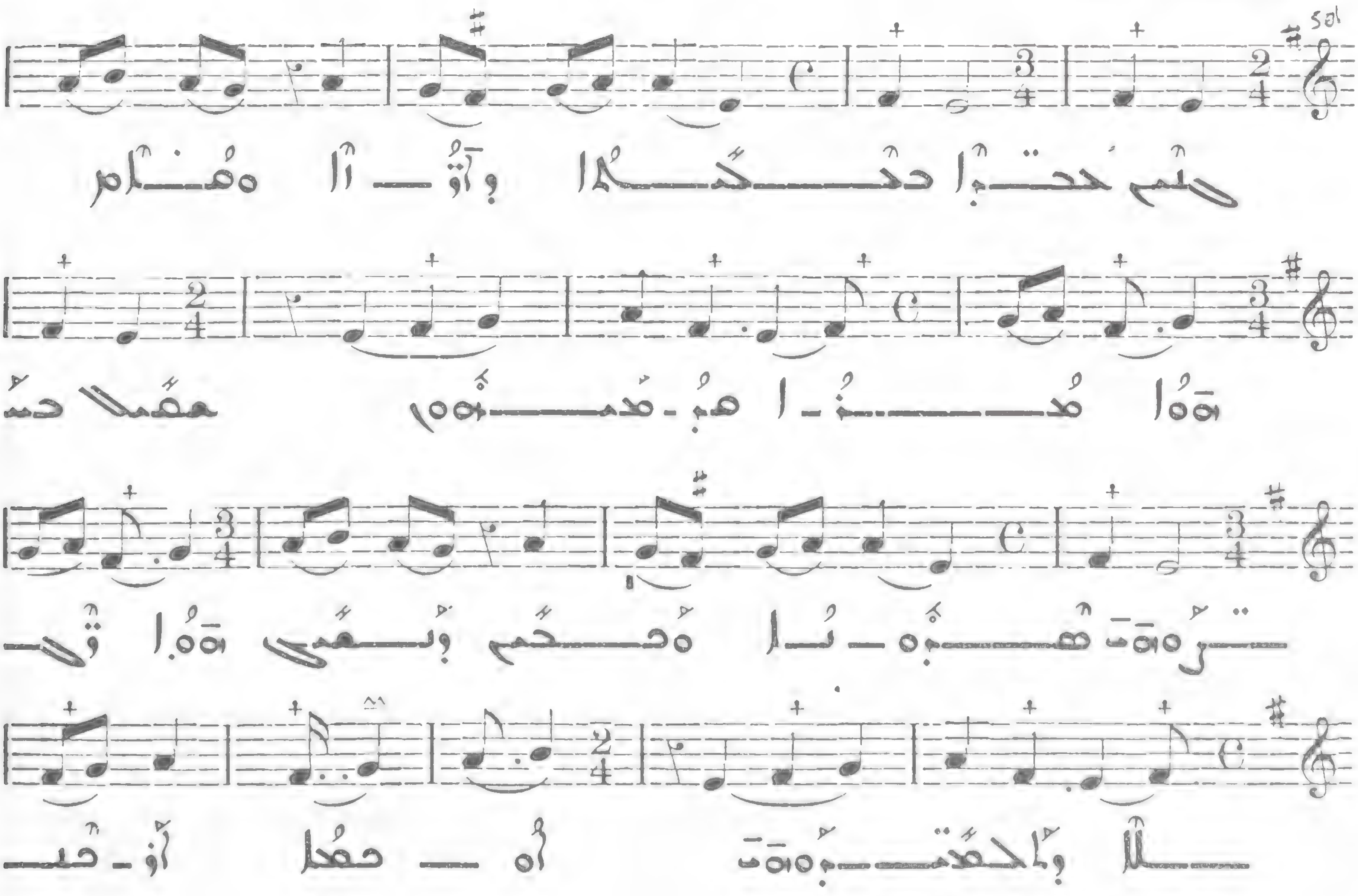
III V

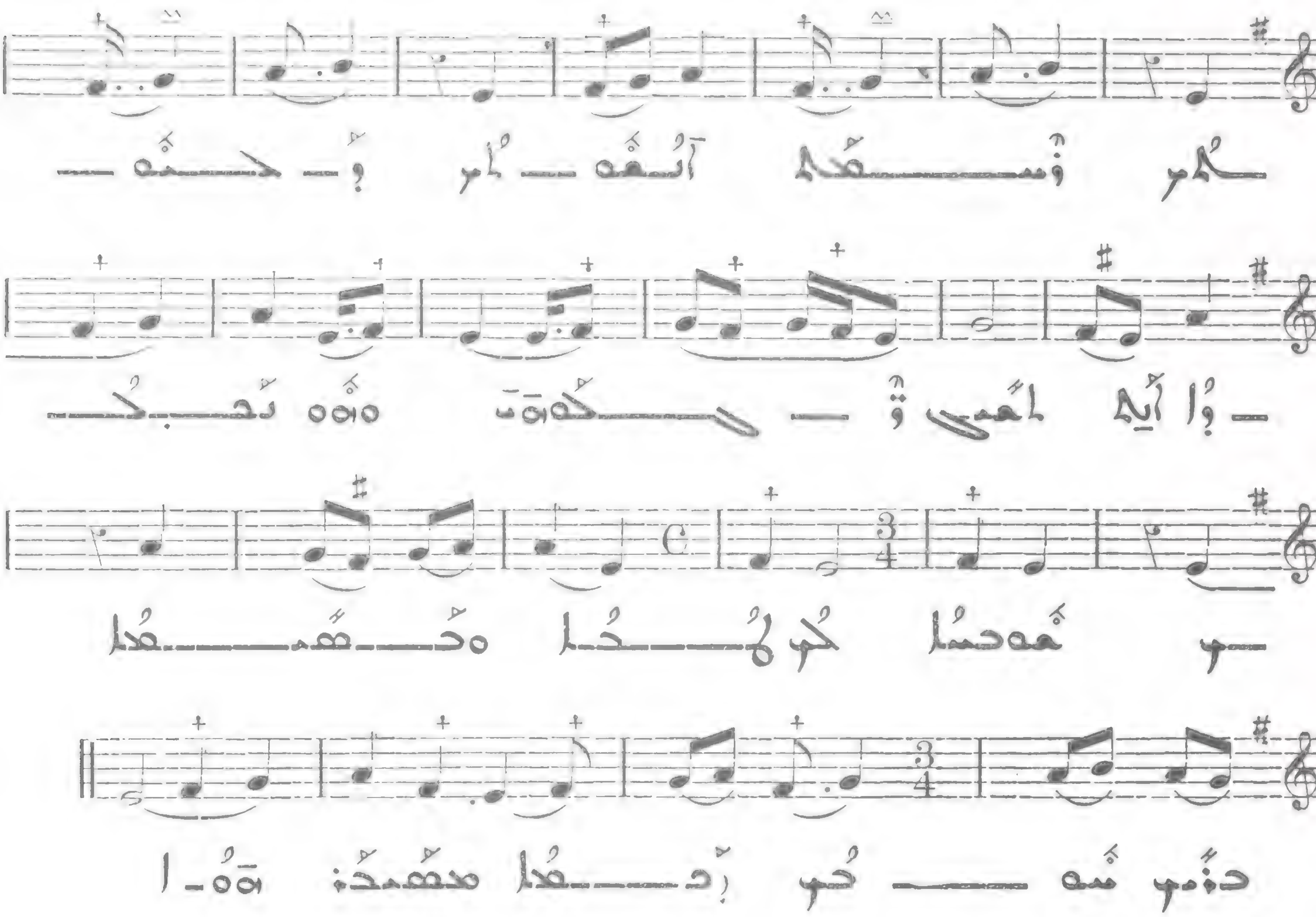




544

All. moderato





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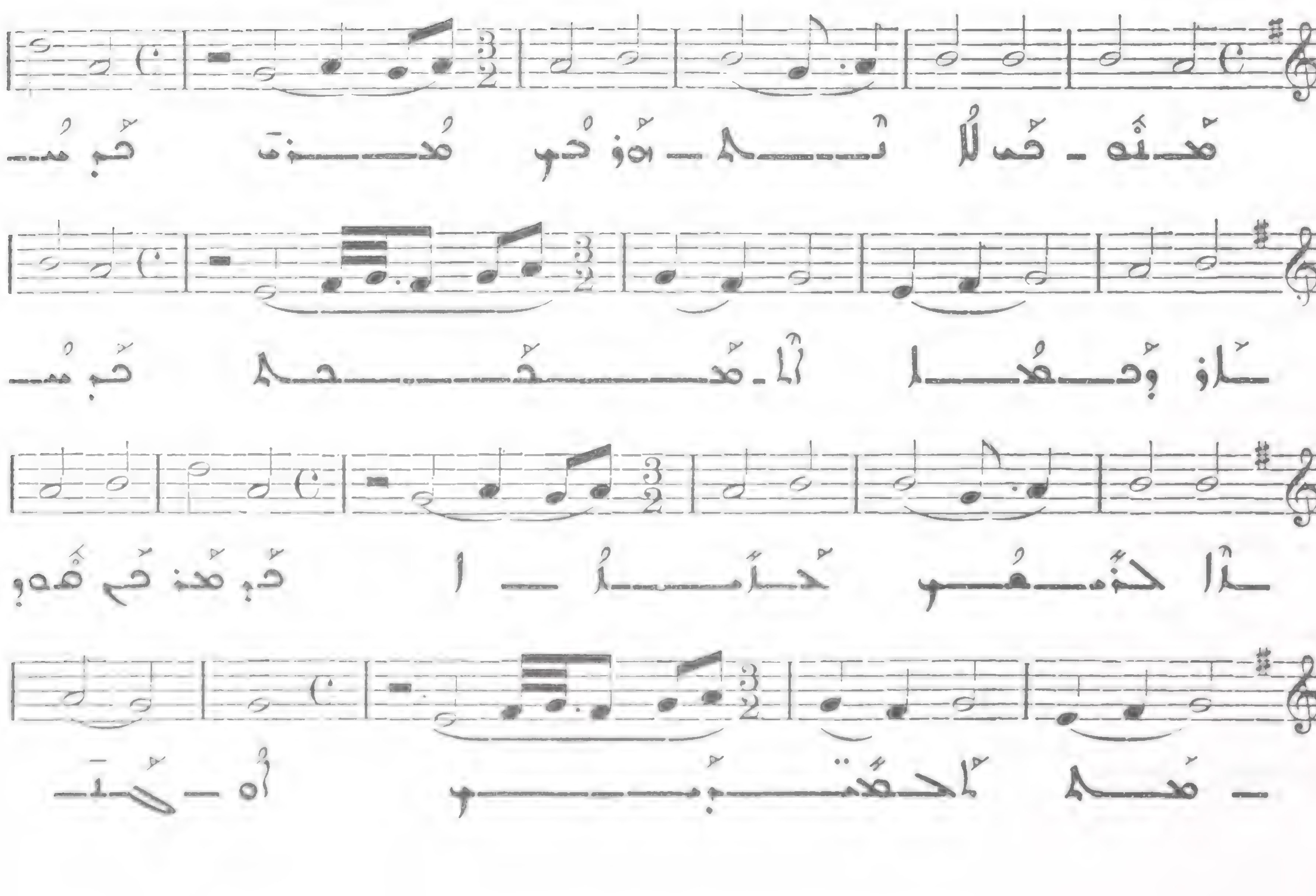
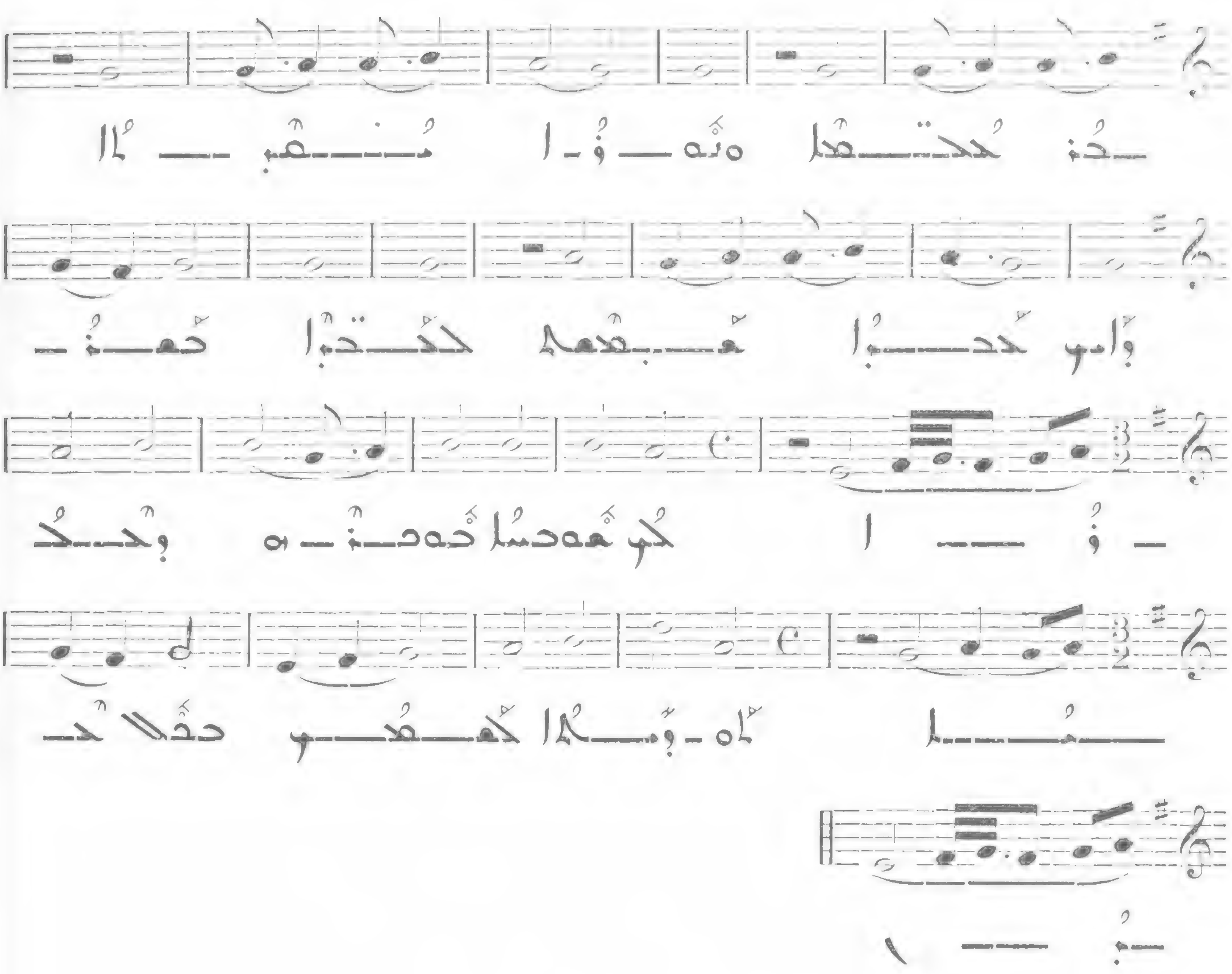
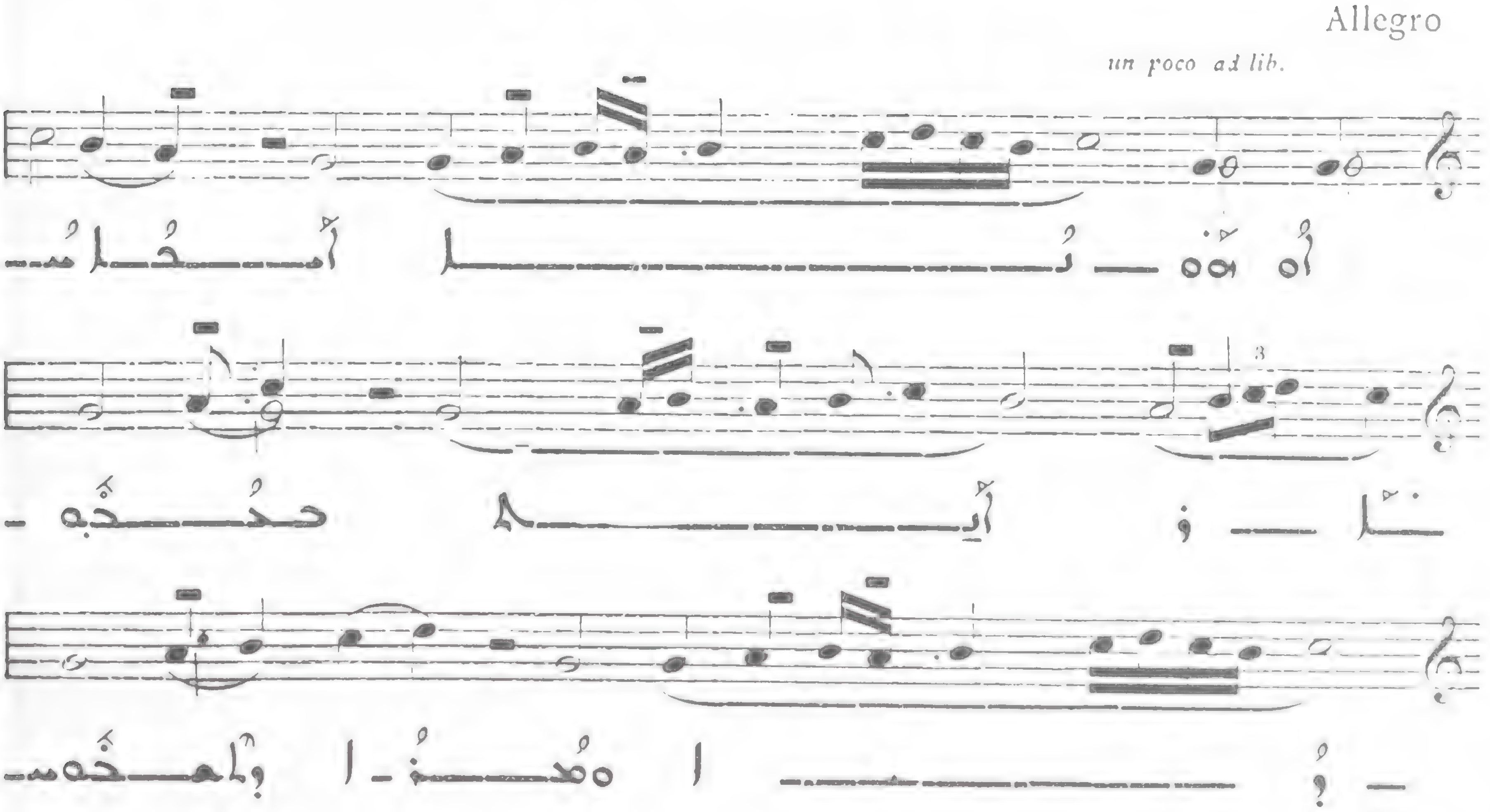
All. molto

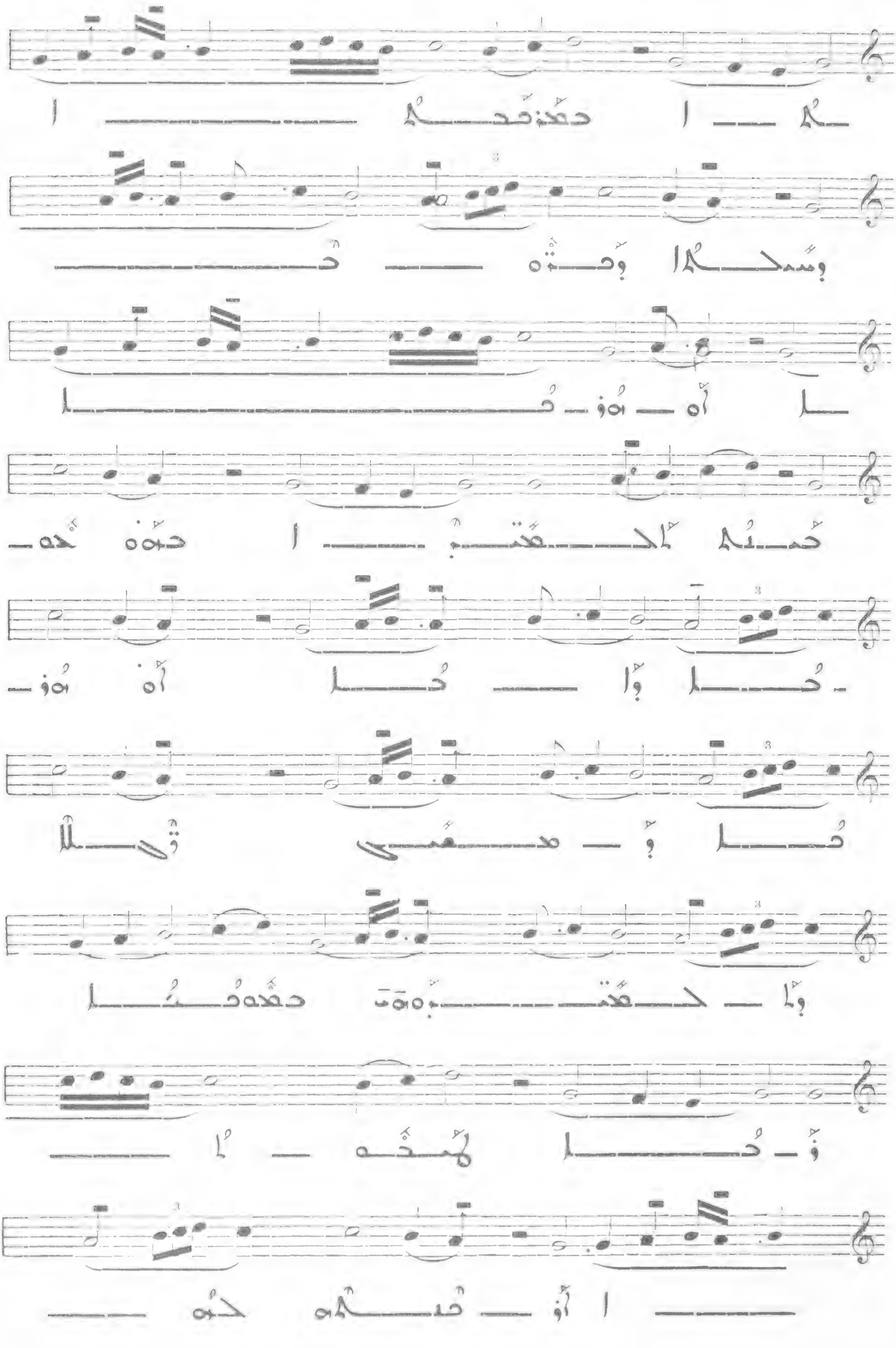


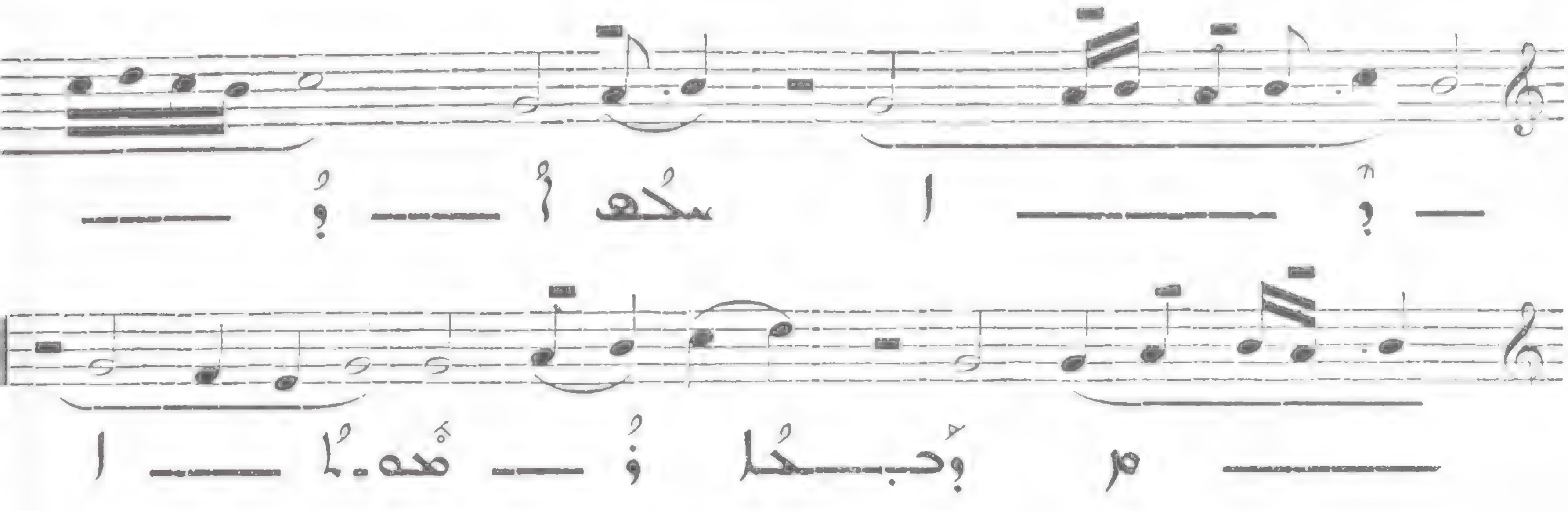


(ܦܠܣ ܟܘ ܡܢܢ) : ܐܘ . ܐܘ ܗܘܢܐ

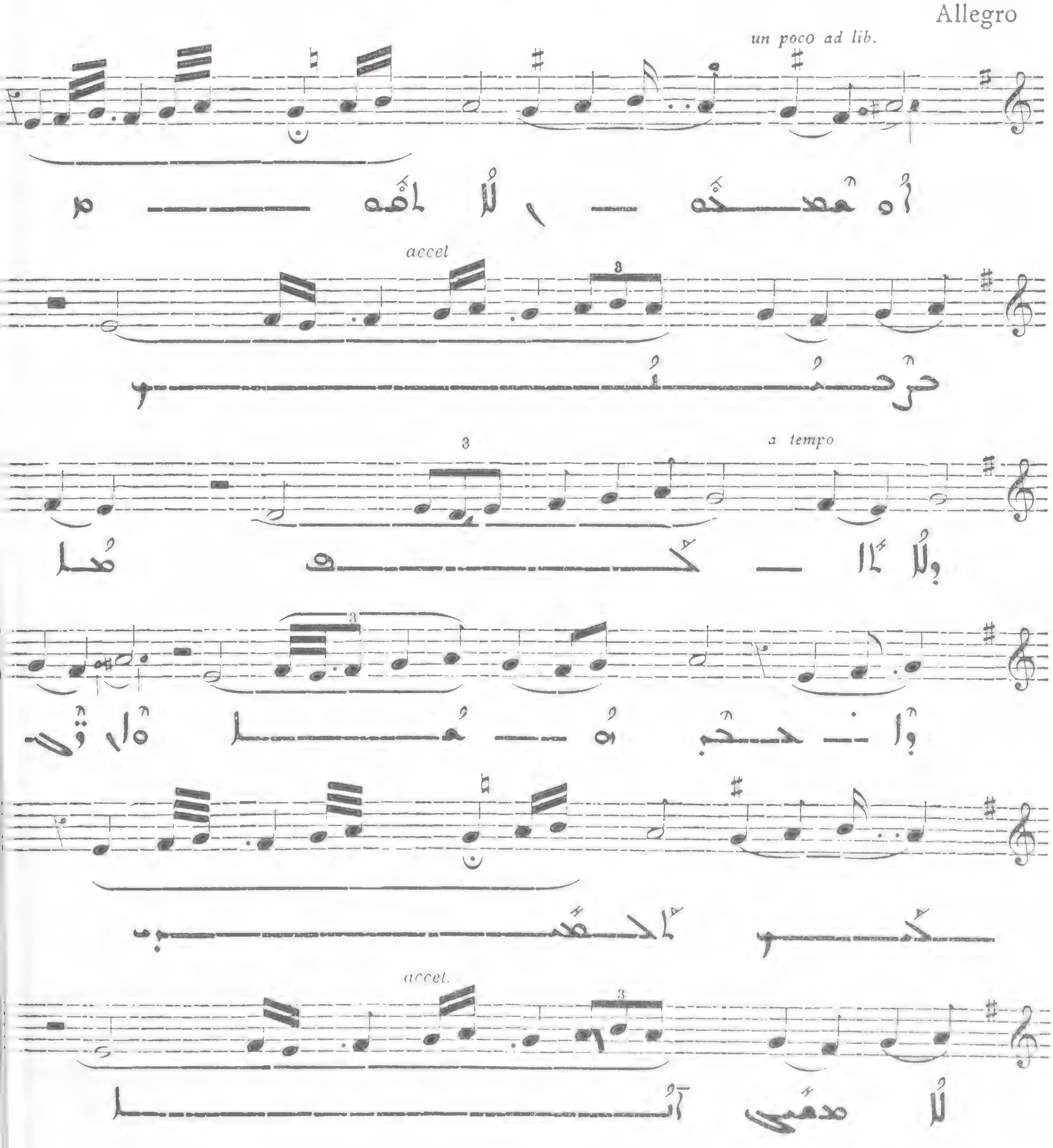
546

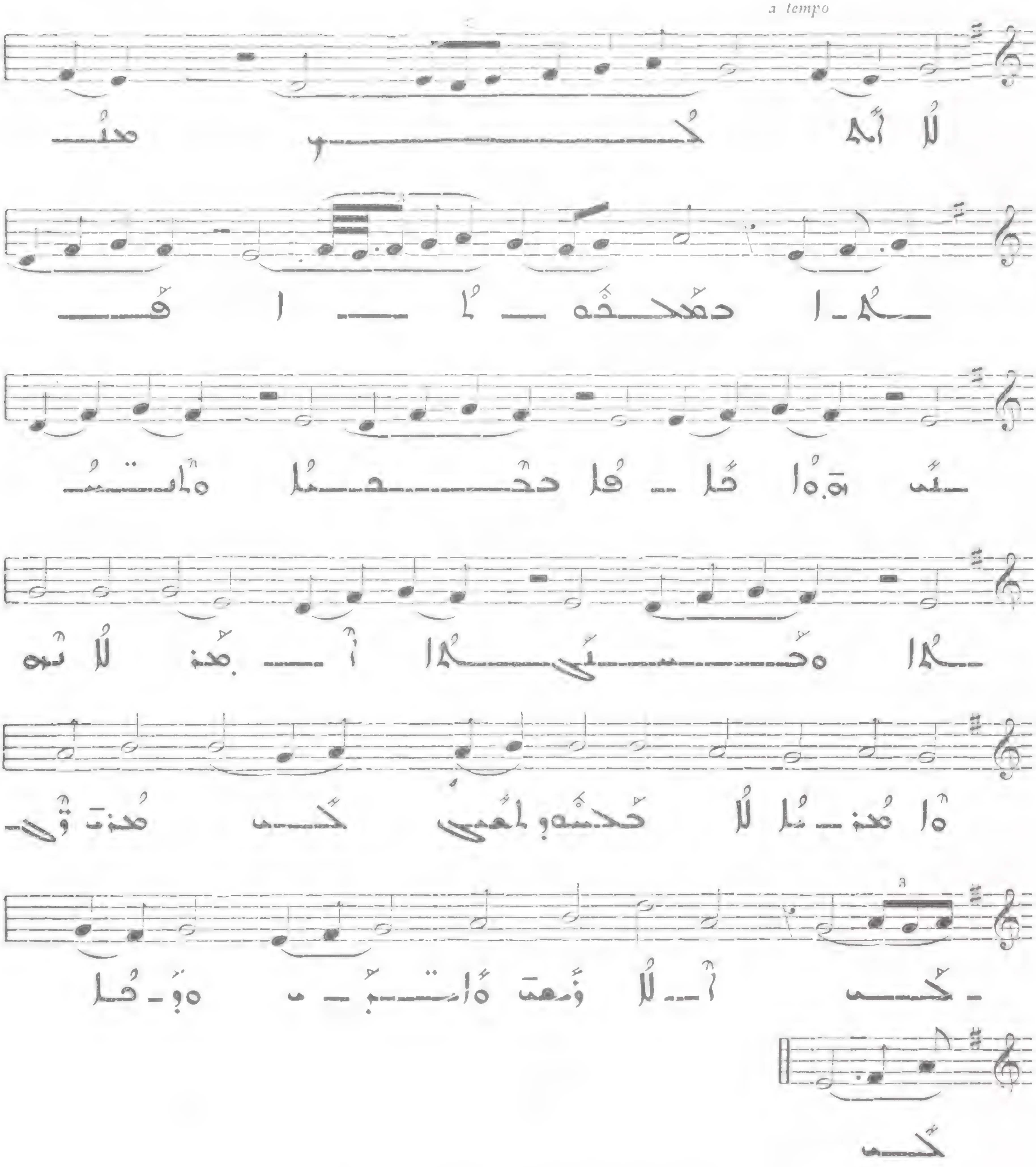






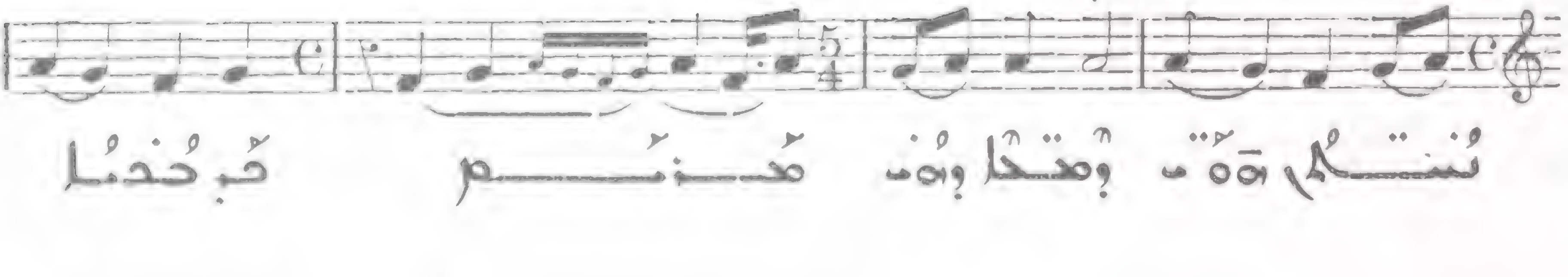
ܐܘ ܡܫܝܚܐ ܠܐ ܐܦܘܡ ܒܪܚܡܝܟ 547

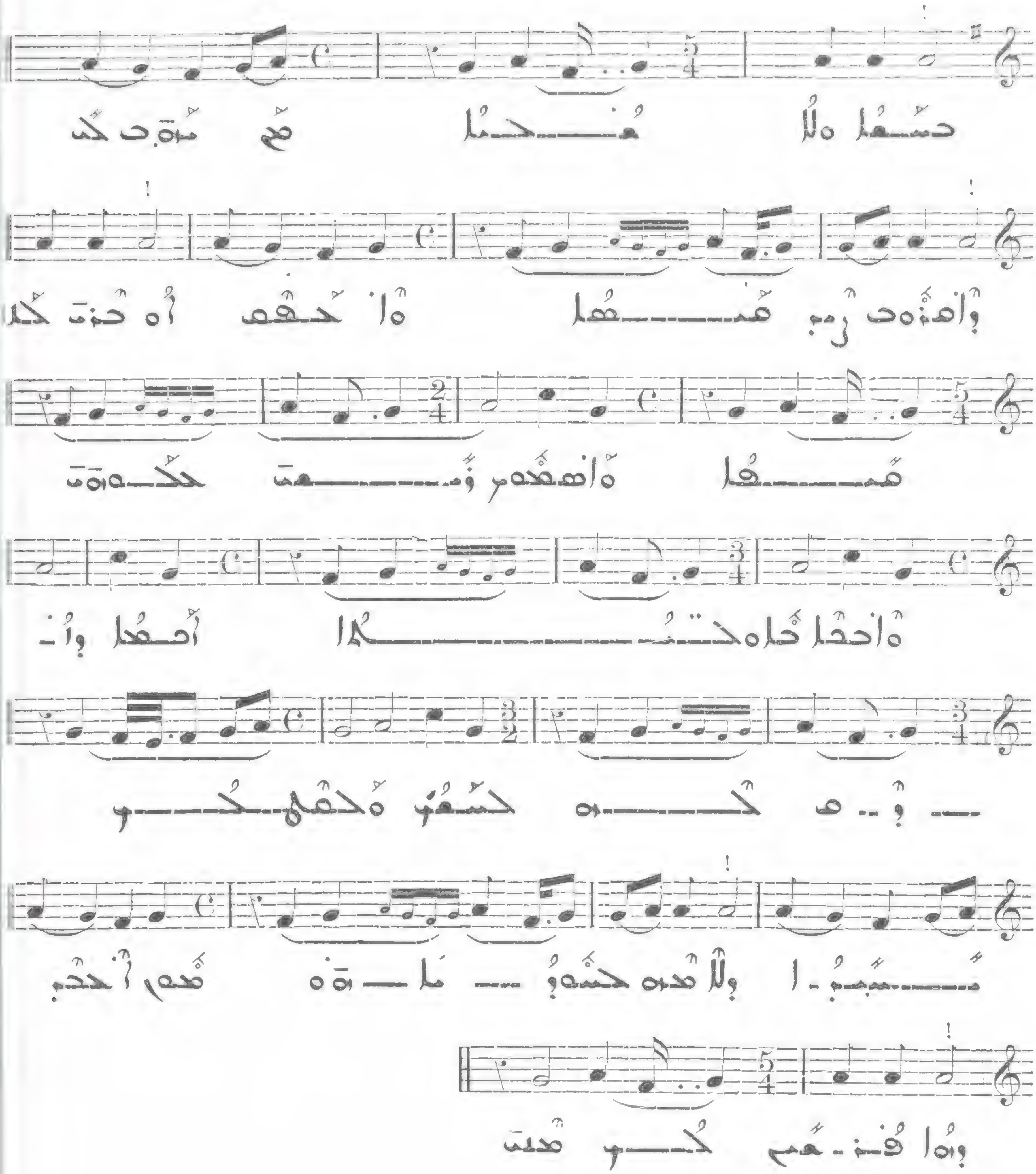




ܢܬܠܟ ܗܘ̈ܐ ܕܫܡܝܐ ܘܗܢܘܢ ܡܙܡܪܝܢ 54⁸

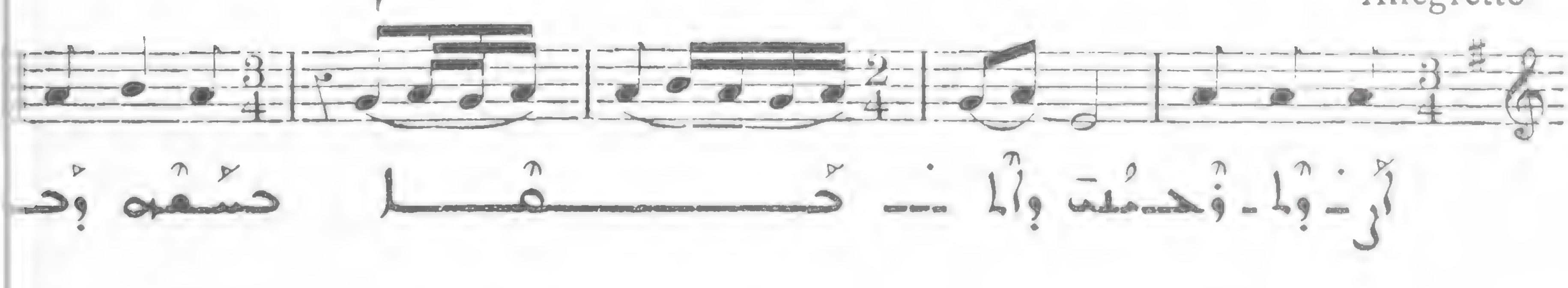
Andantino

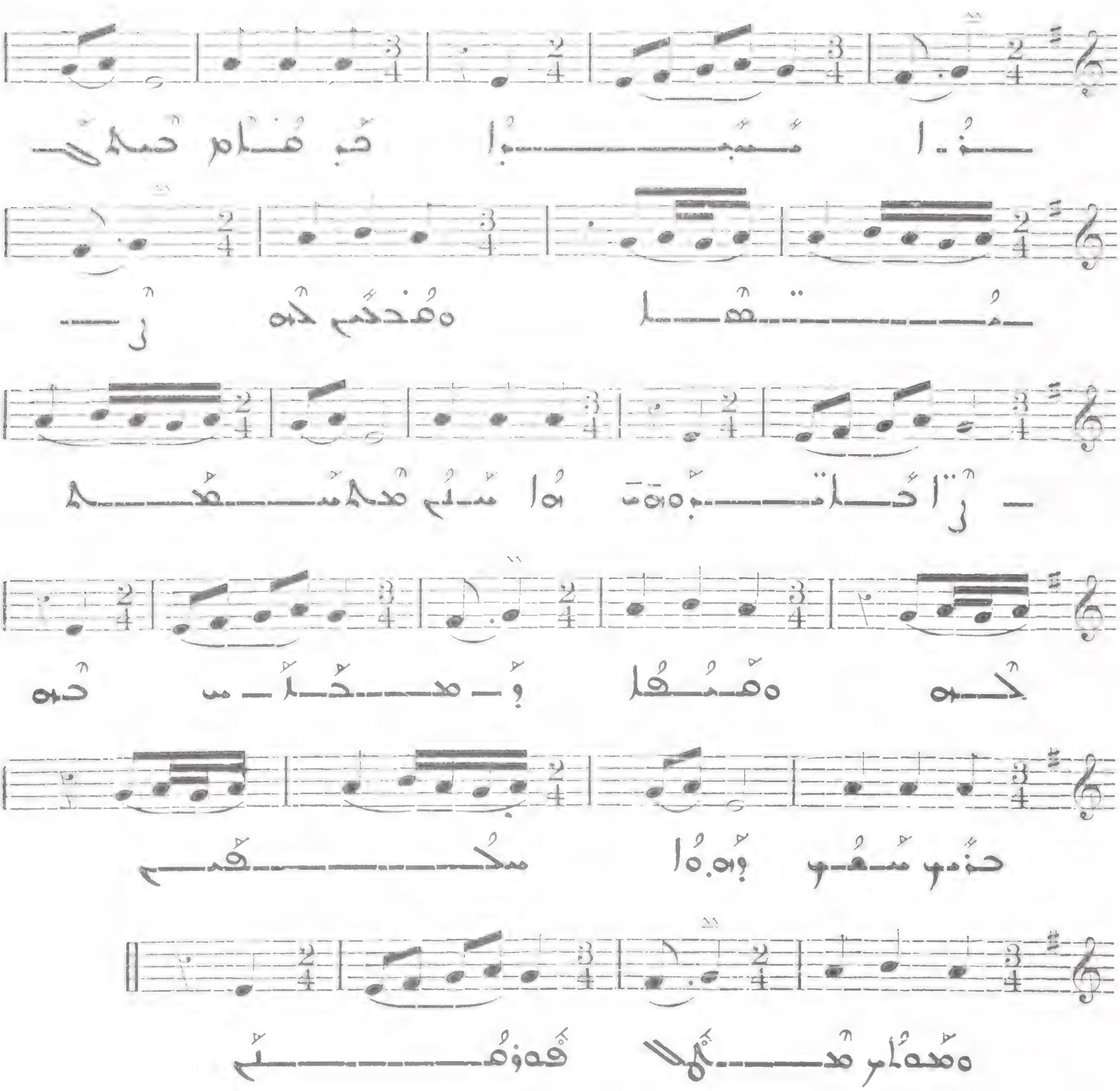




(ܐܪܝ ܕܝܐ ܕܚܠܬܐ. ܐܘ: (ܩܡ ܢܦܫܢ ܠܗ ܩܪܝܬܐ) 549

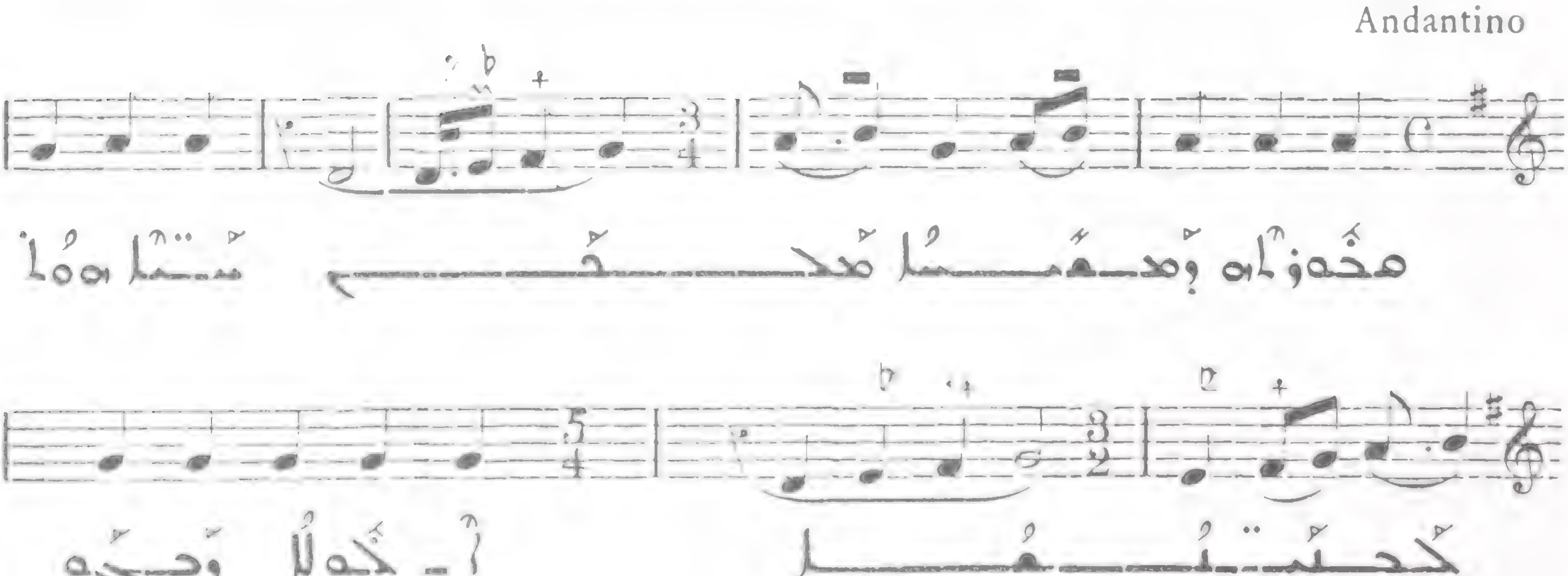
Allegretto

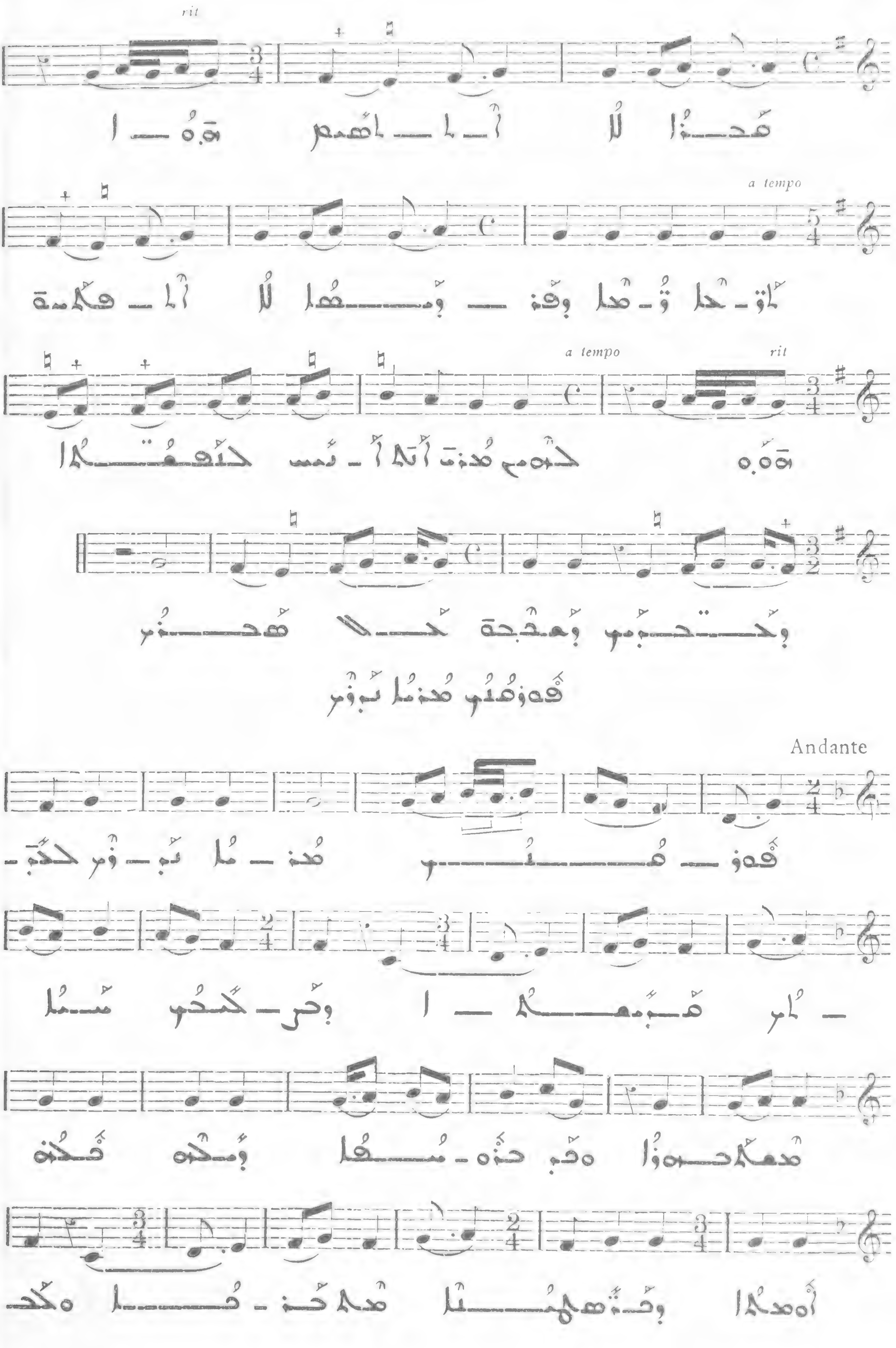




ܡܟܘܪܐܗ ܕܡܫܝܚܐ ܡܠܟܢ 550

Andantino





551

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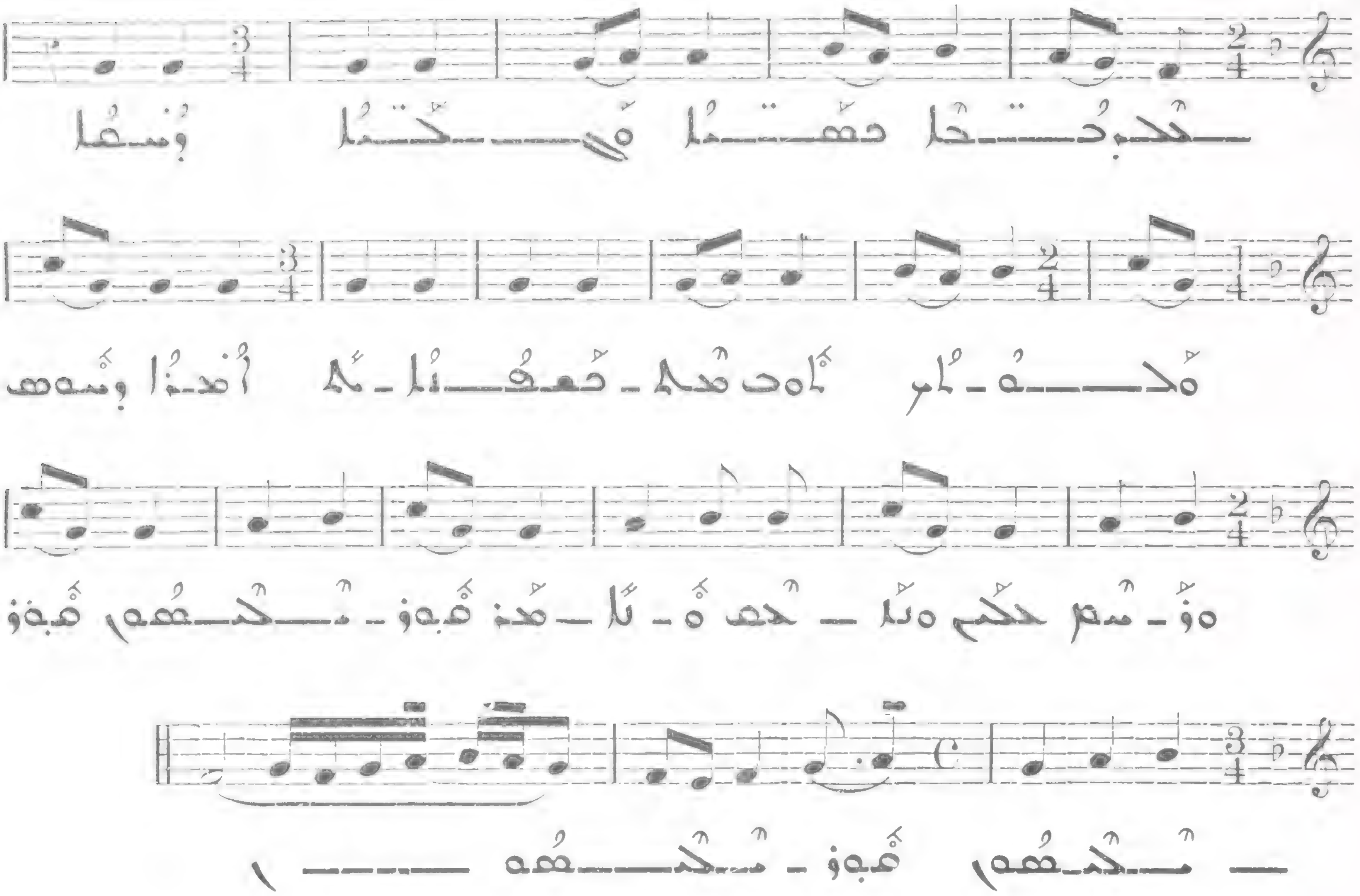

552

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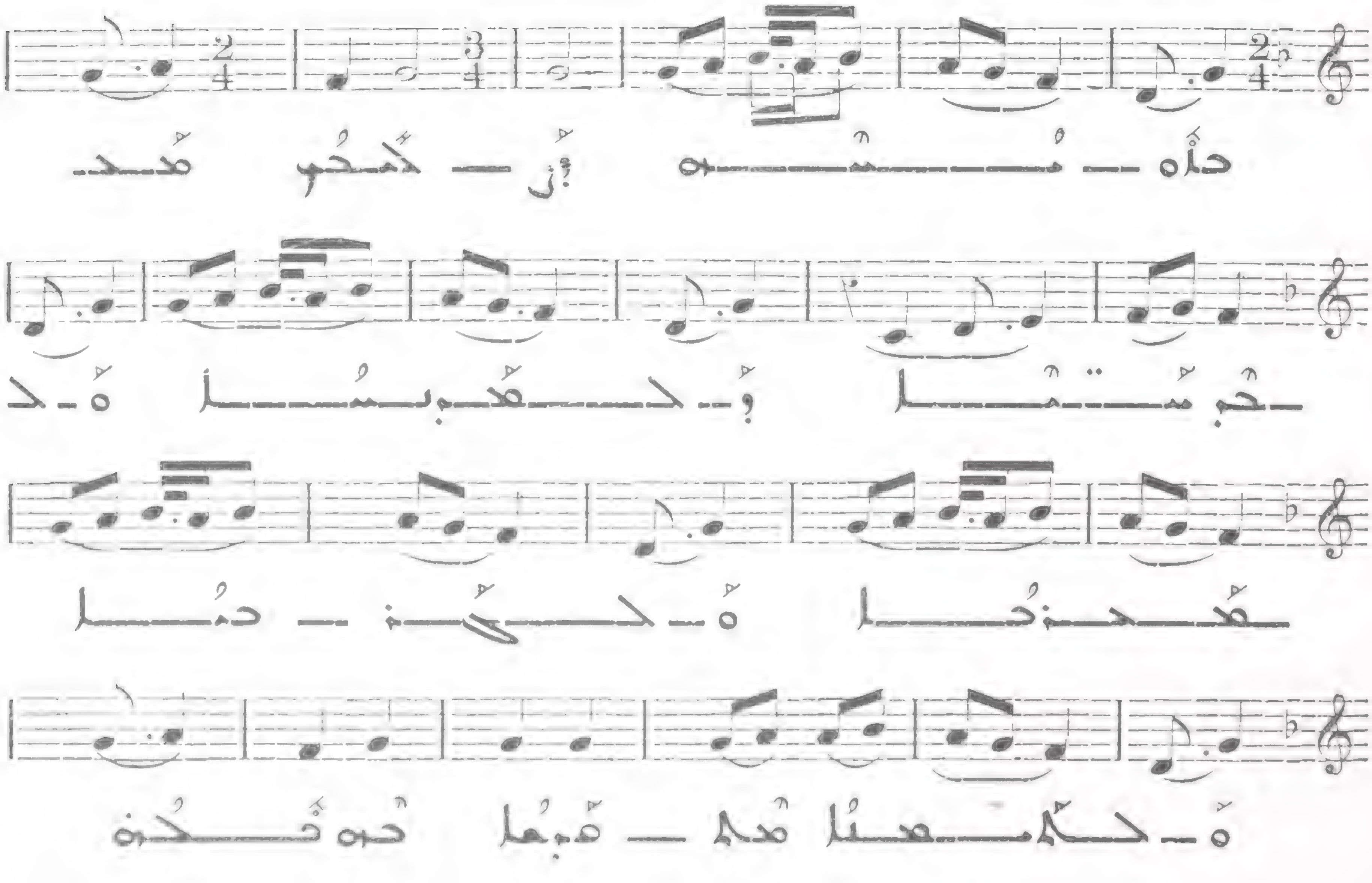
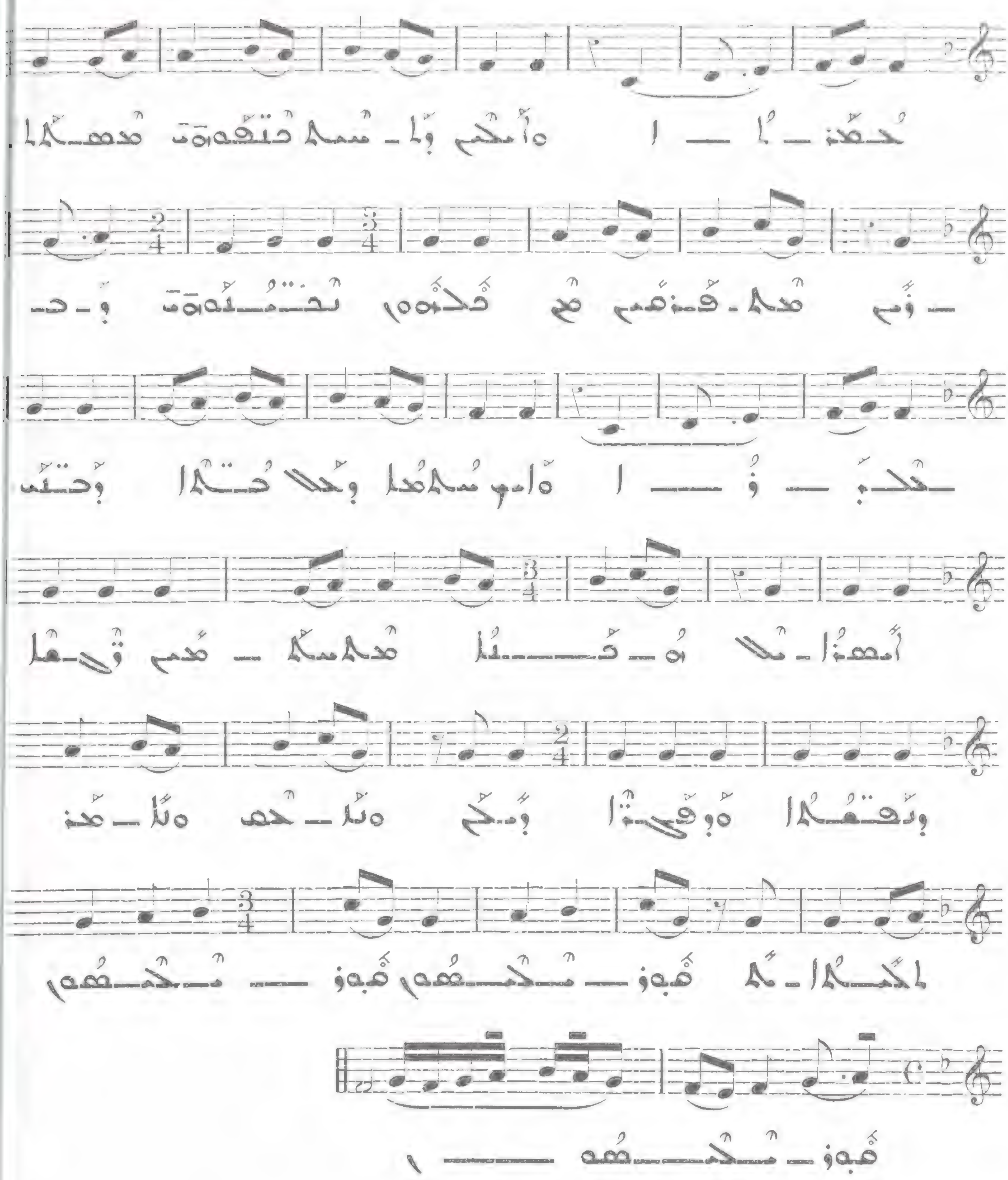
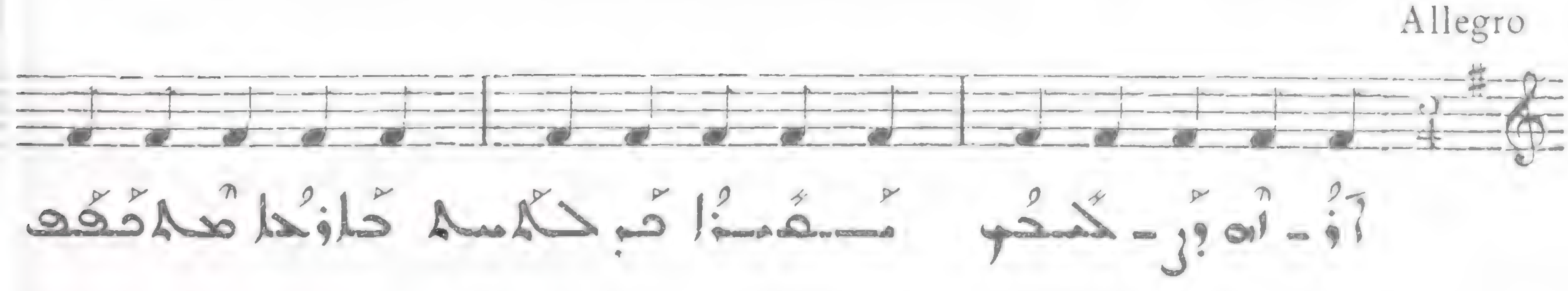
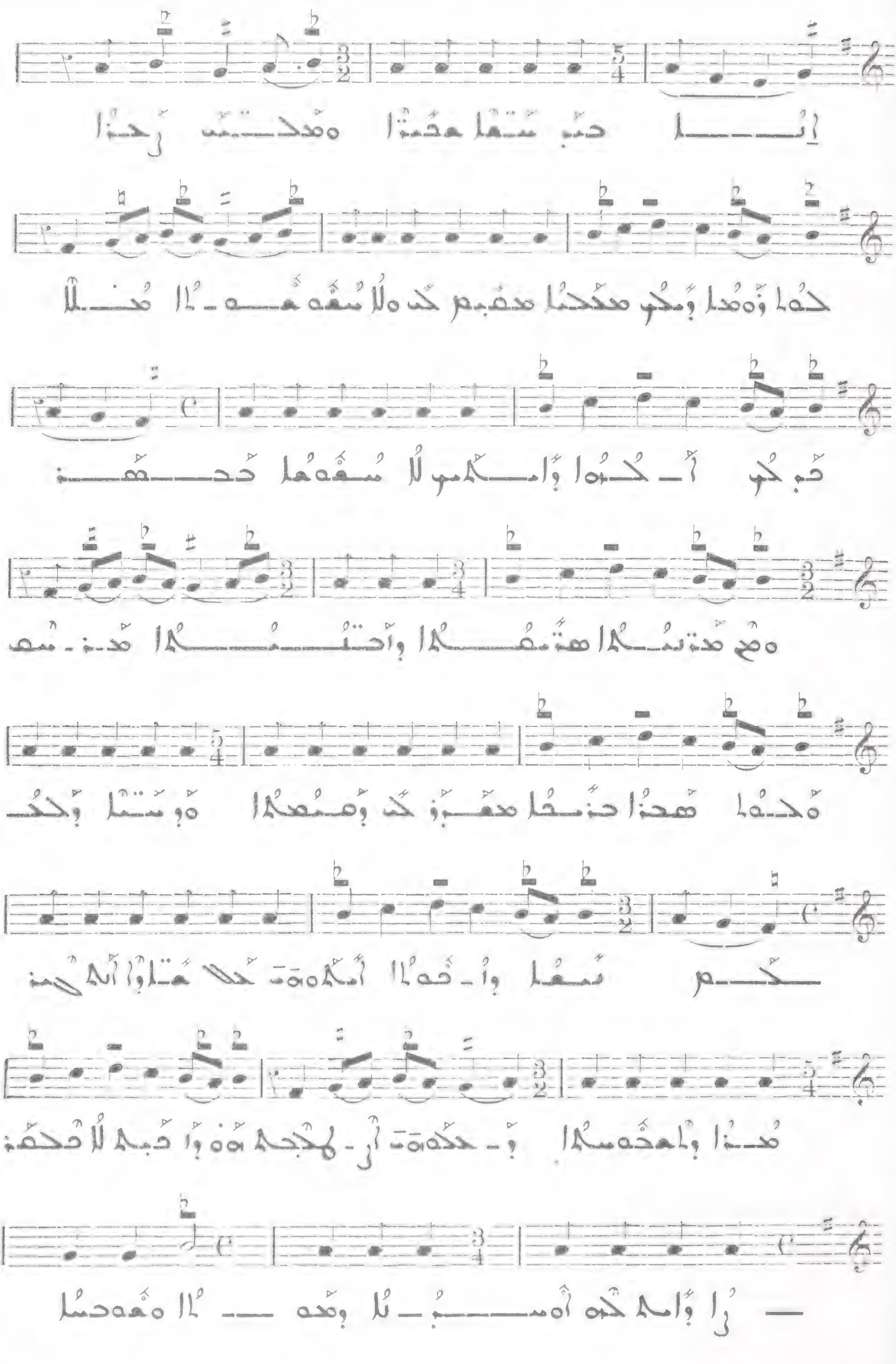




553





554

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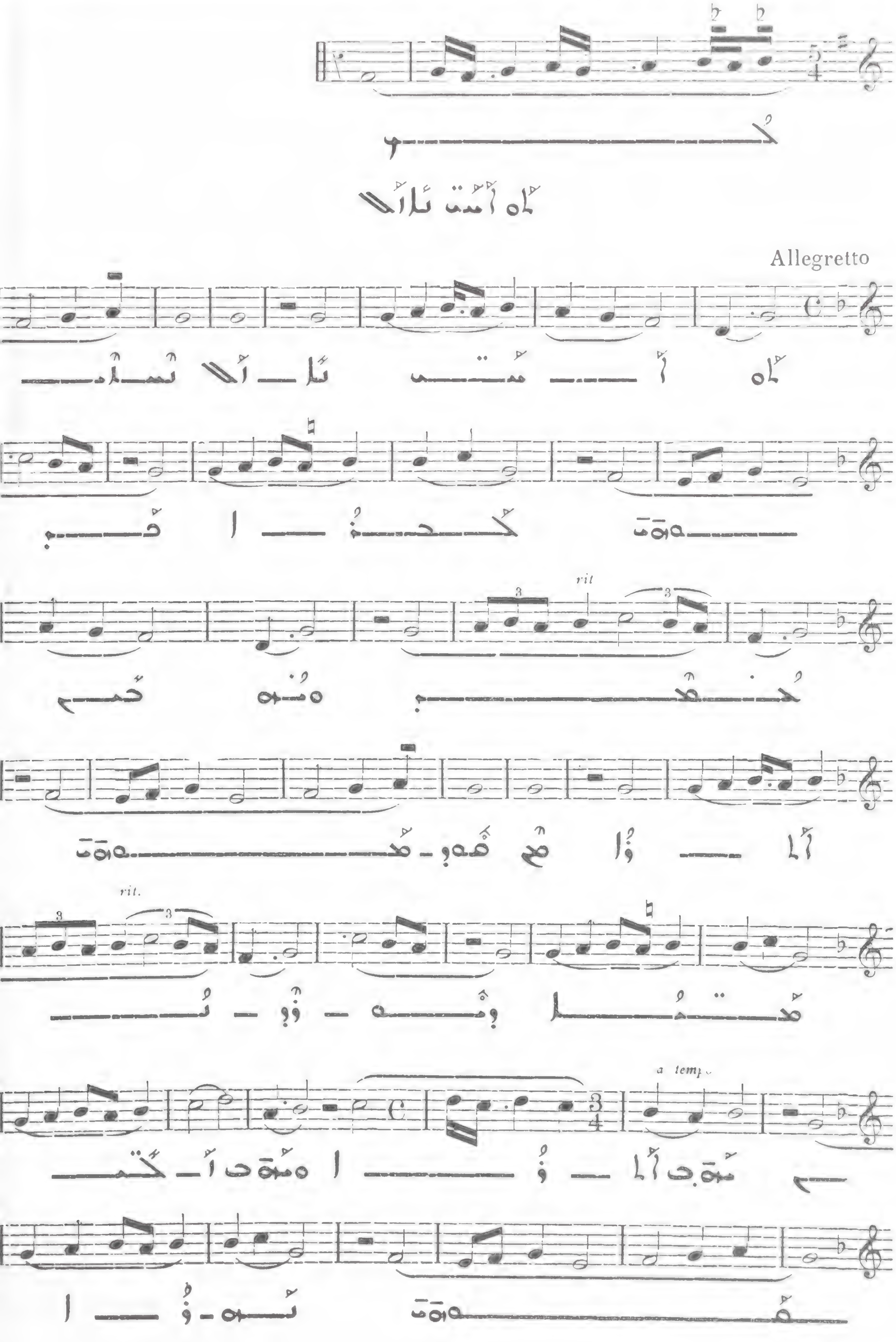

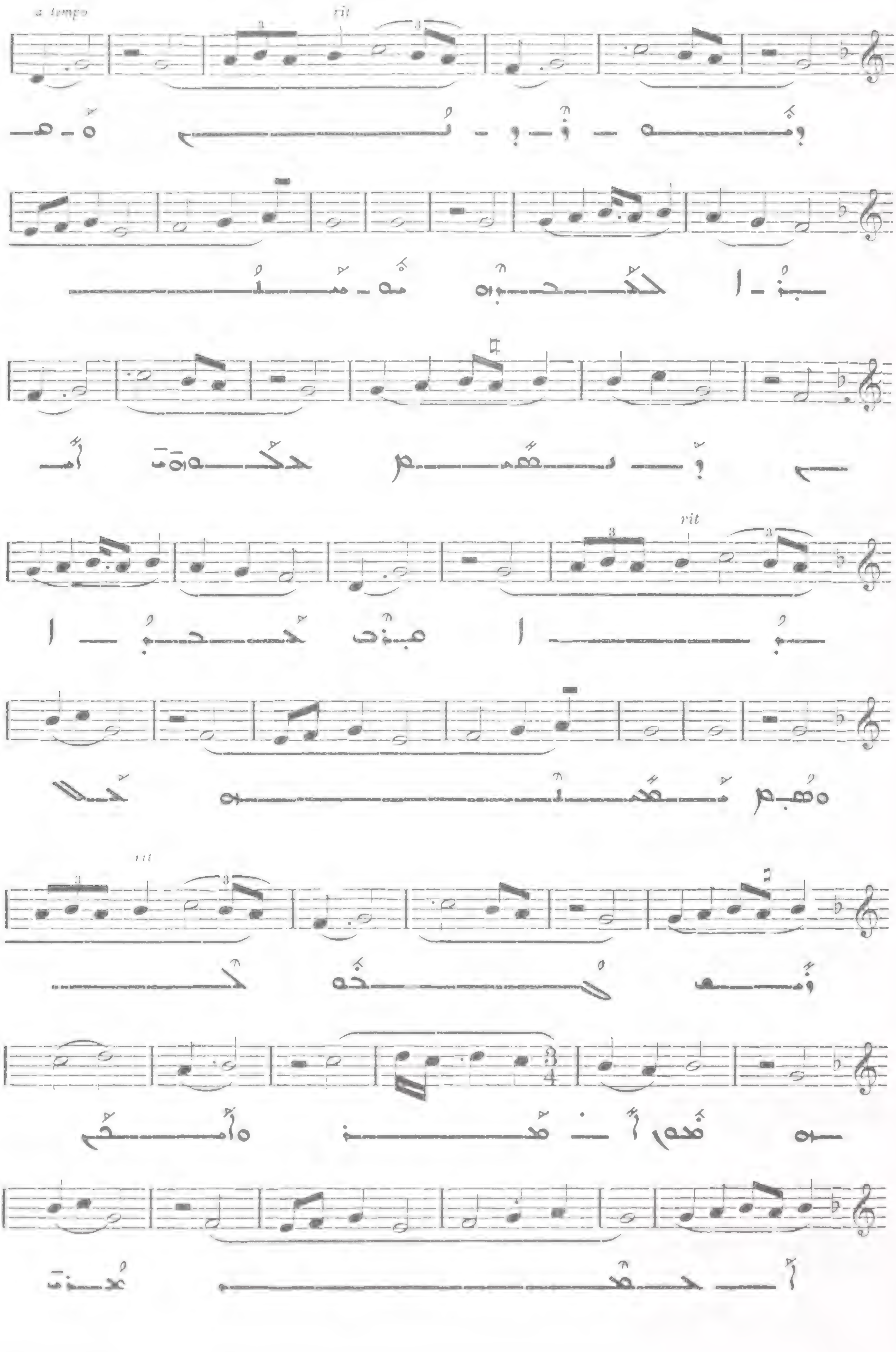
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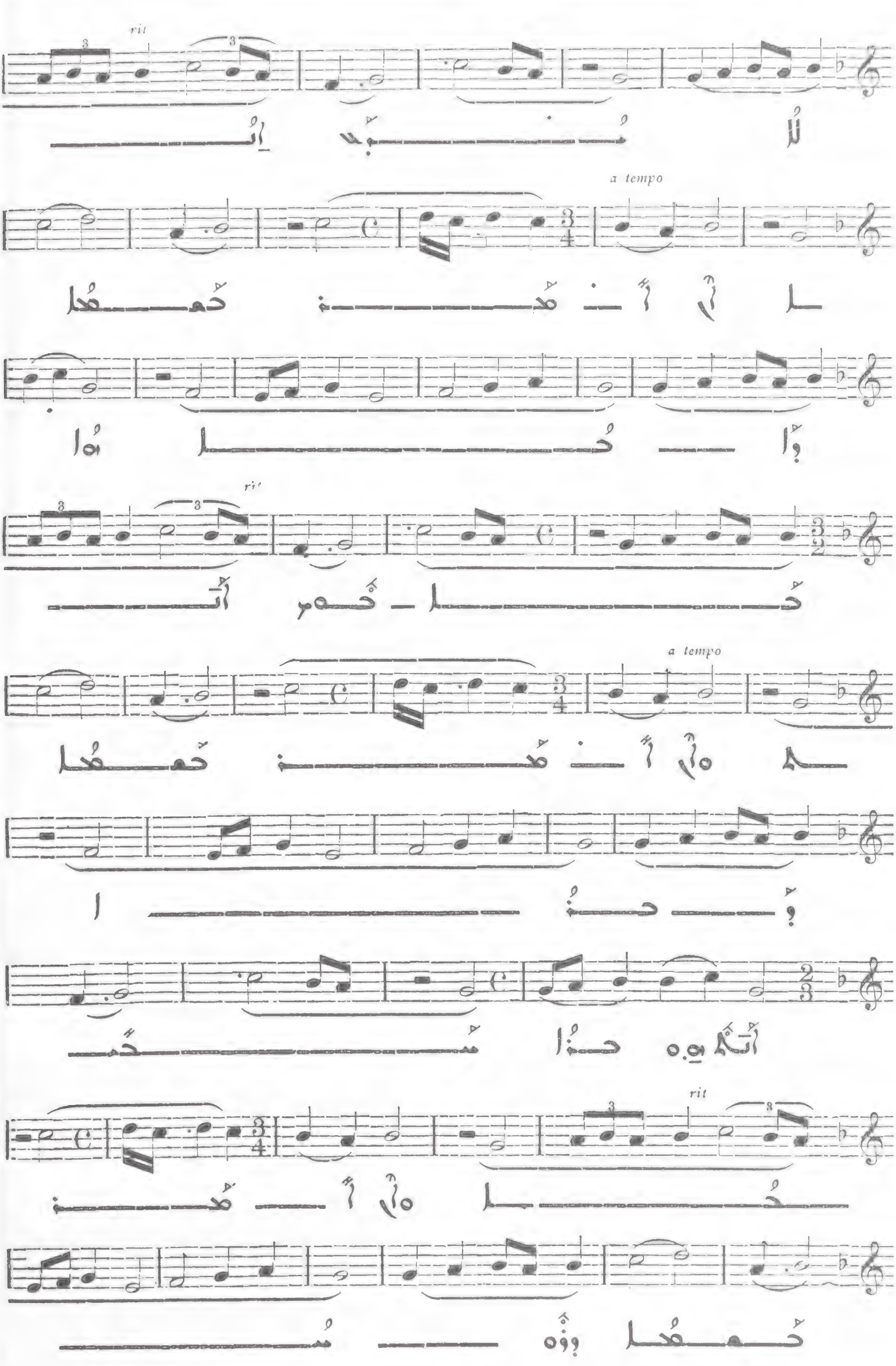
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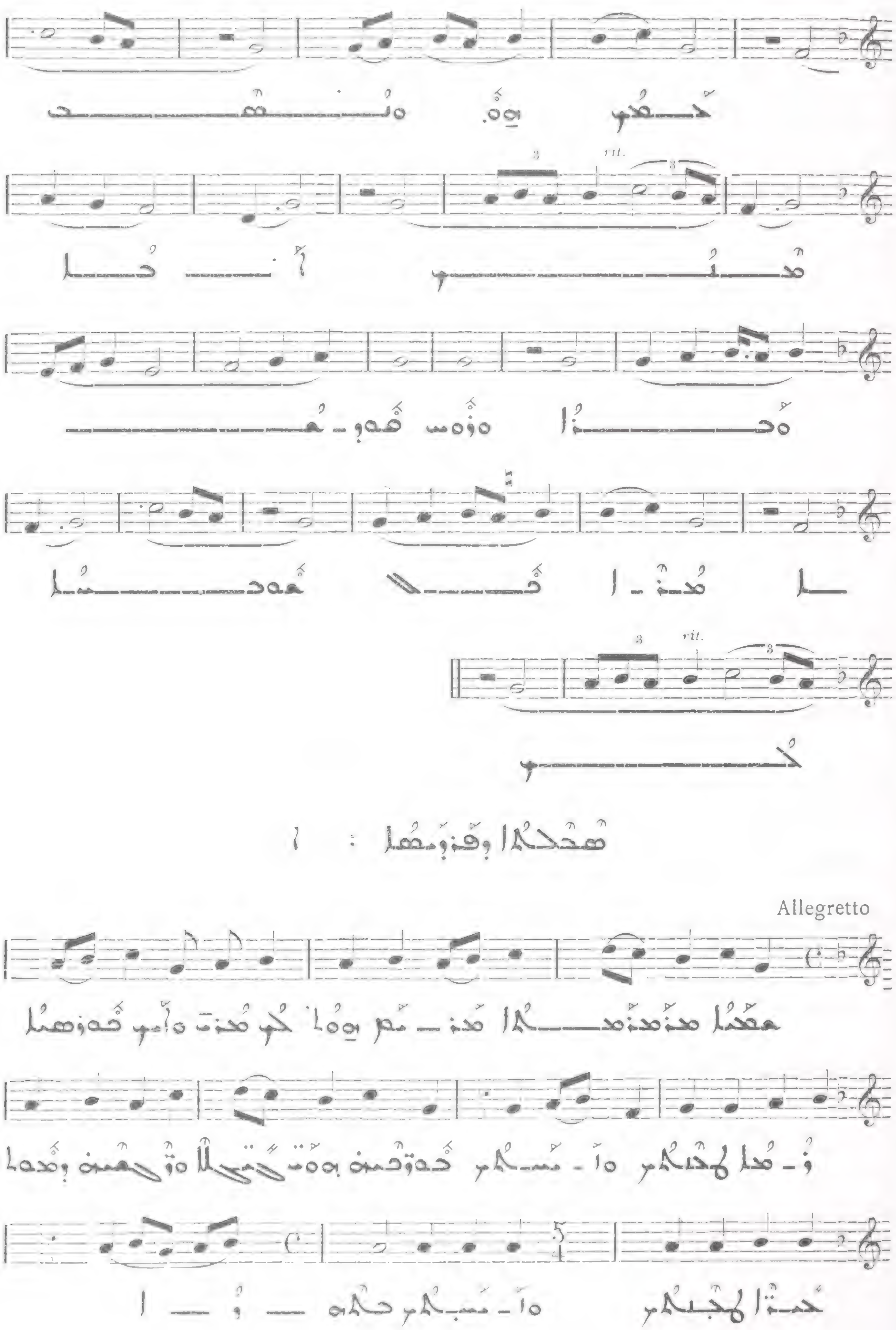

555

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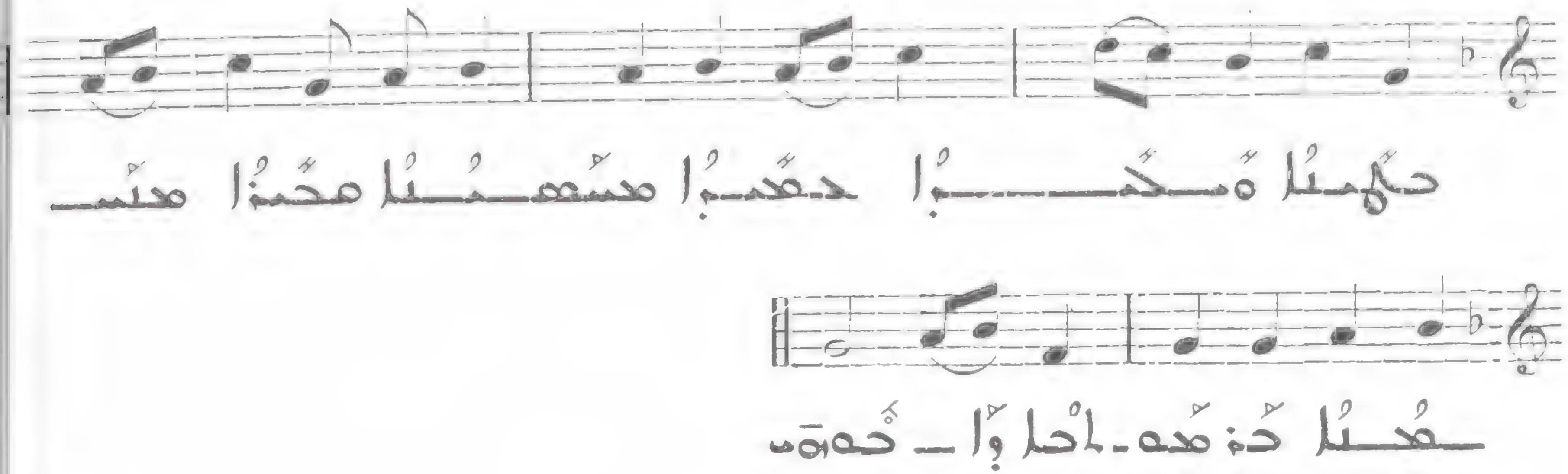
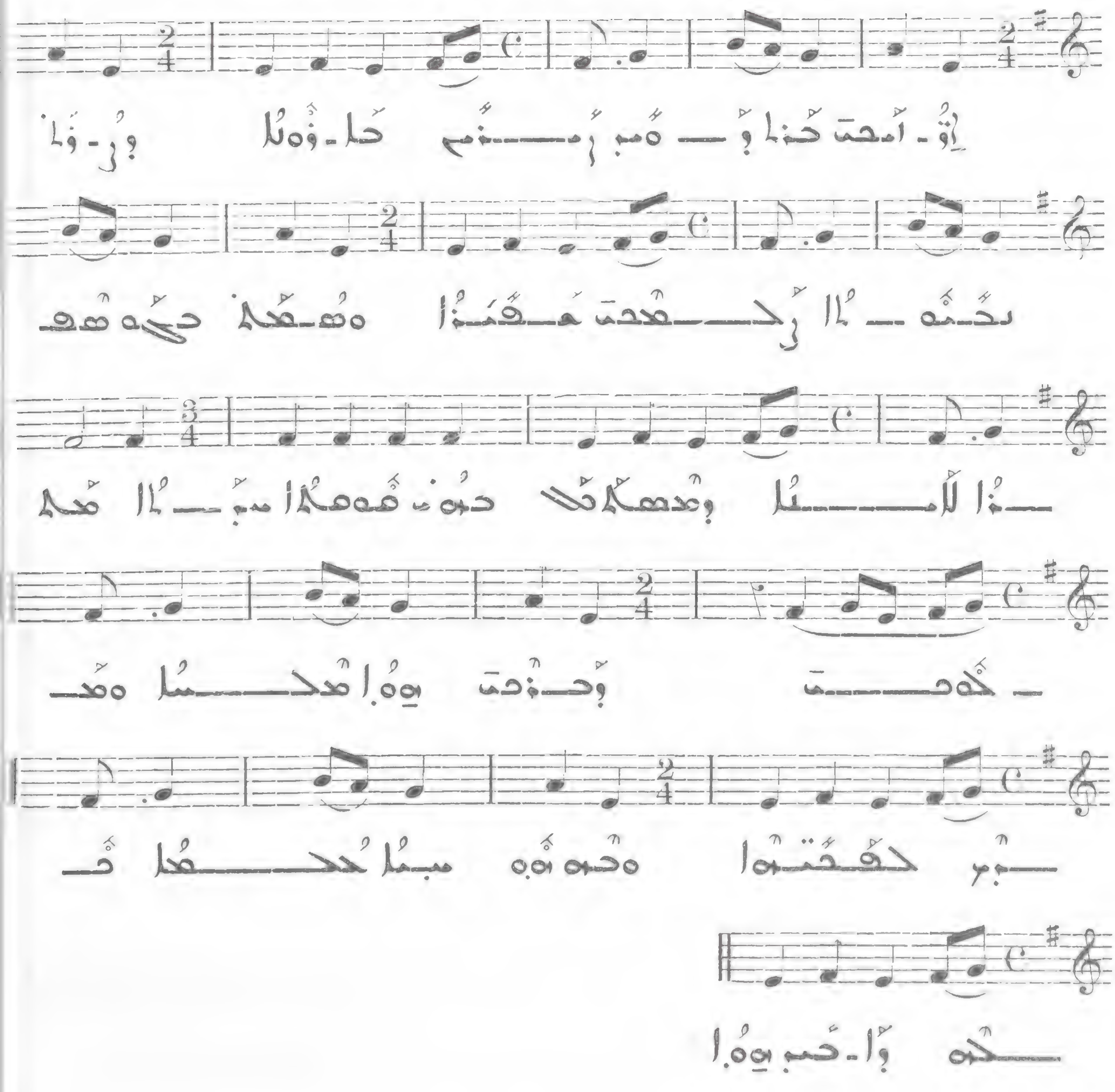


556

All. moderato

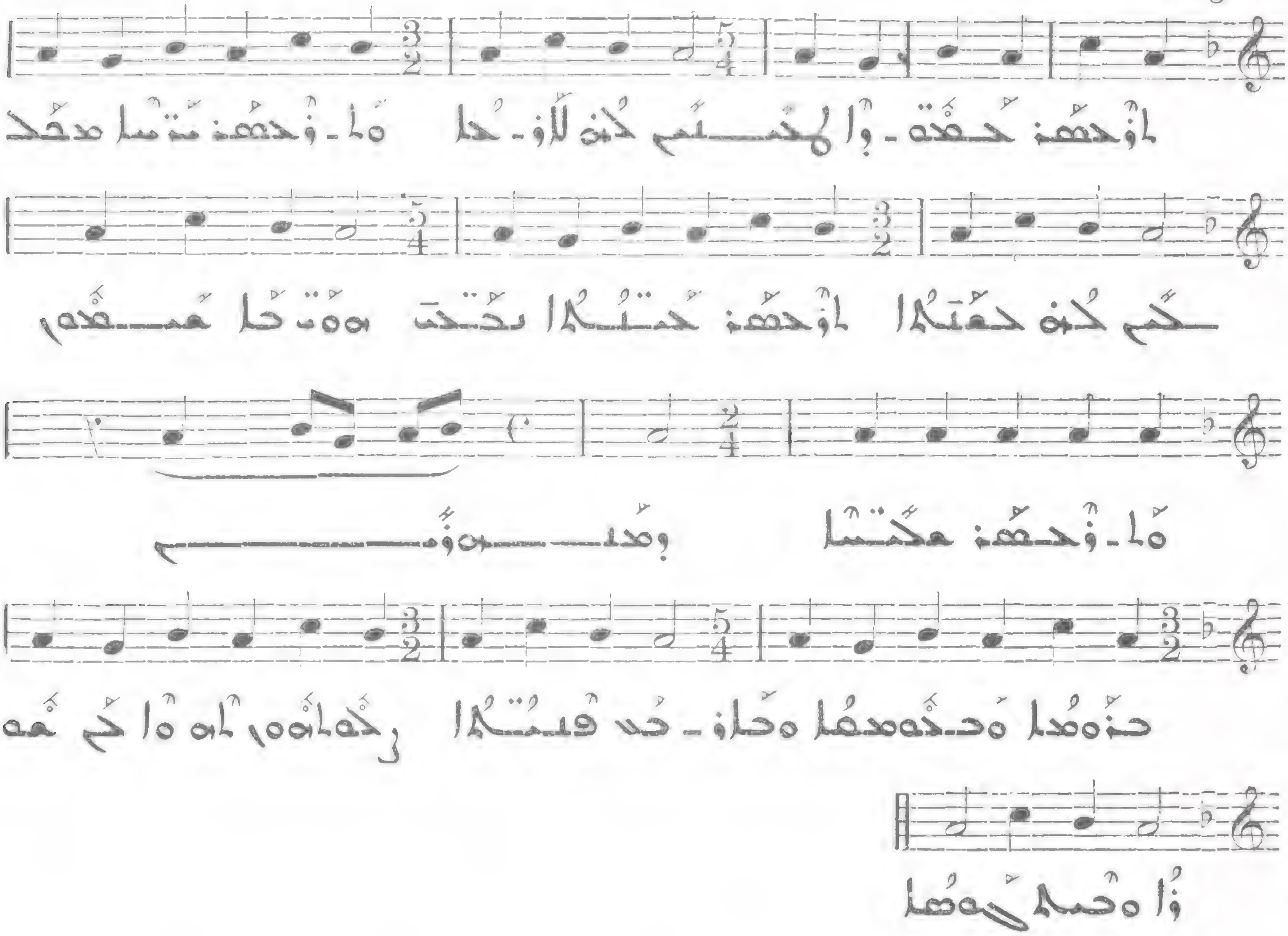
I



ܠ 55

Allegro

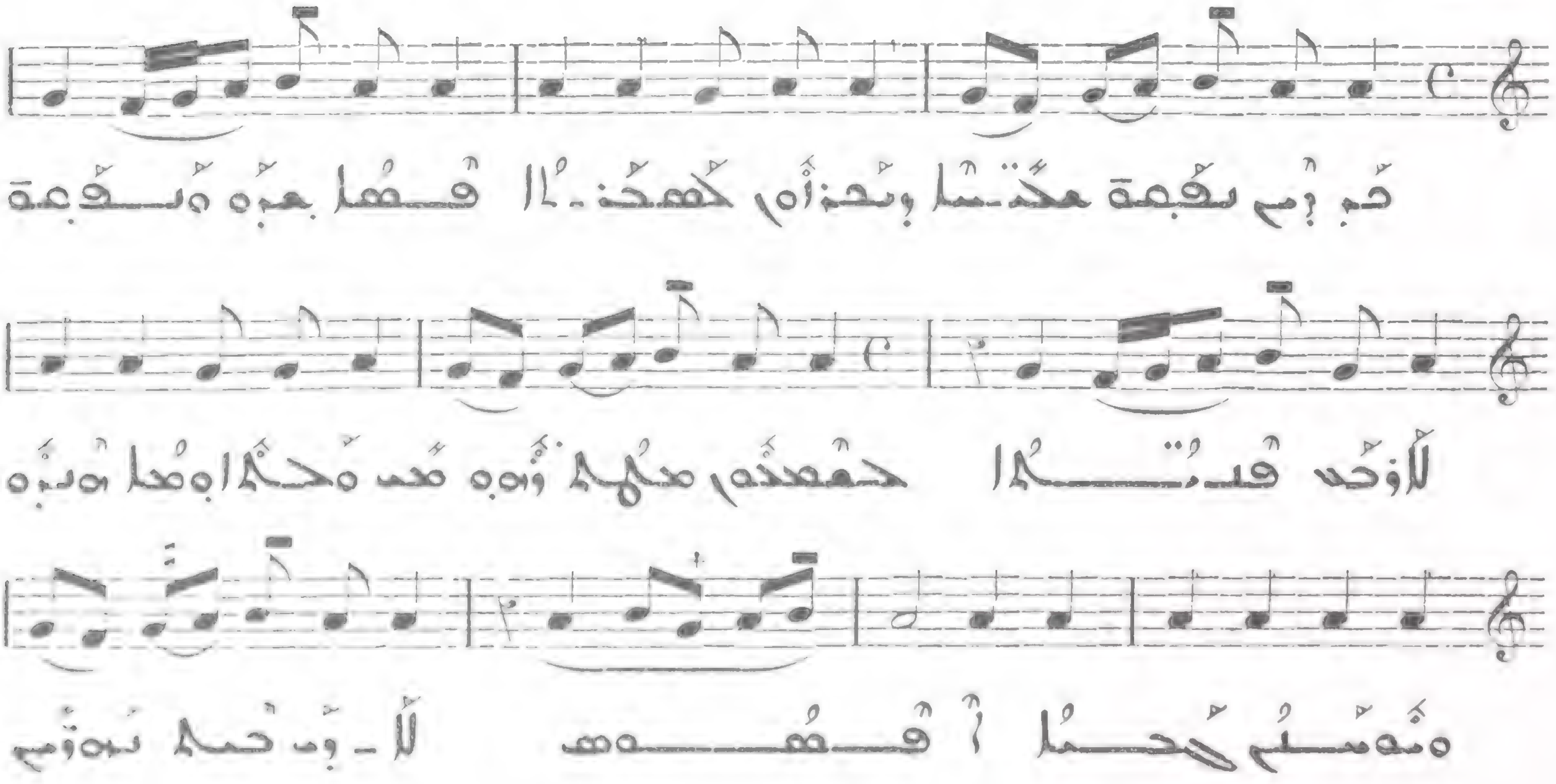
I

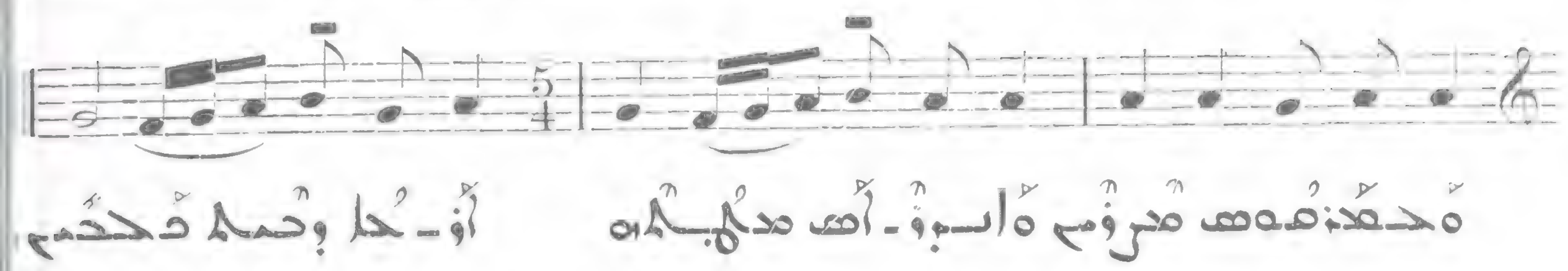


ܘ 55

Andante

IV





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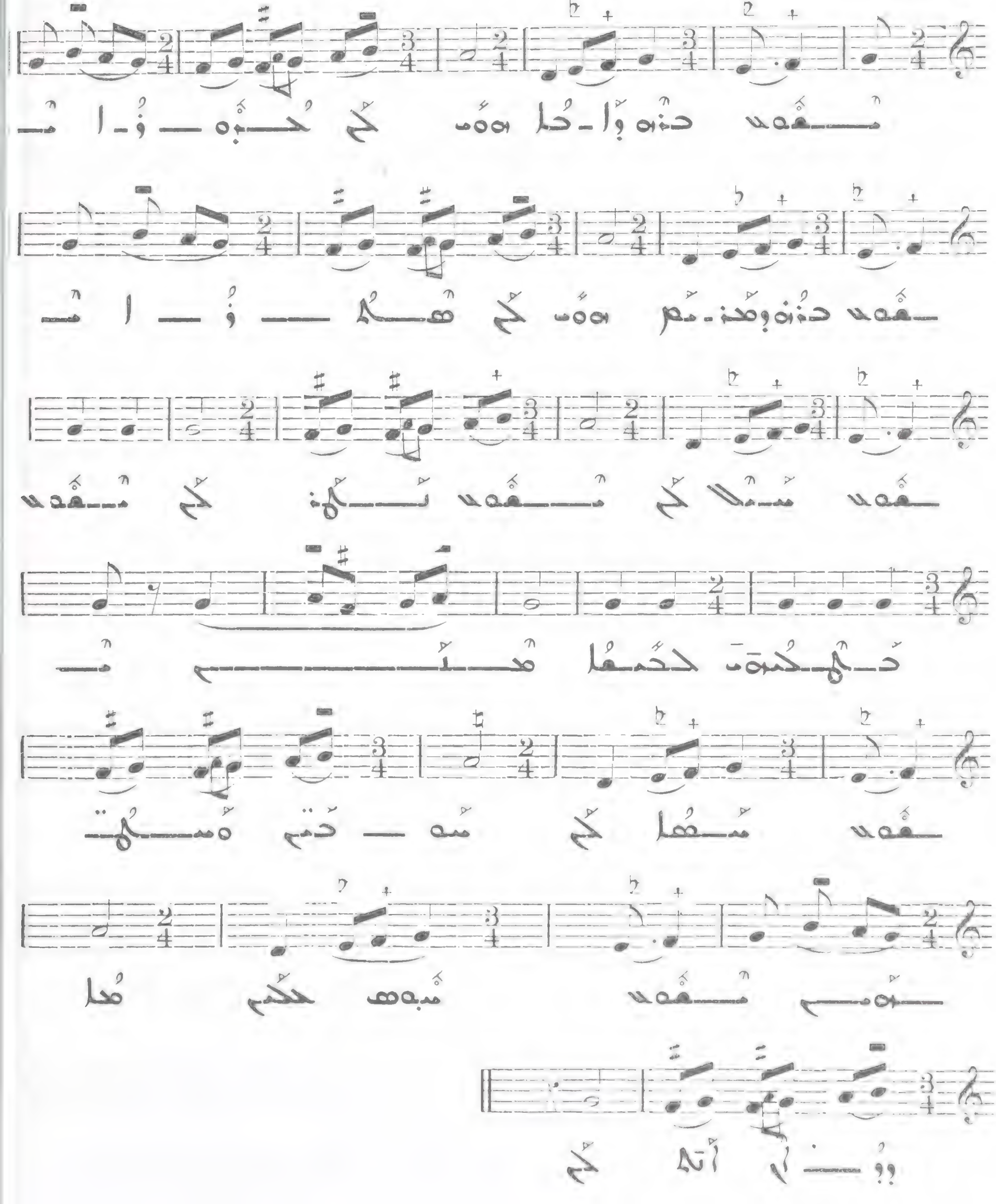
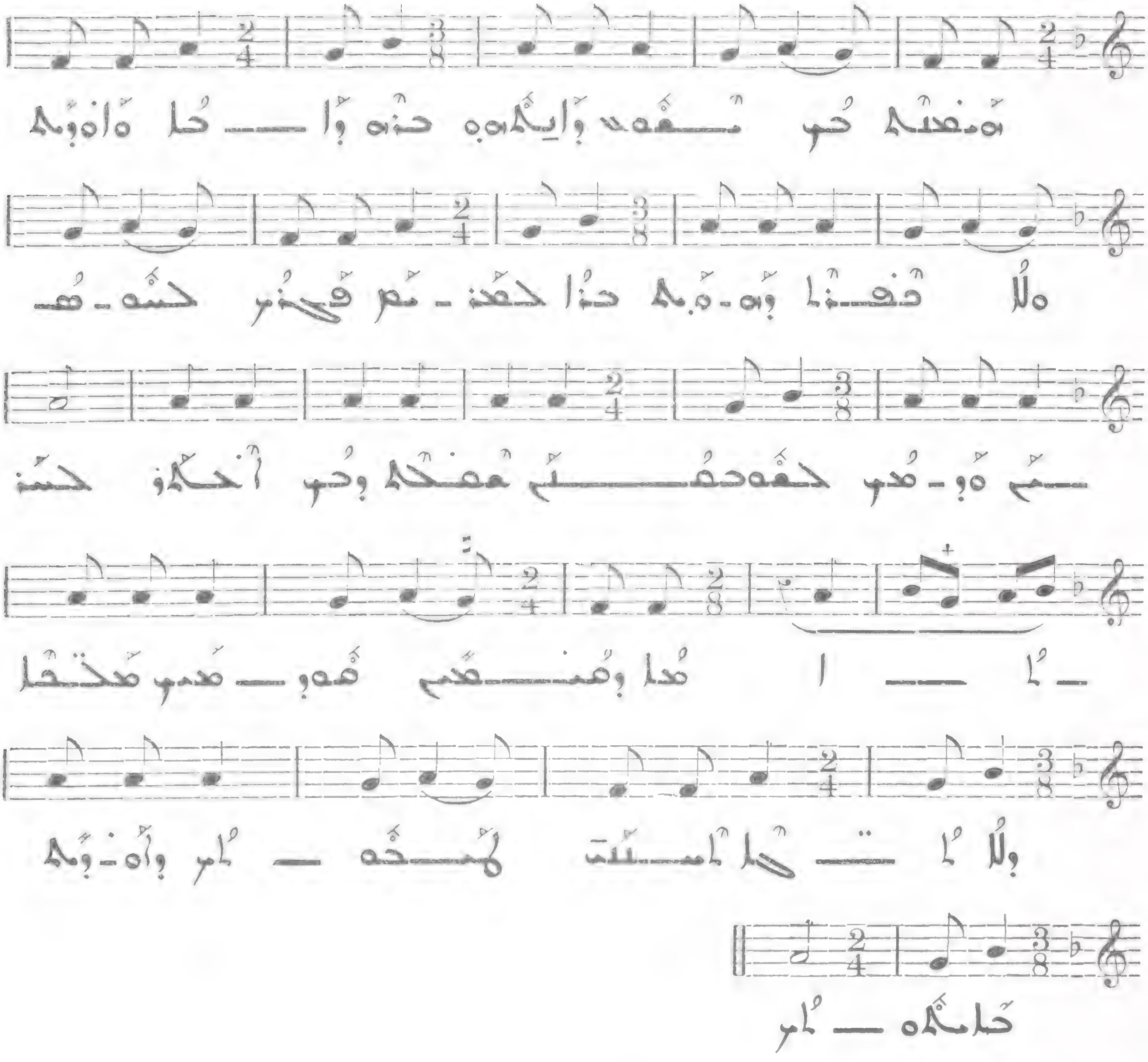
559

Andantino



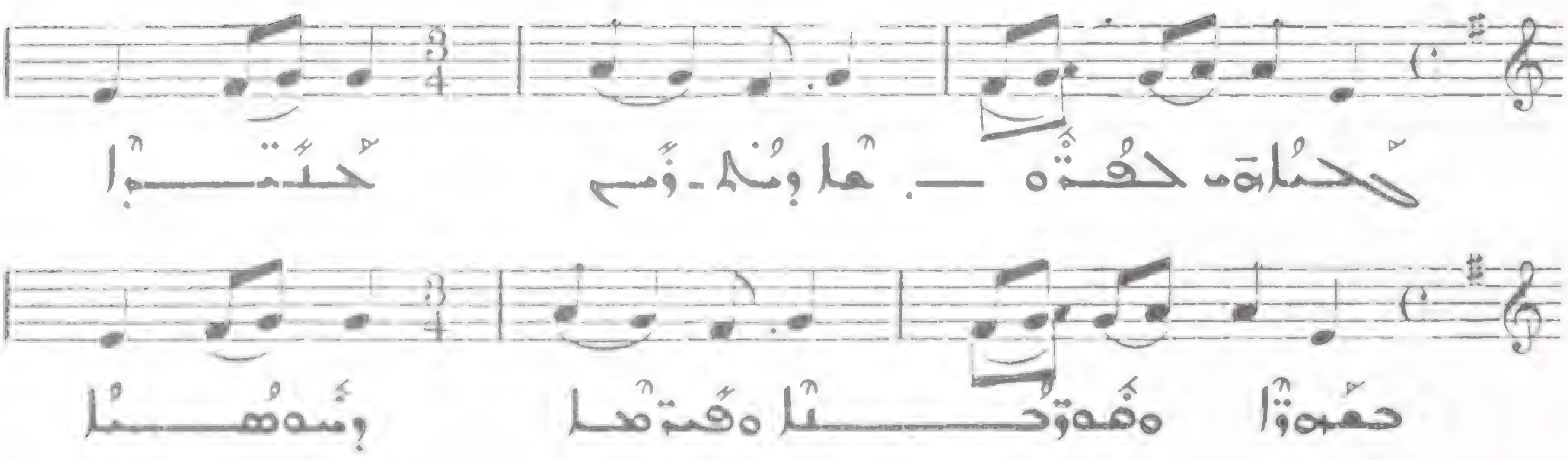
ܘ 560

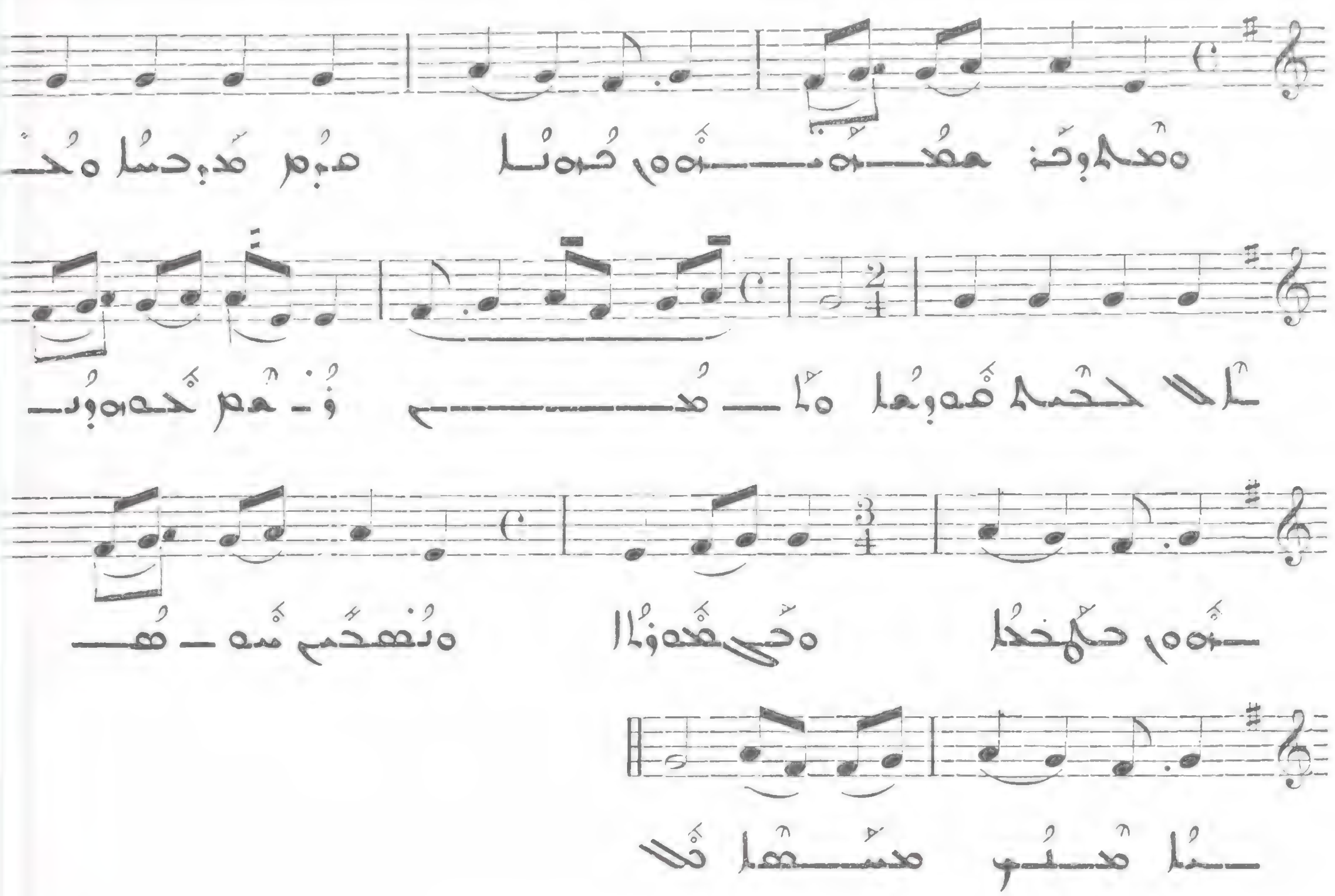
Allegro



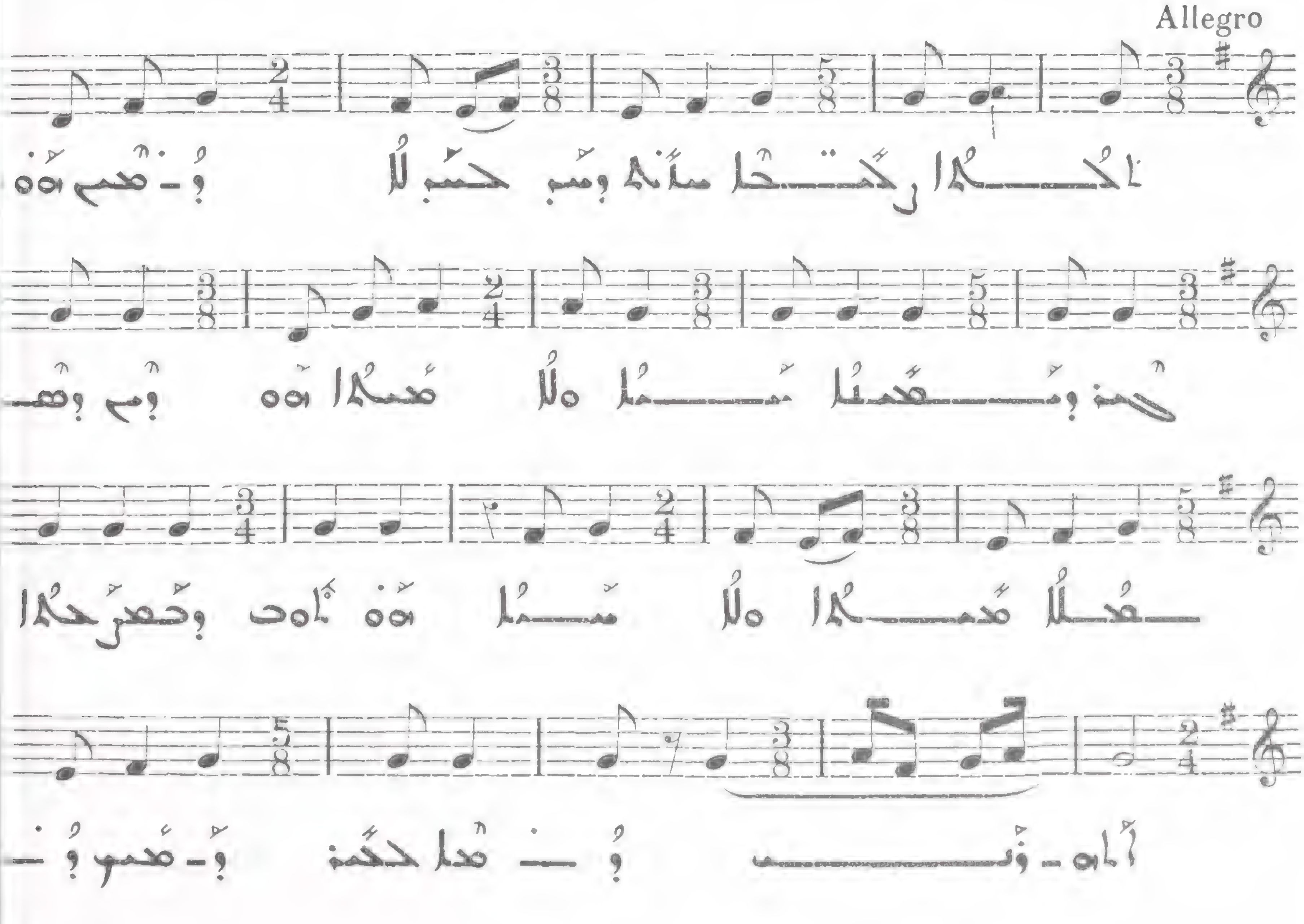
ܙ 561

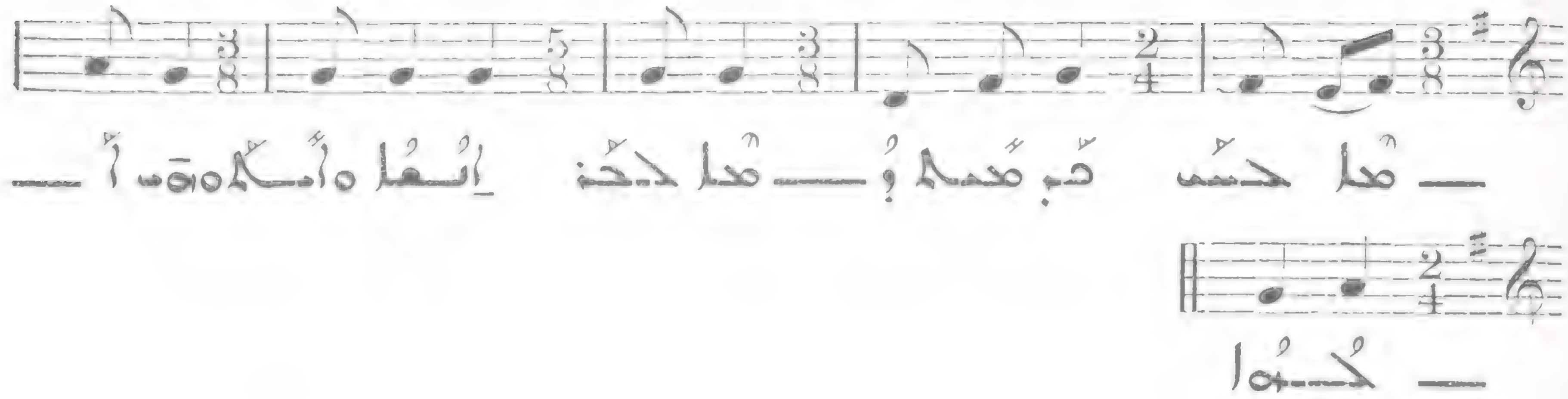
Allegretto





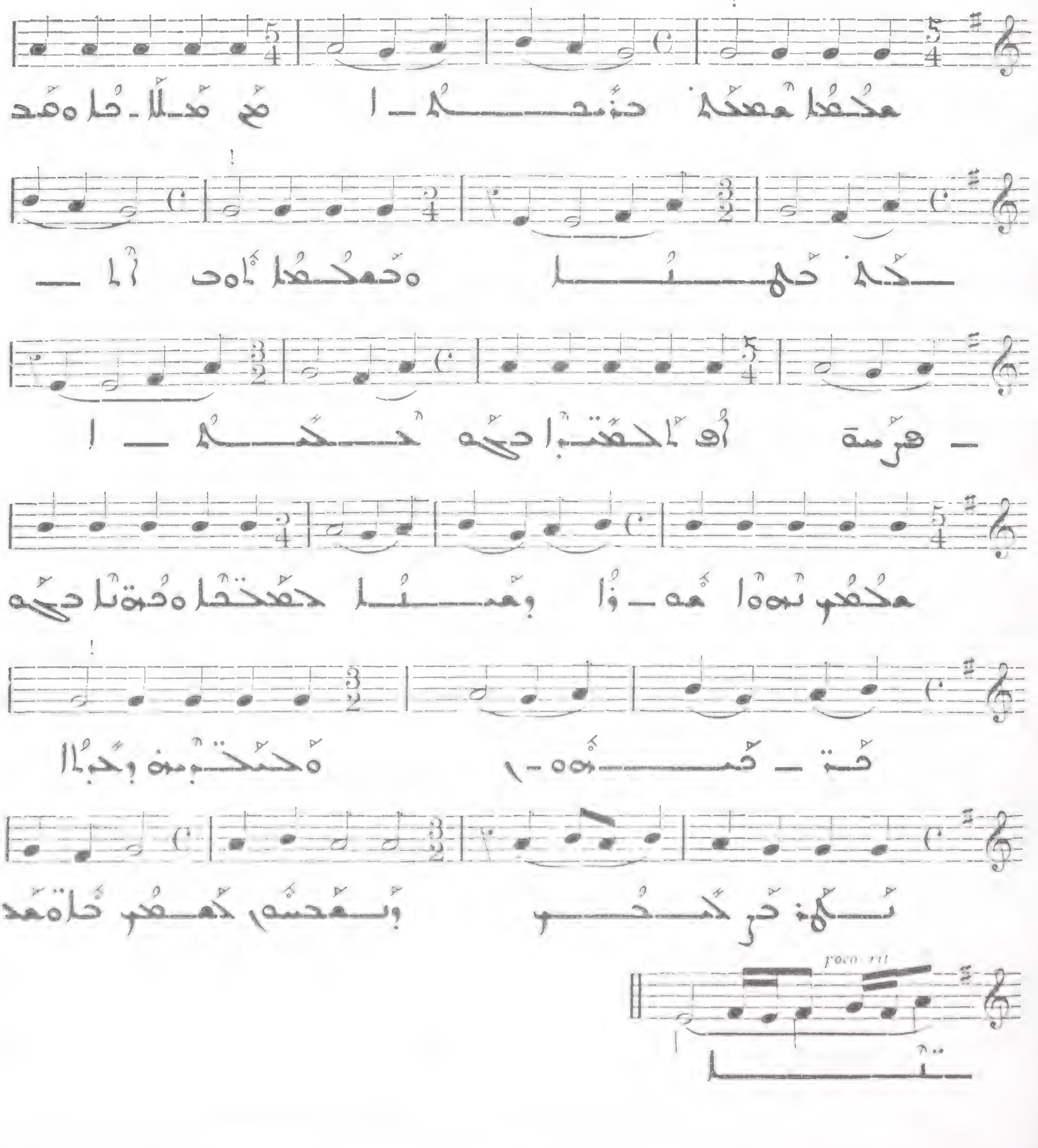
562



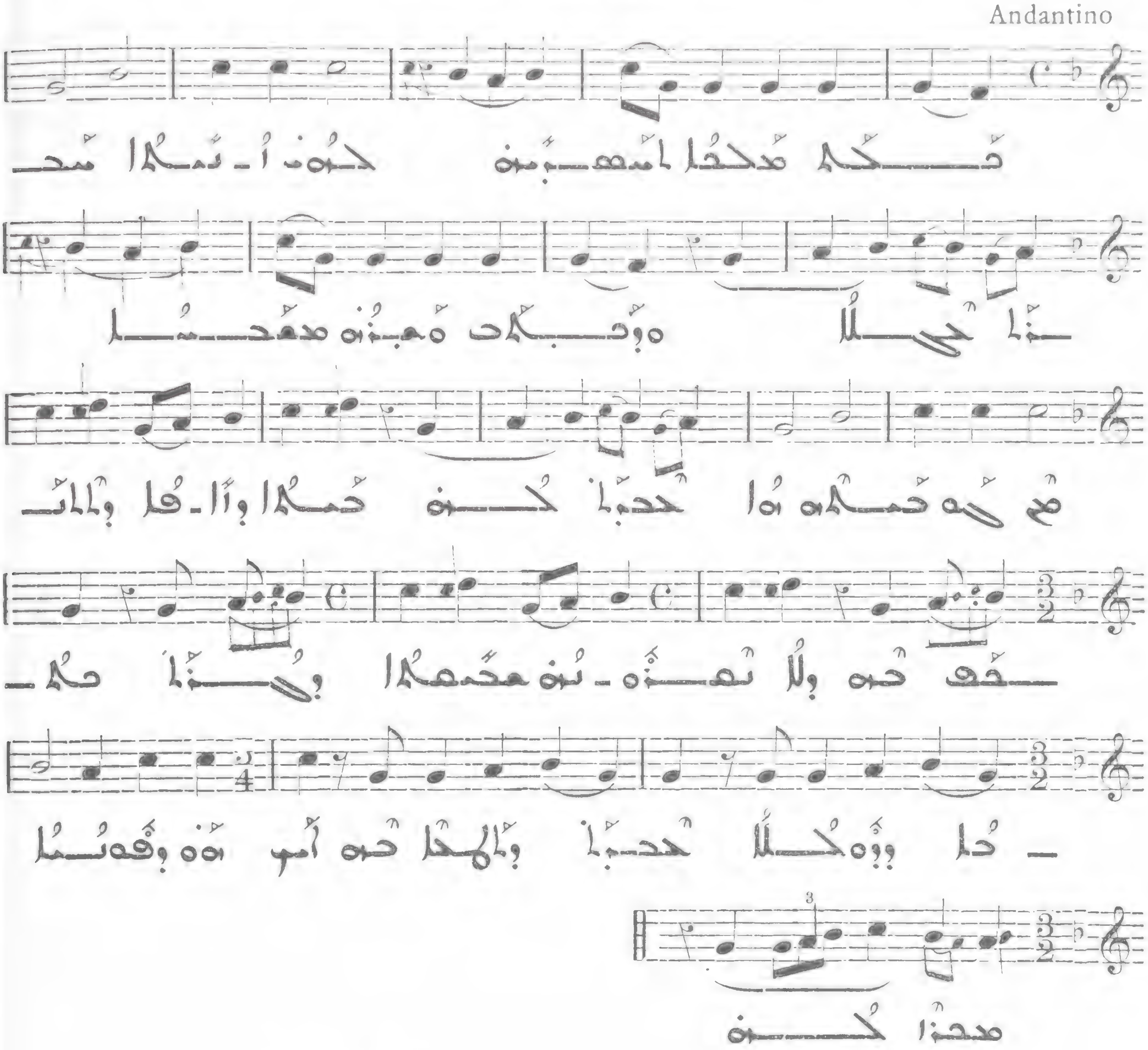


ܫܘܒܚܐ ܕܟܠܗ ܫܢܬܐ : ܡܫܒܚܐ ܡܫܝܚܐ ܒܪܝܟܐ 563

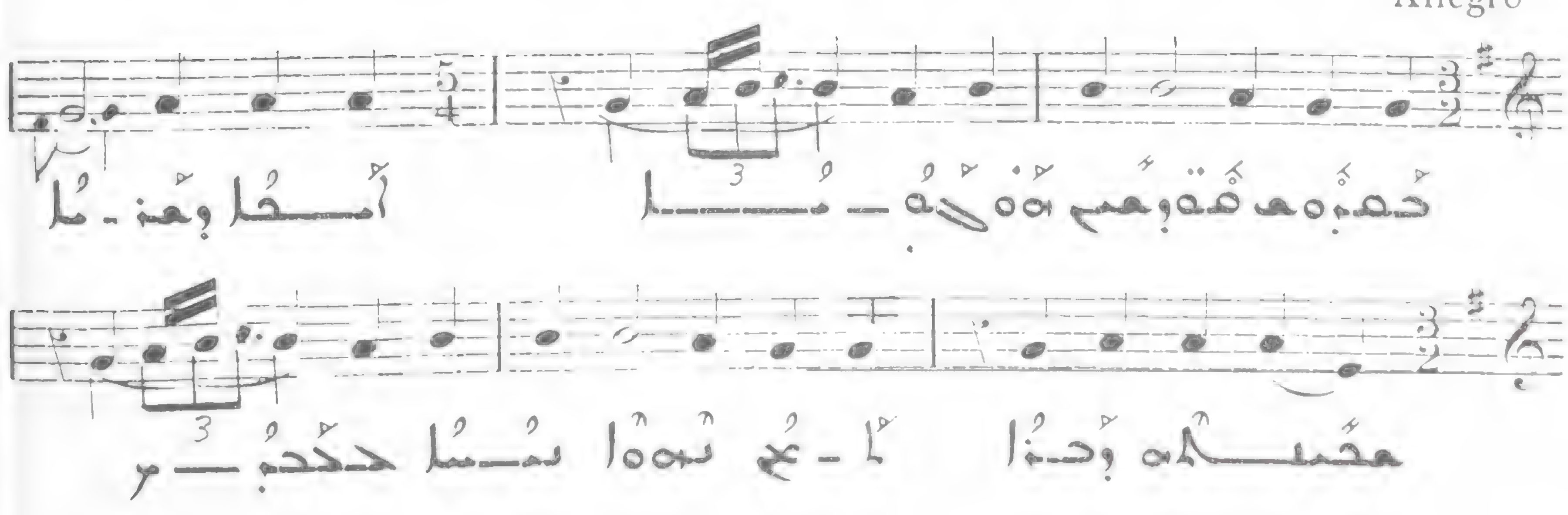
Presto

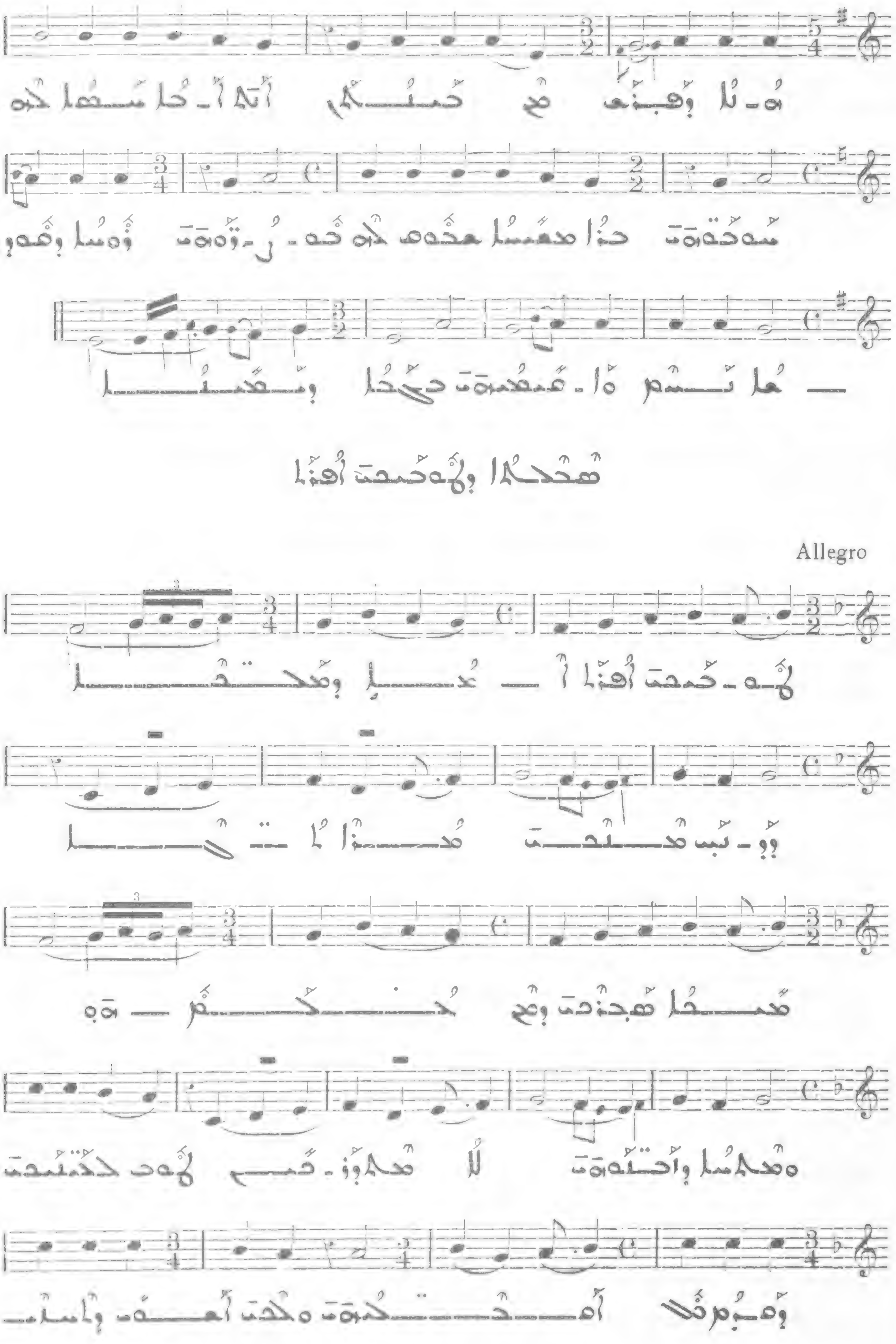


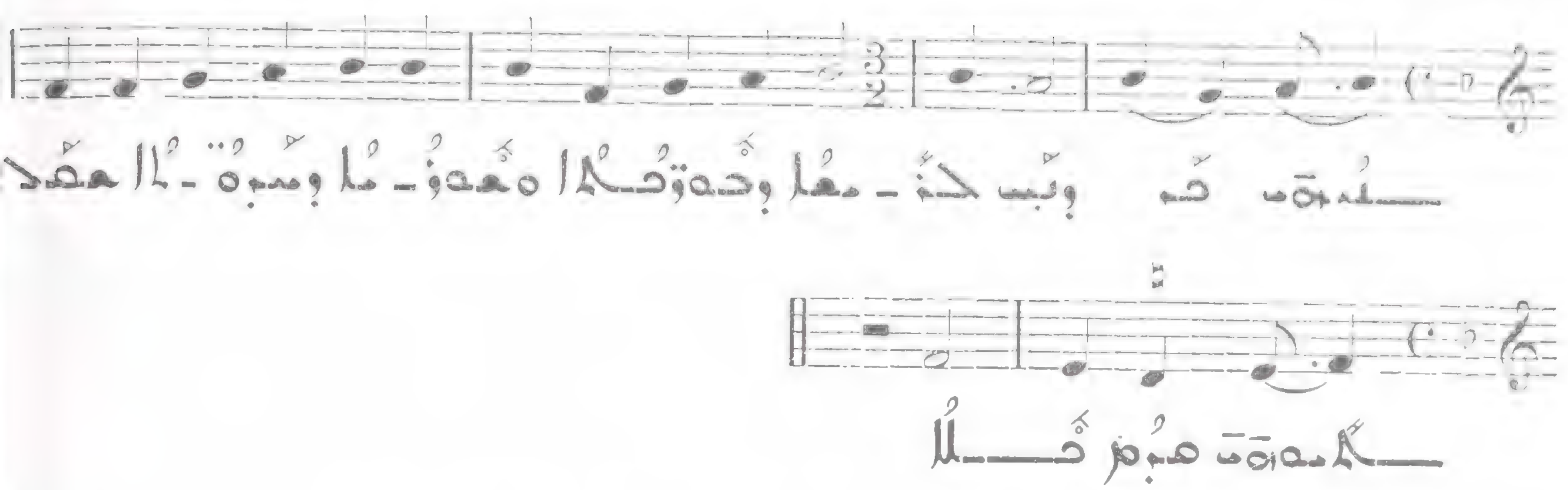
ܫܘܒܚܐ ܕܒܬܪ ܫܒܘܥܐ 563 (bis)



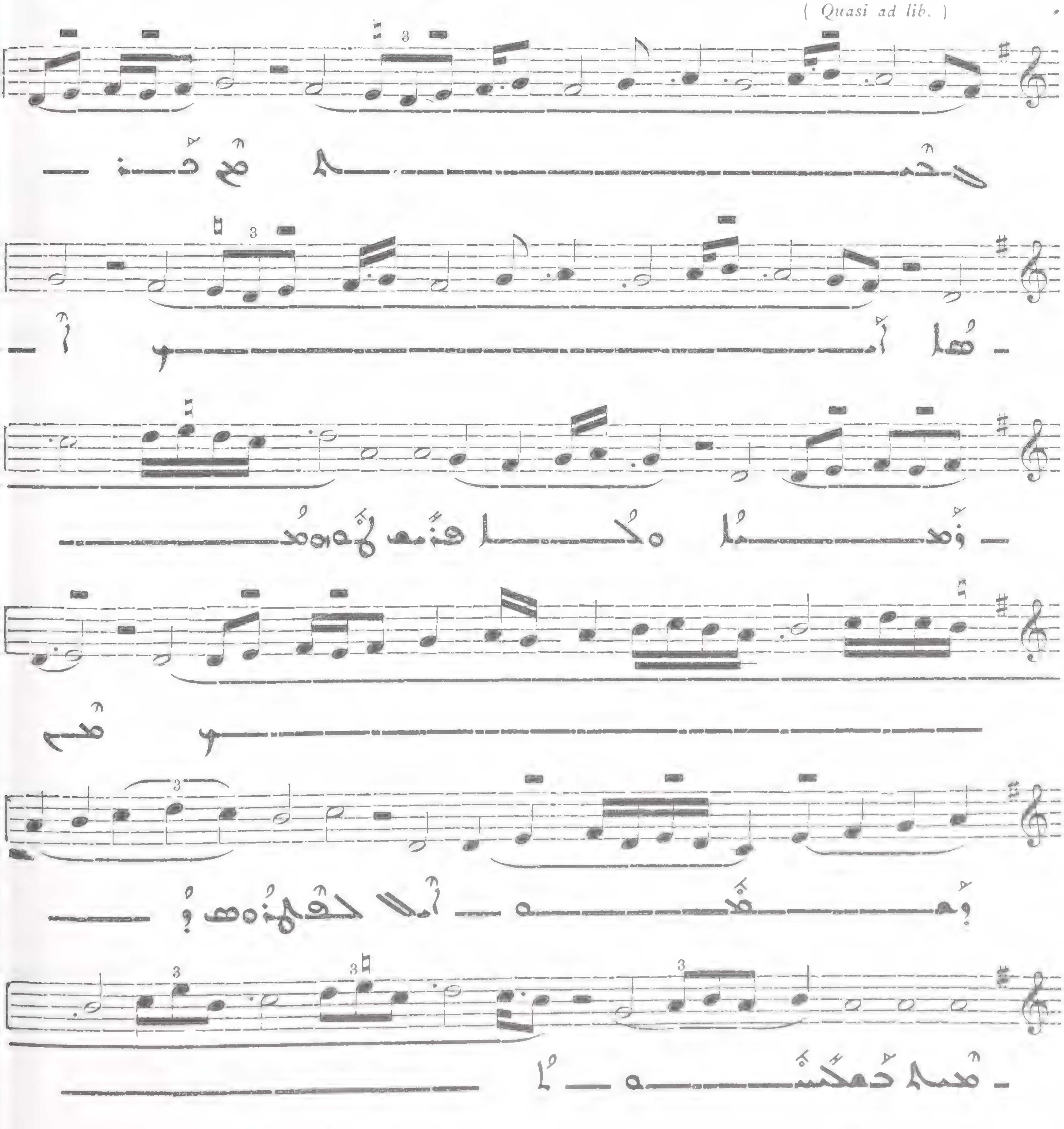
ܫܘܒܚܐ ܕܫܒܘܥܐ ܐܚܪܢܐ : ܒܫܪܒܐ ܩܕܝܫܐ 564

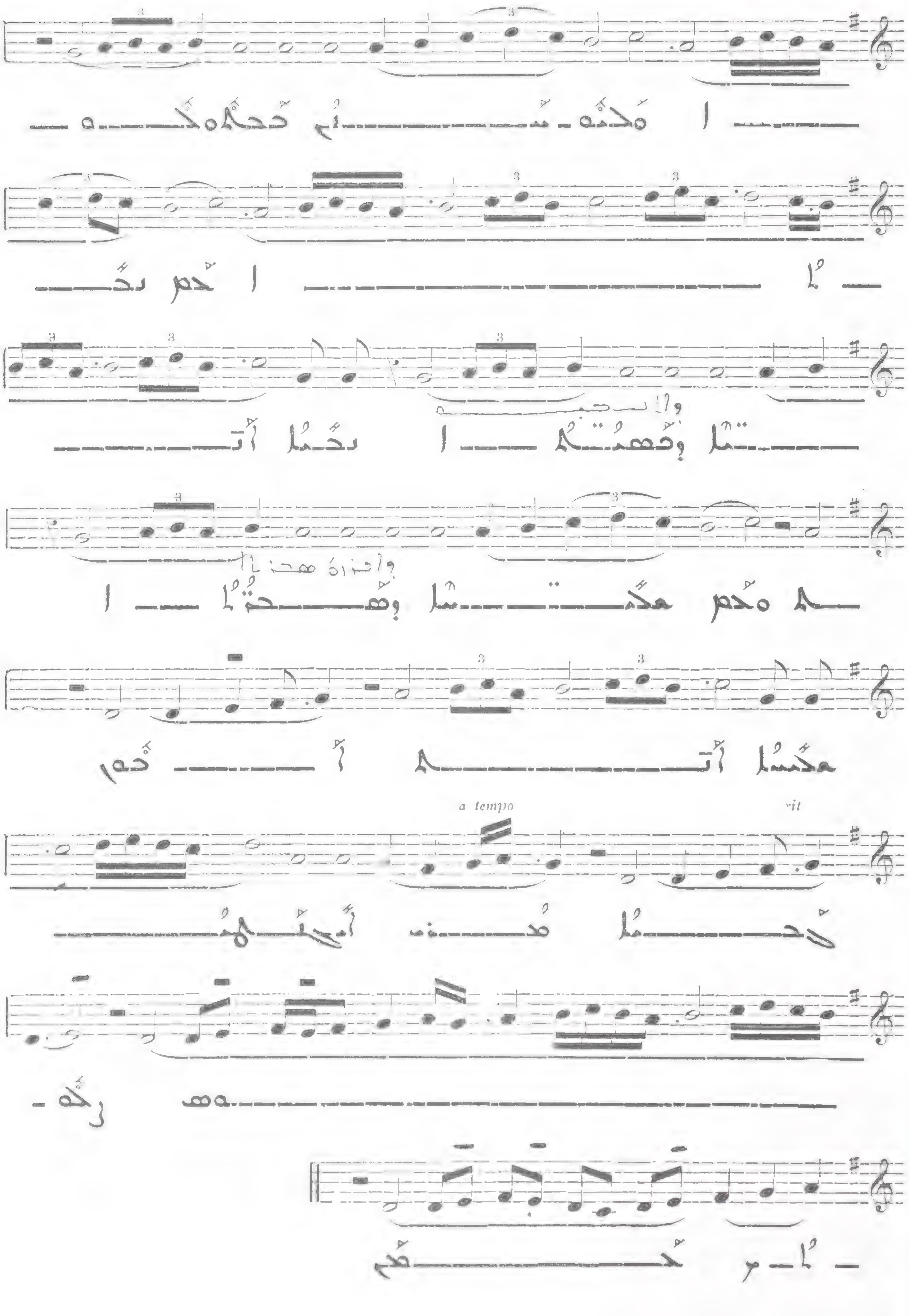



Allegro



[illegible] 565

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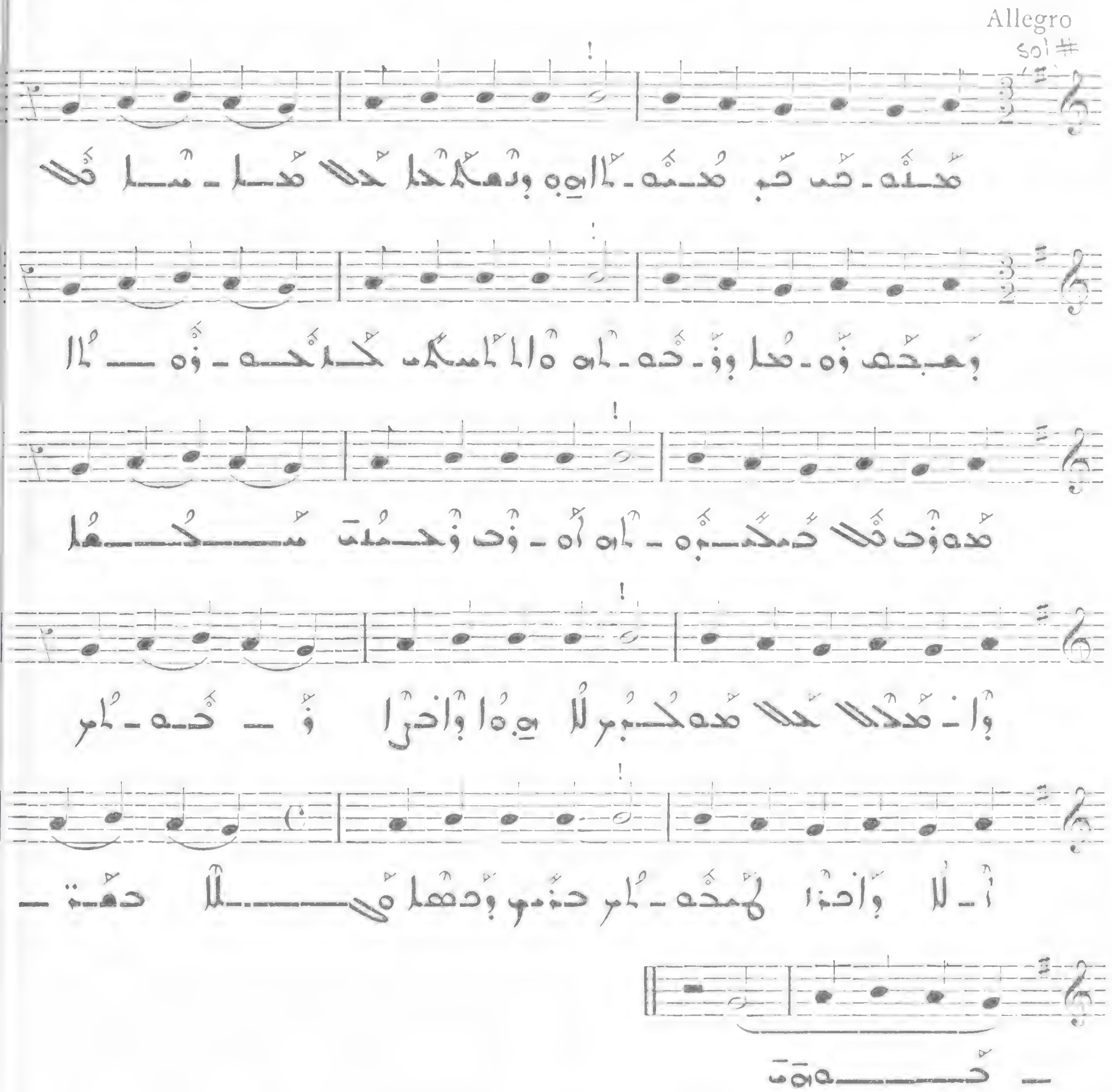
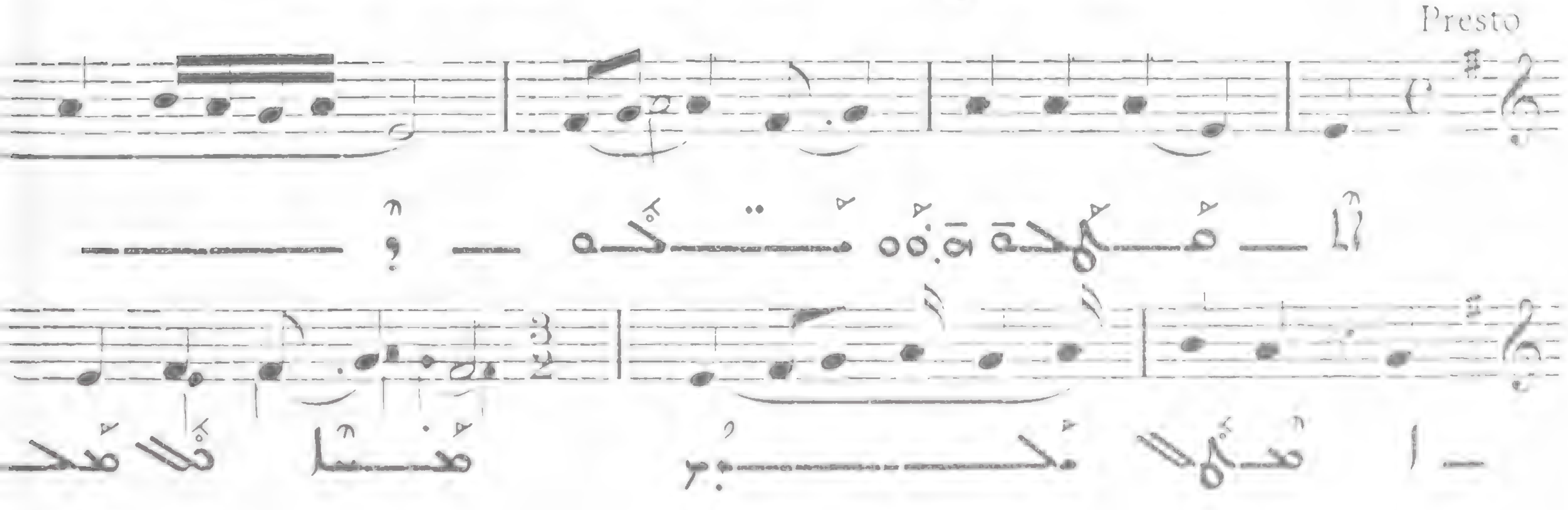
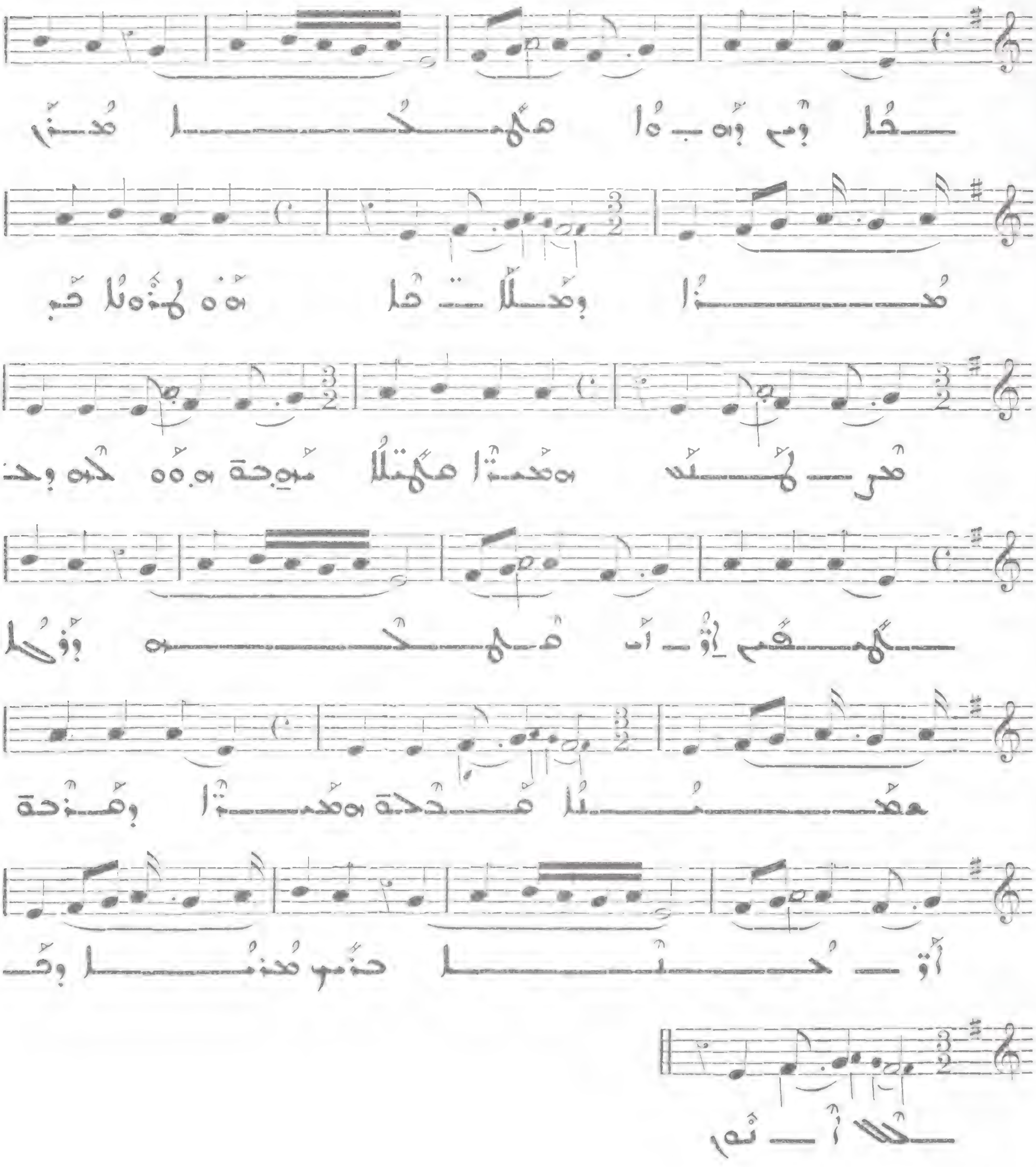
566



567



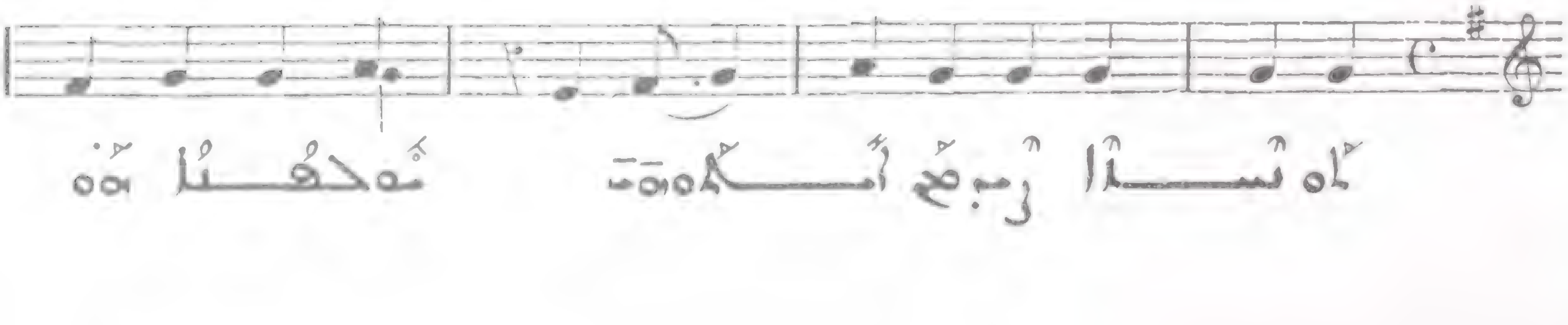


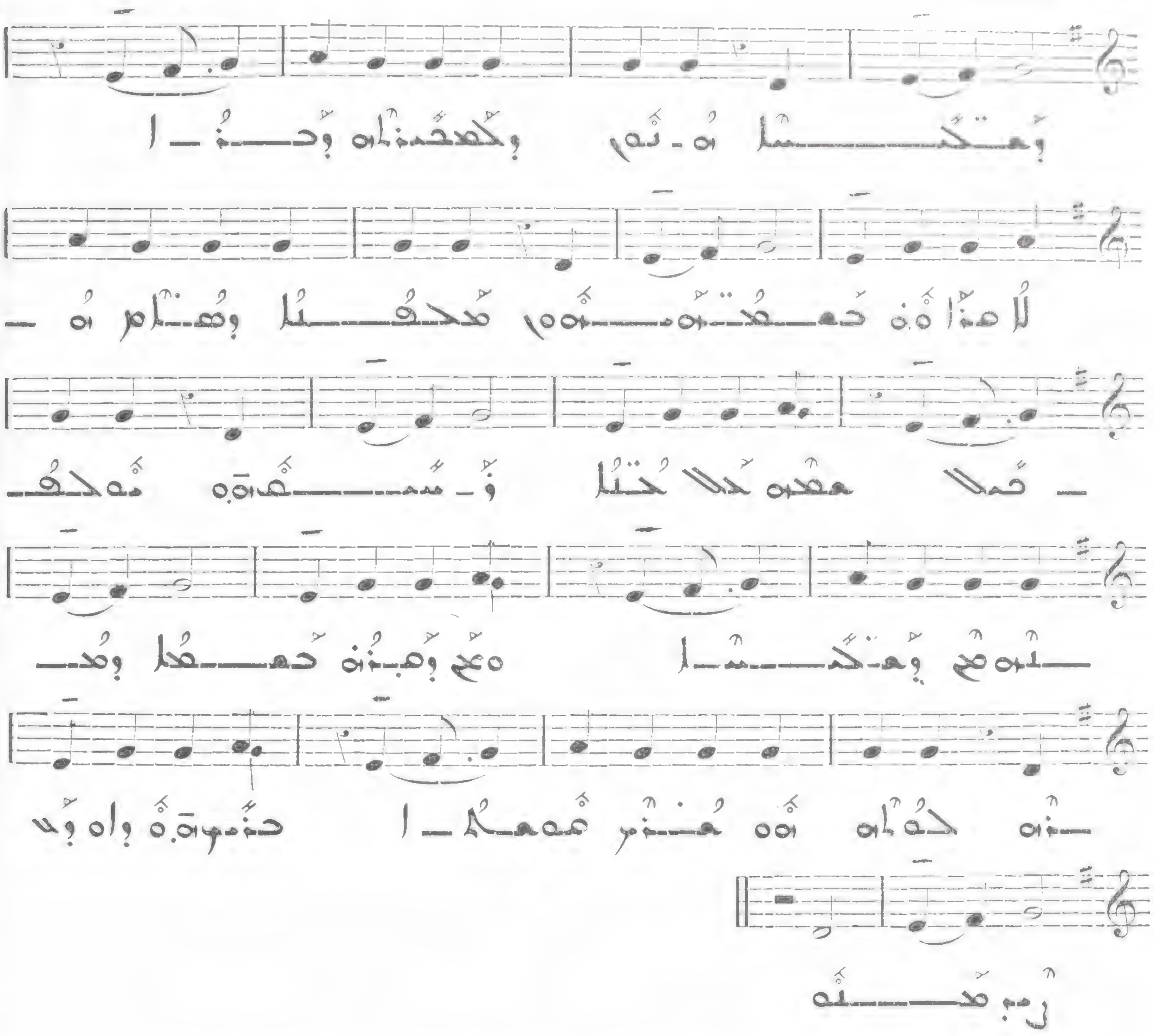
ܫܘܒܚܐ ܕܡܢܘܬܐ : ܠܗ ܢܣܒܐ ܙܕܝܩ ܡܢ

56

(bis

Allegro

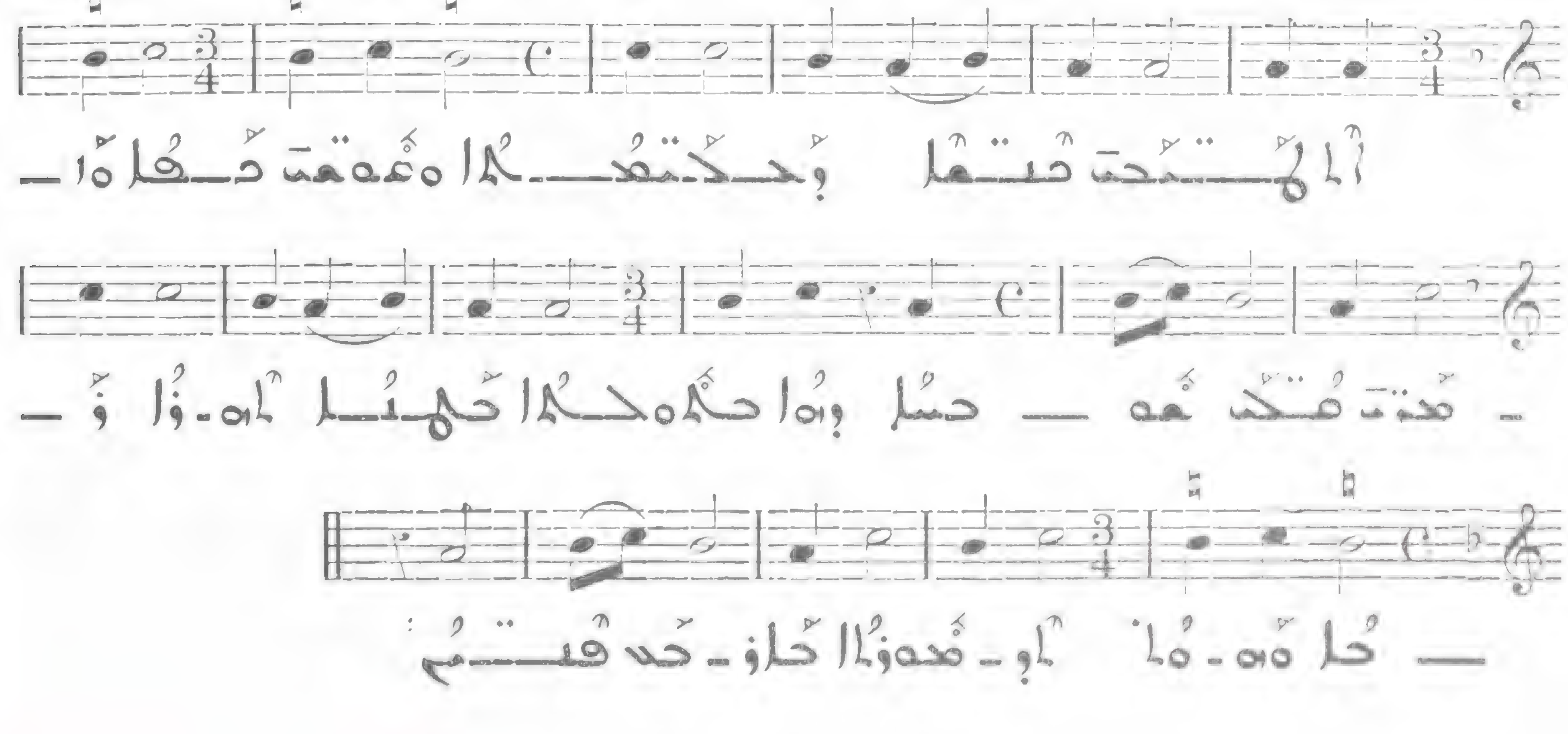




568

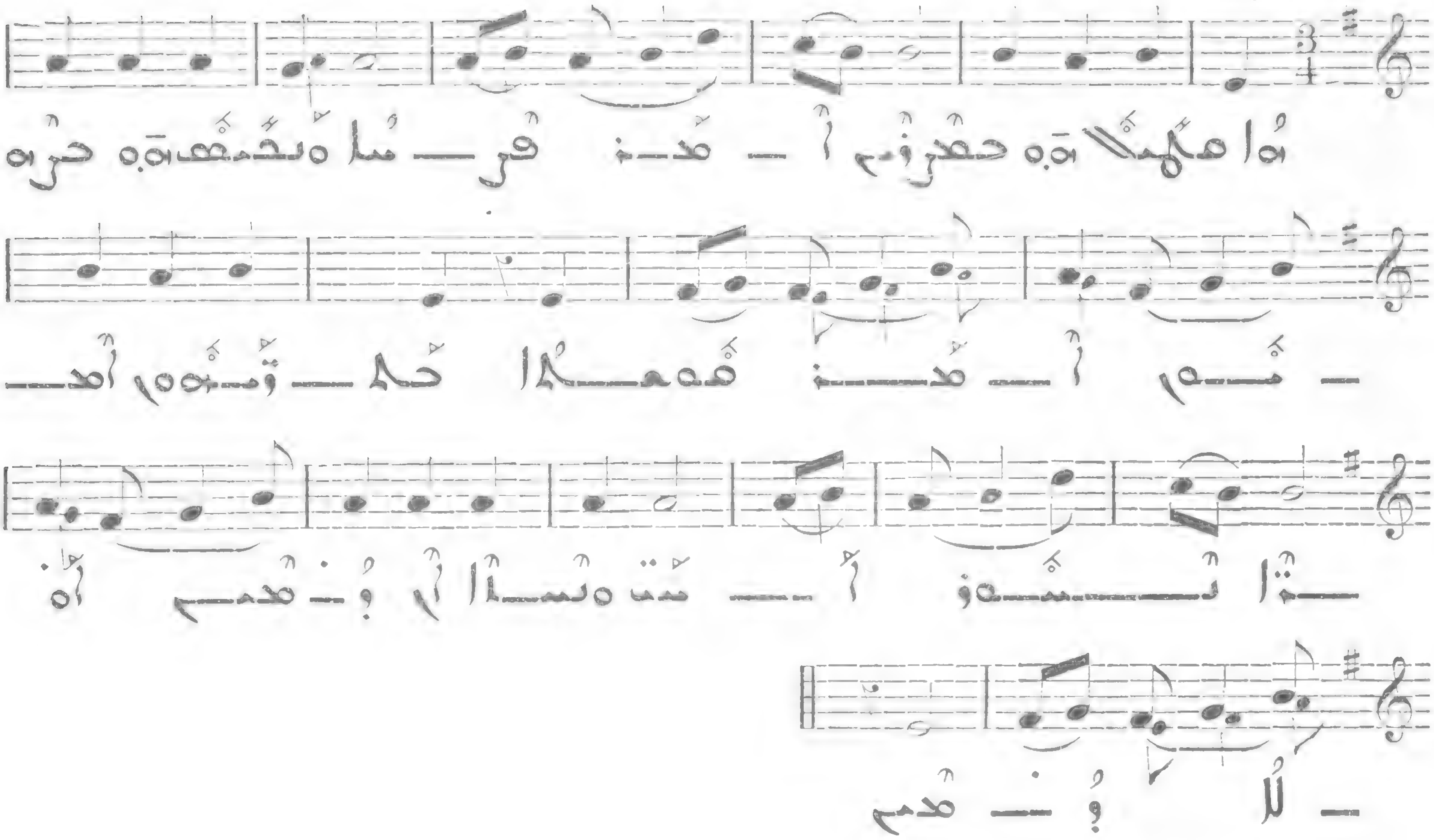
Allegro

III



ܡܥܢܝܬܐ 56

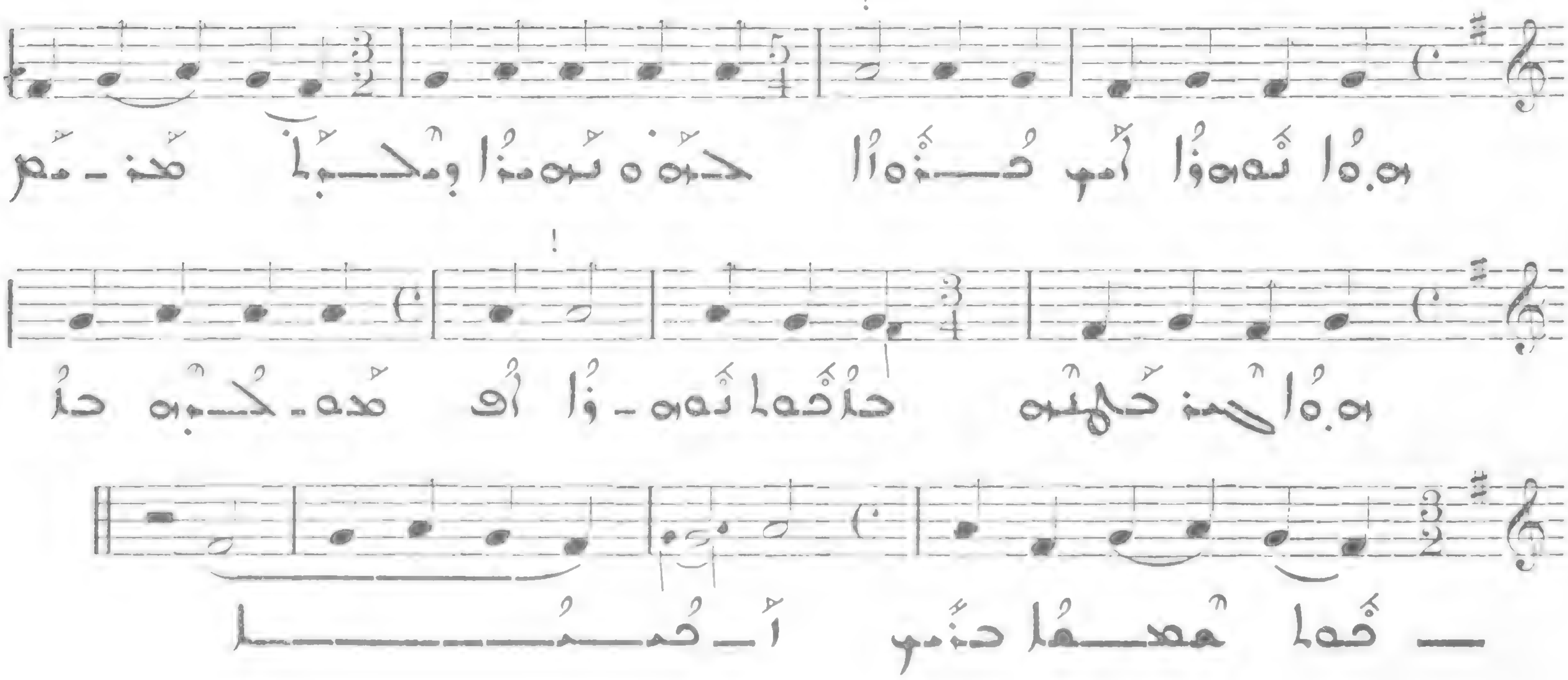
Allegro molto



ܫܘܒܚܐ ܕܥܕܐ ܢܘܗܪܐ ܐܝܟ ܫܪܝܐ 57

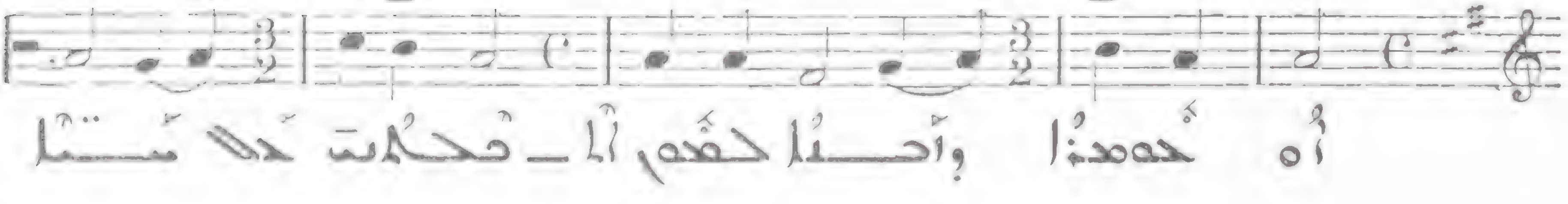
Allegro

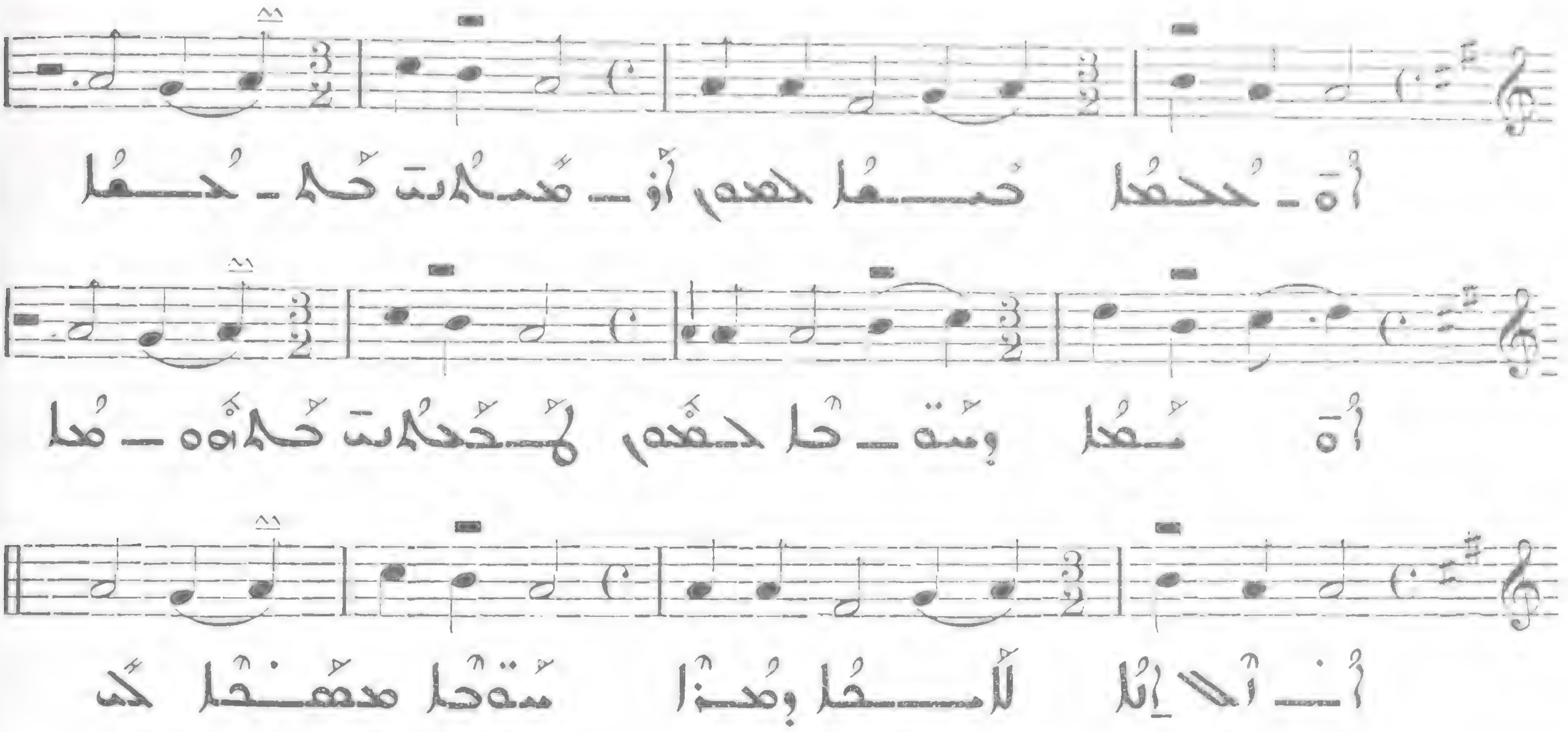
III
V



ܫܘܒܚܐ ܕܐܘ ܫܡܥܘܢ ܕܐܒܢܐ 57

Allgro





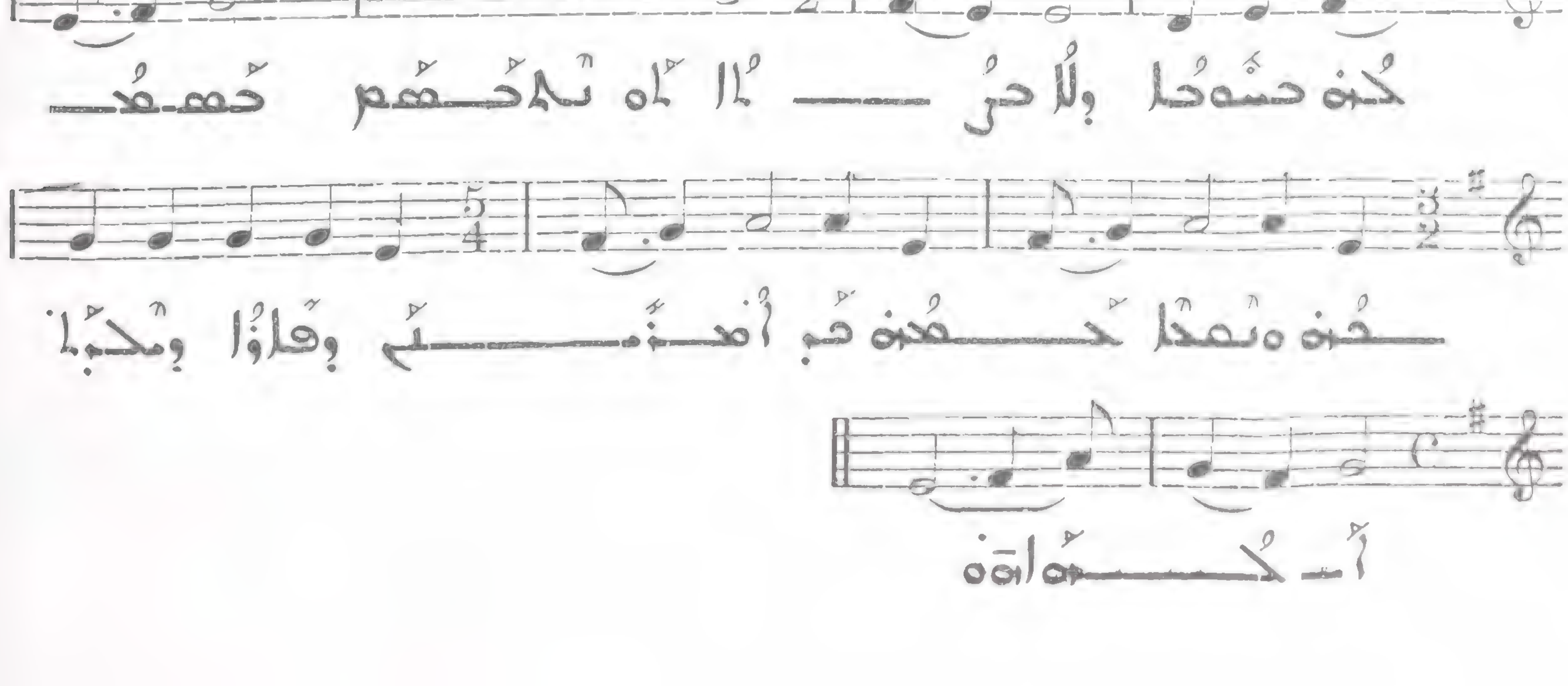
ܐܦܢ̈ܝܐ ܕܡܢ ܐܬܟܪ̈ܐ ܒܟܠܗܘܢ. ܘܗܢܝܐ ܠܡܟܬܒ

572 ܐܝܟ ܡܢܘܚܐ ܕܒ ܡܘܡܐܬܘܗ (ܒܝܬ ܩܢܐ)

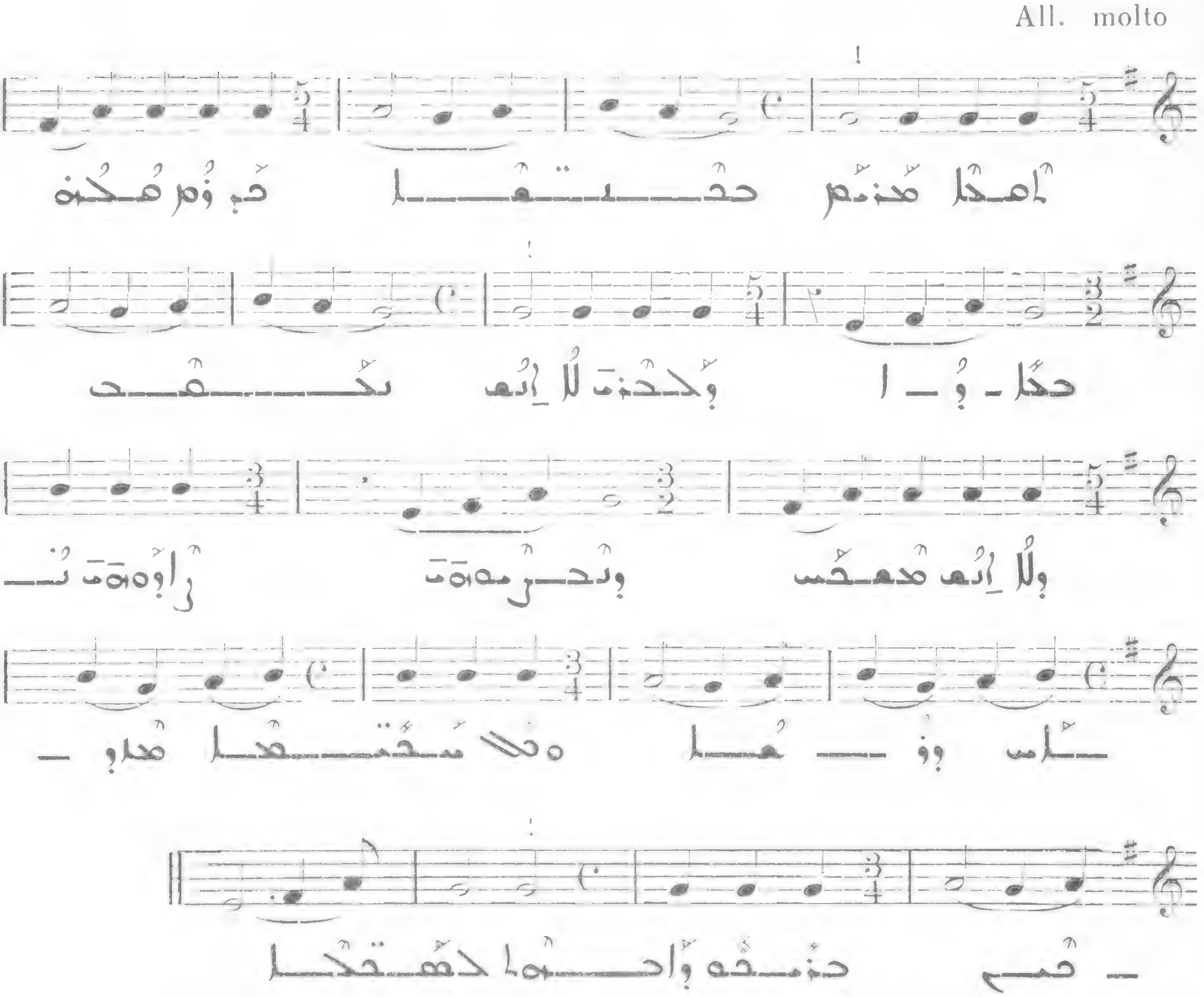
(Cf. Nº 566 567)

573 ܡܫܒܚܬܐ ܕܥܡܘܕܝܬܐ ܪ̈ܒܬܐ ܕܩܝܡ

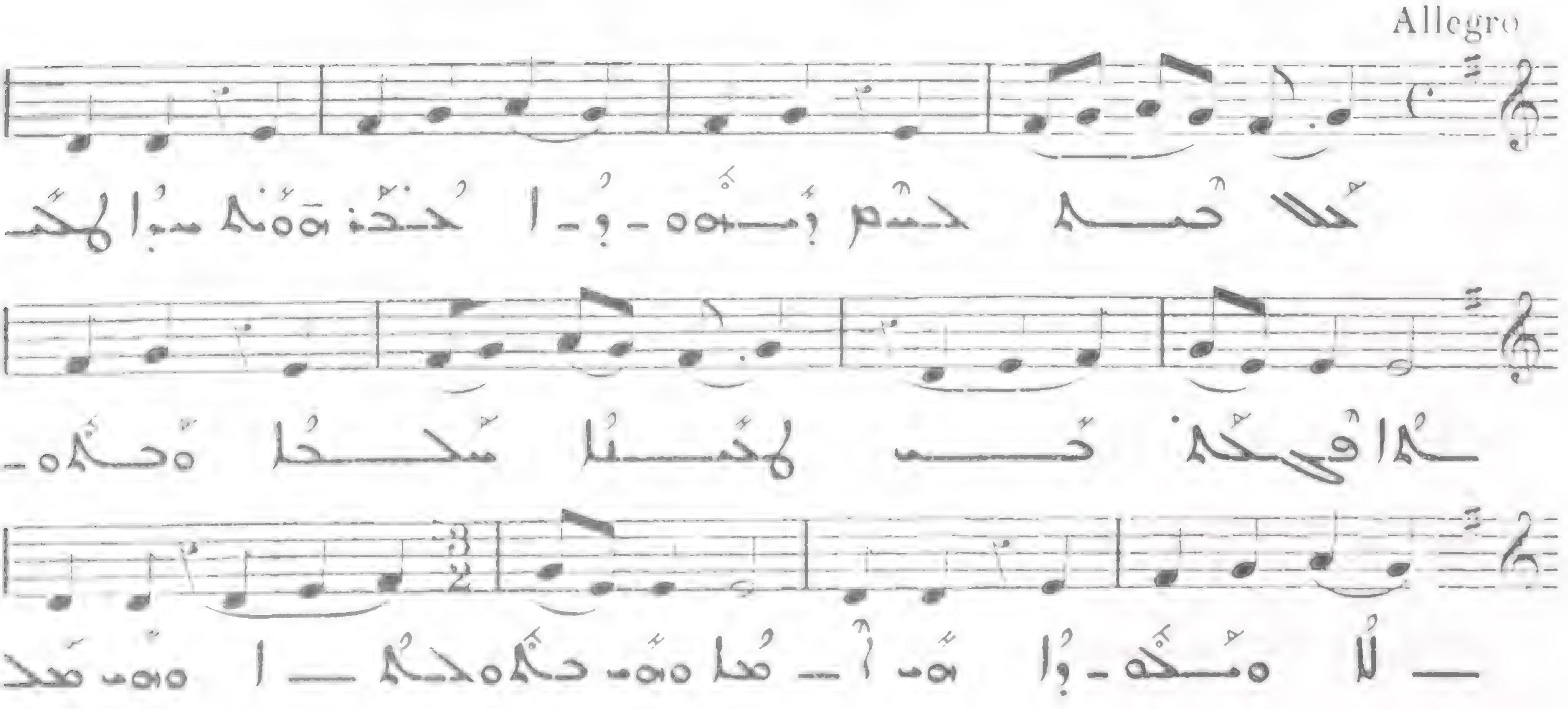
All. molto

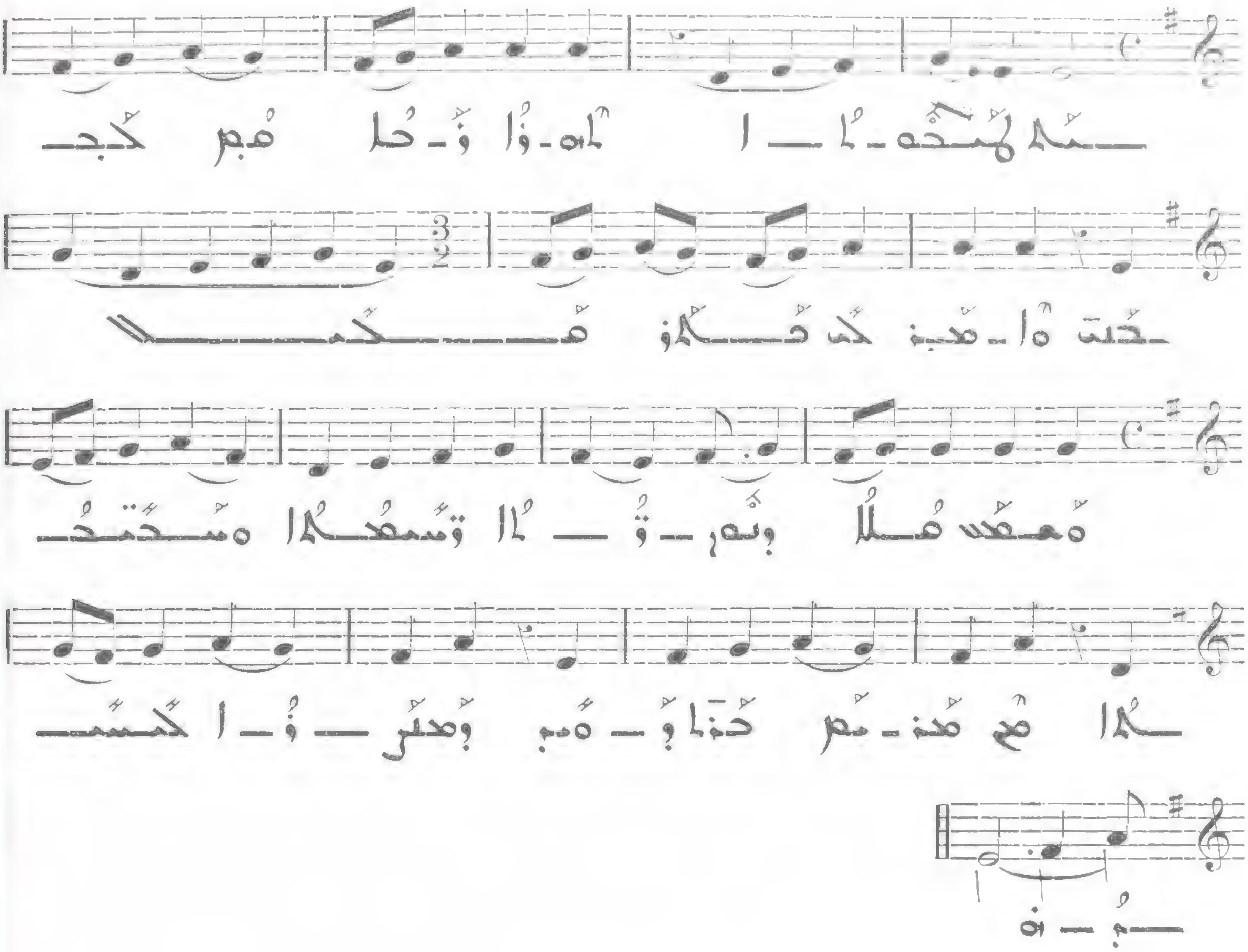


57



57

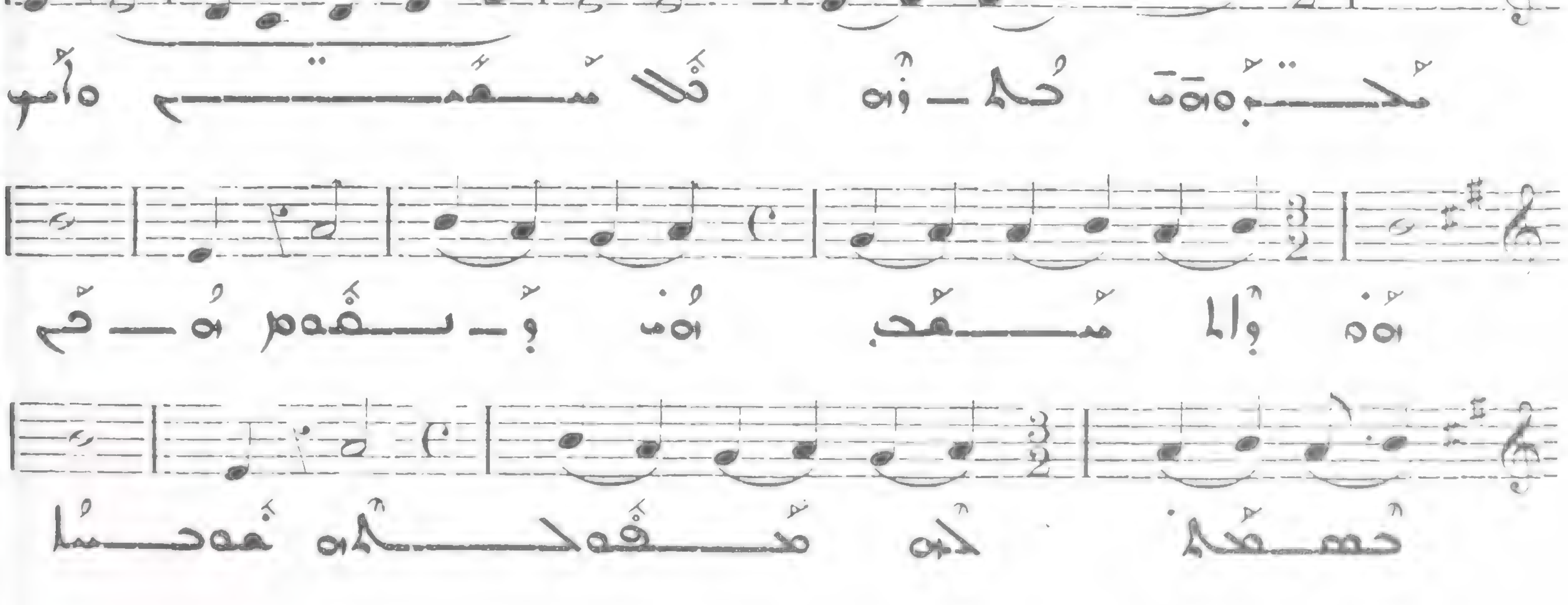


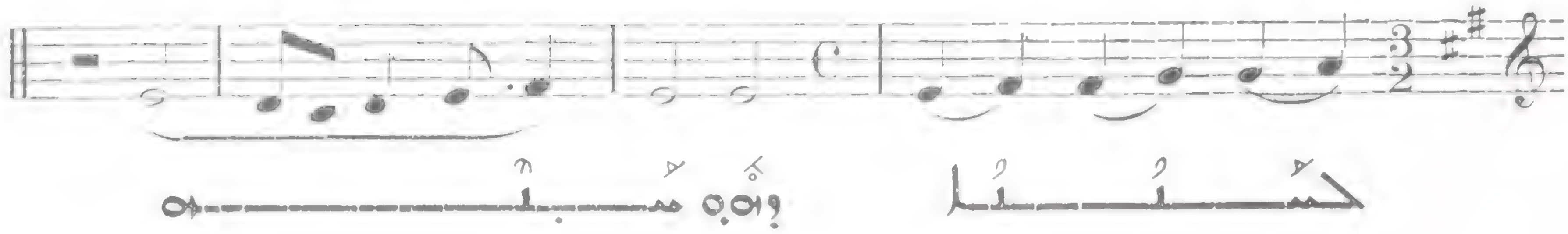


ܫܒܚܬܐ ܕܐܕܡ ܡܒܟܝܐ

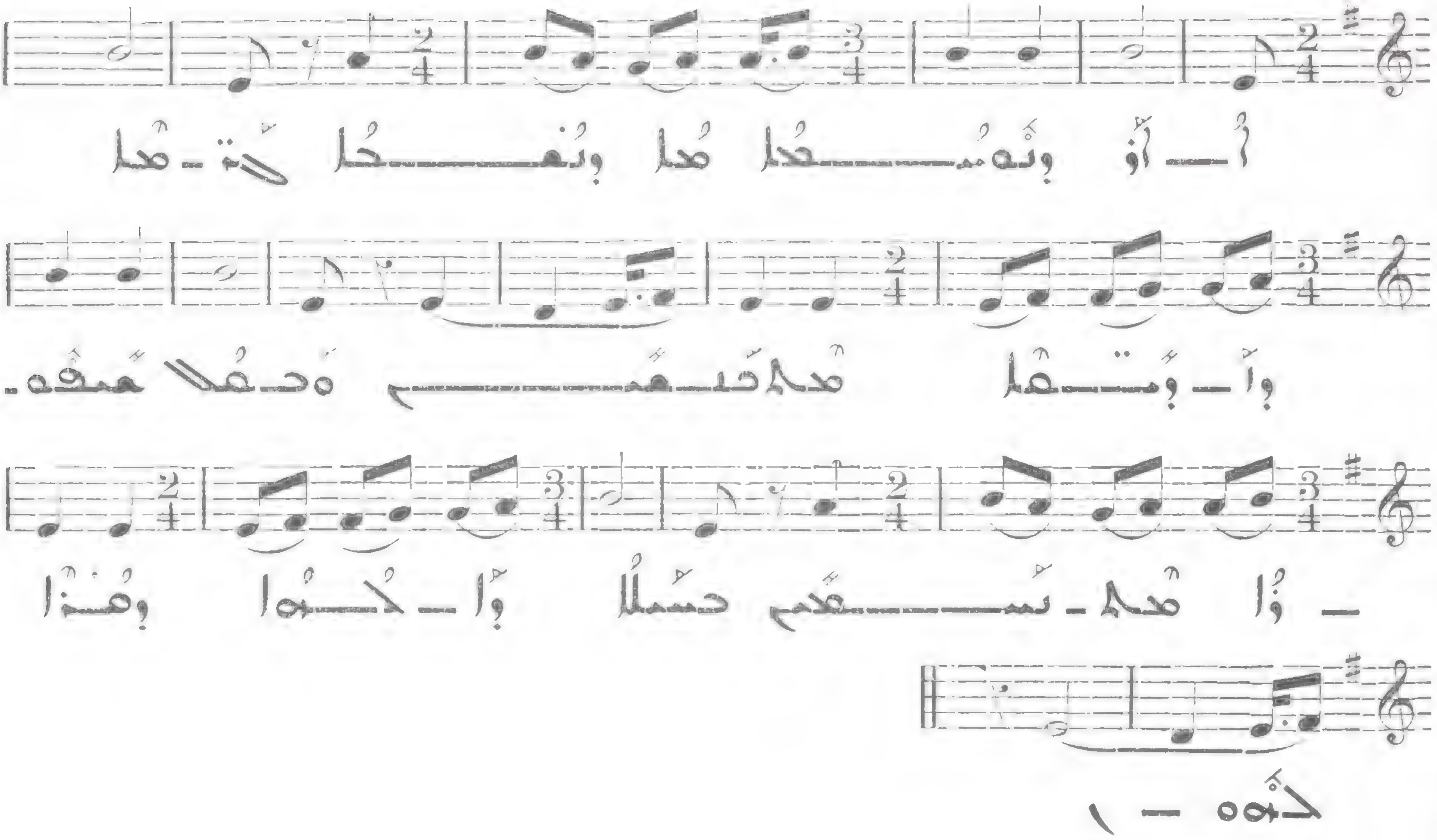
576

All. molto

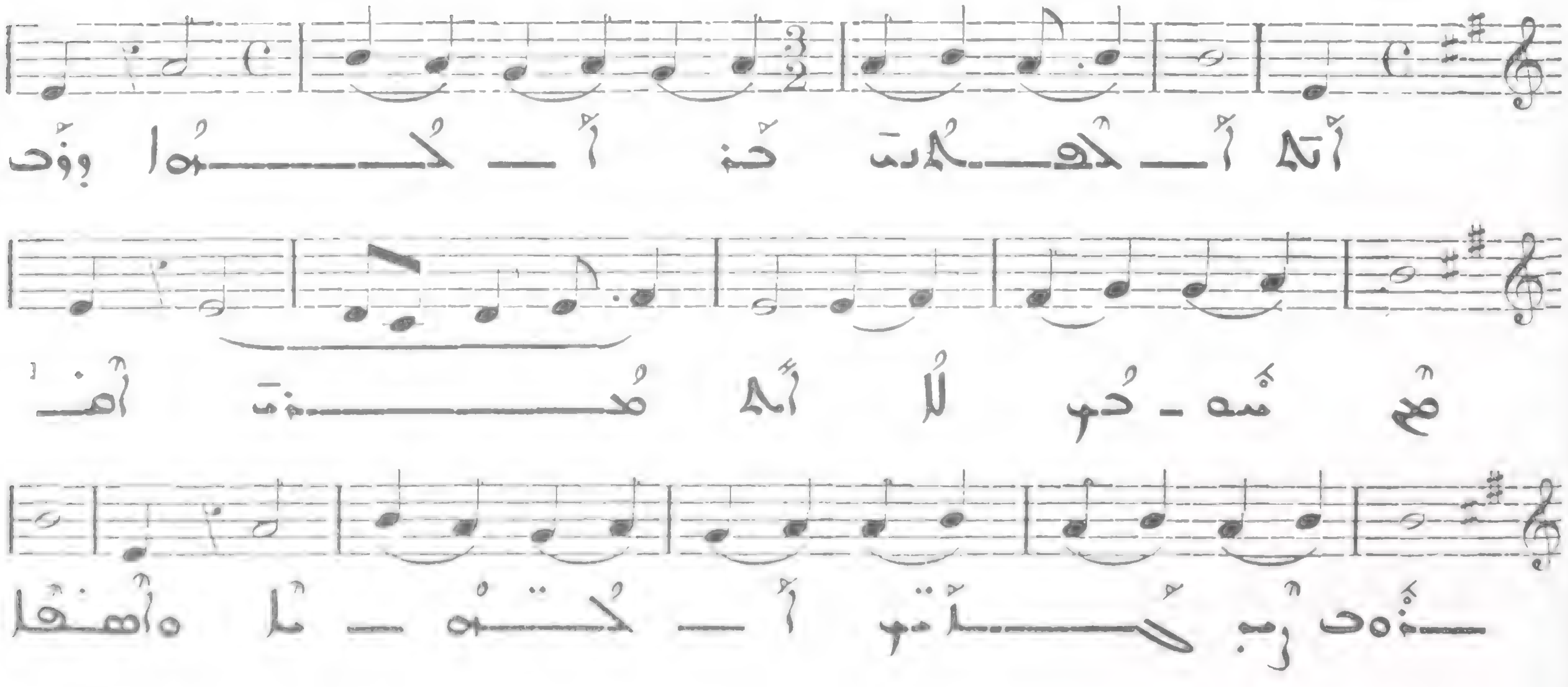


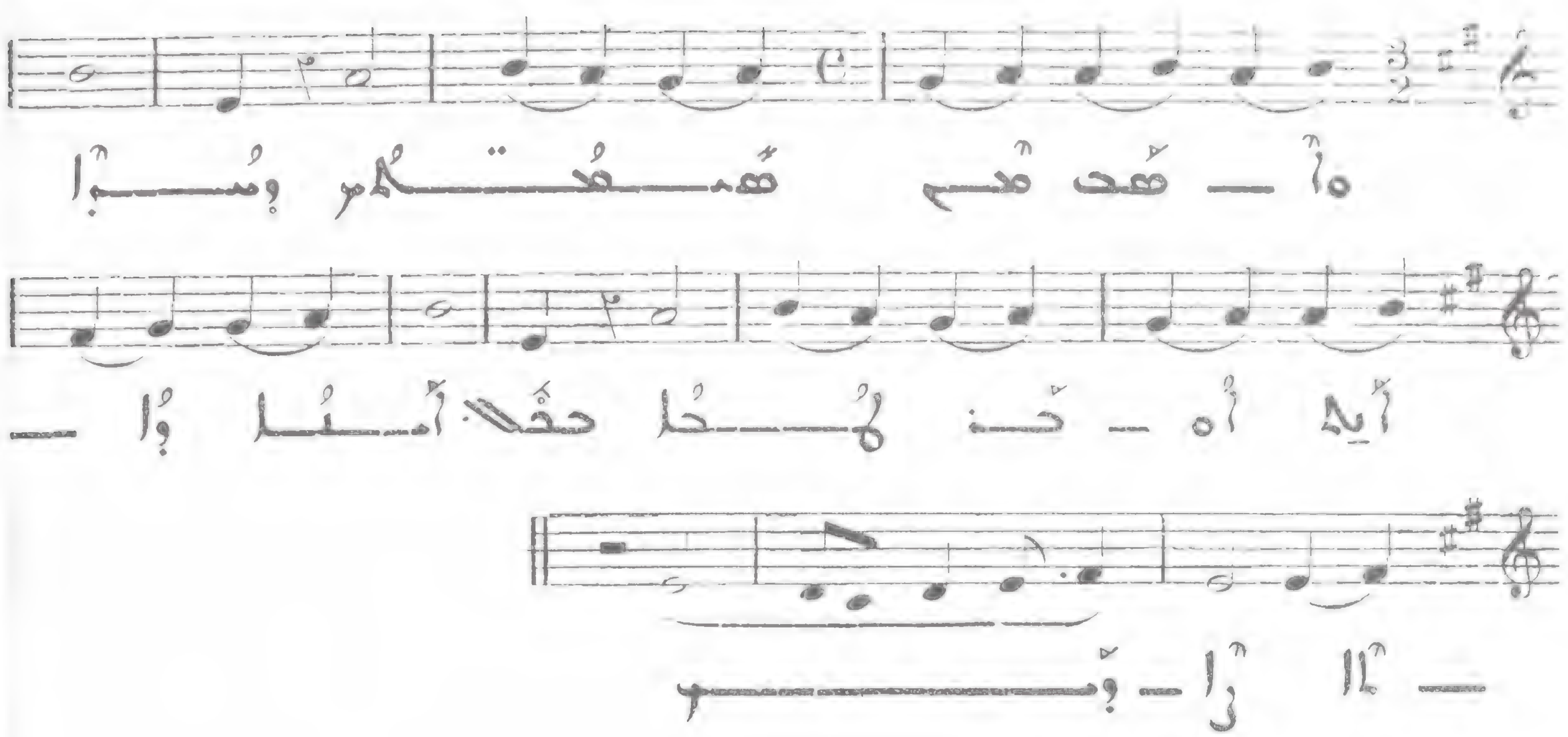


ܩܠܐ ܕܒܥܘ̈ܬܐ ܐܘ ܐܠܗܐ ܕܢܘܚܡܐ



ܩܠܐ ܕܐܝܟ ܠܒܘܫܝ̈



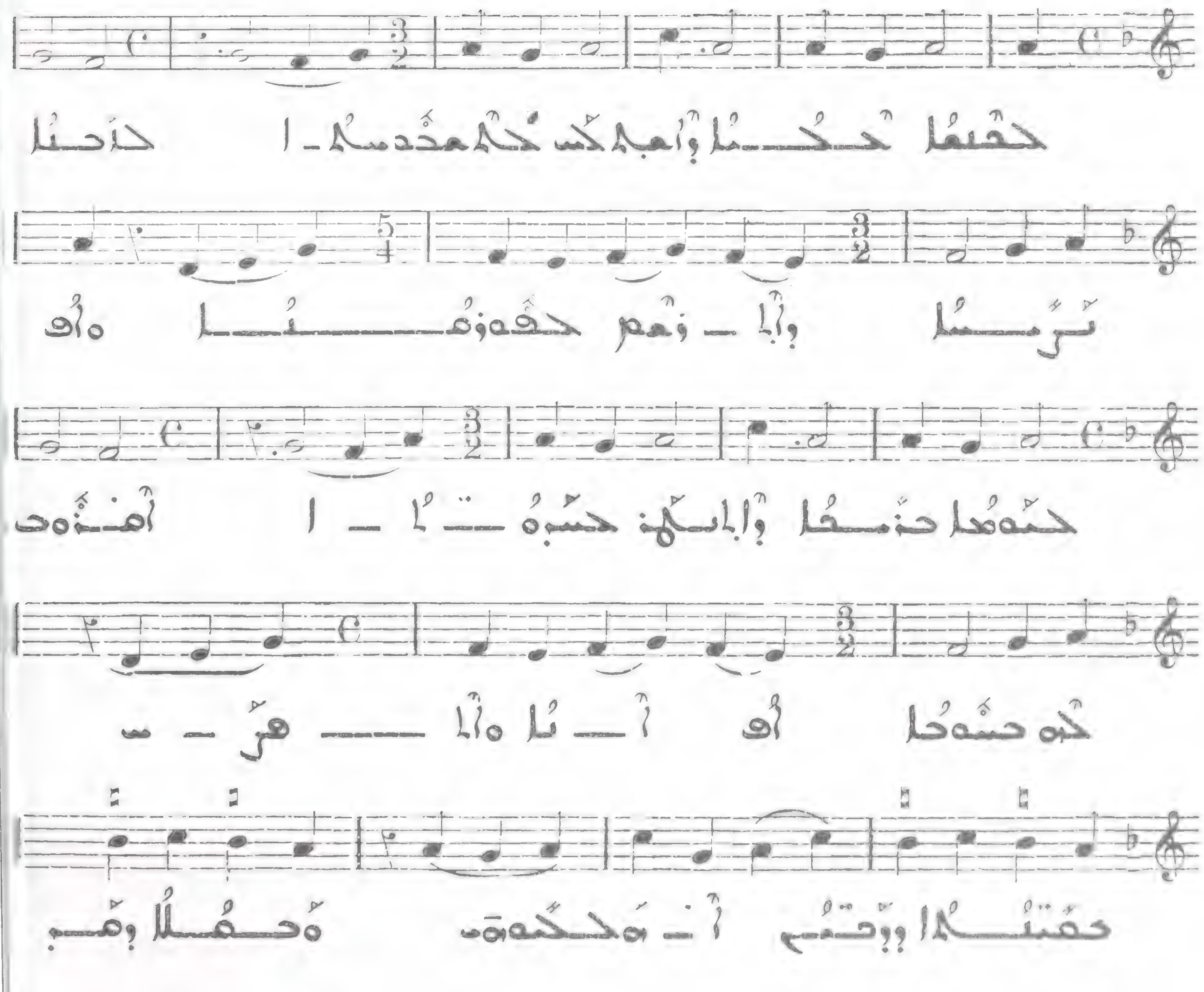


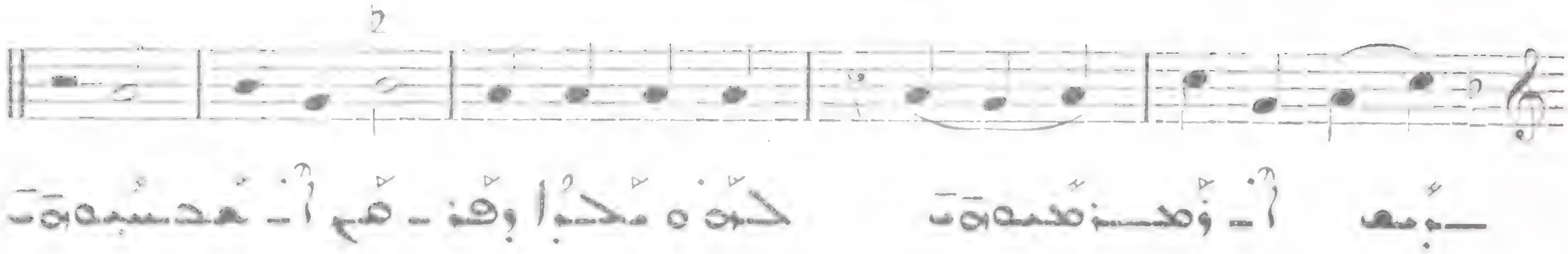
ܫܘܒܚܐ ܕܒܥܘܬܐ ܒܒܠܐ

579

All. moderato

(III)

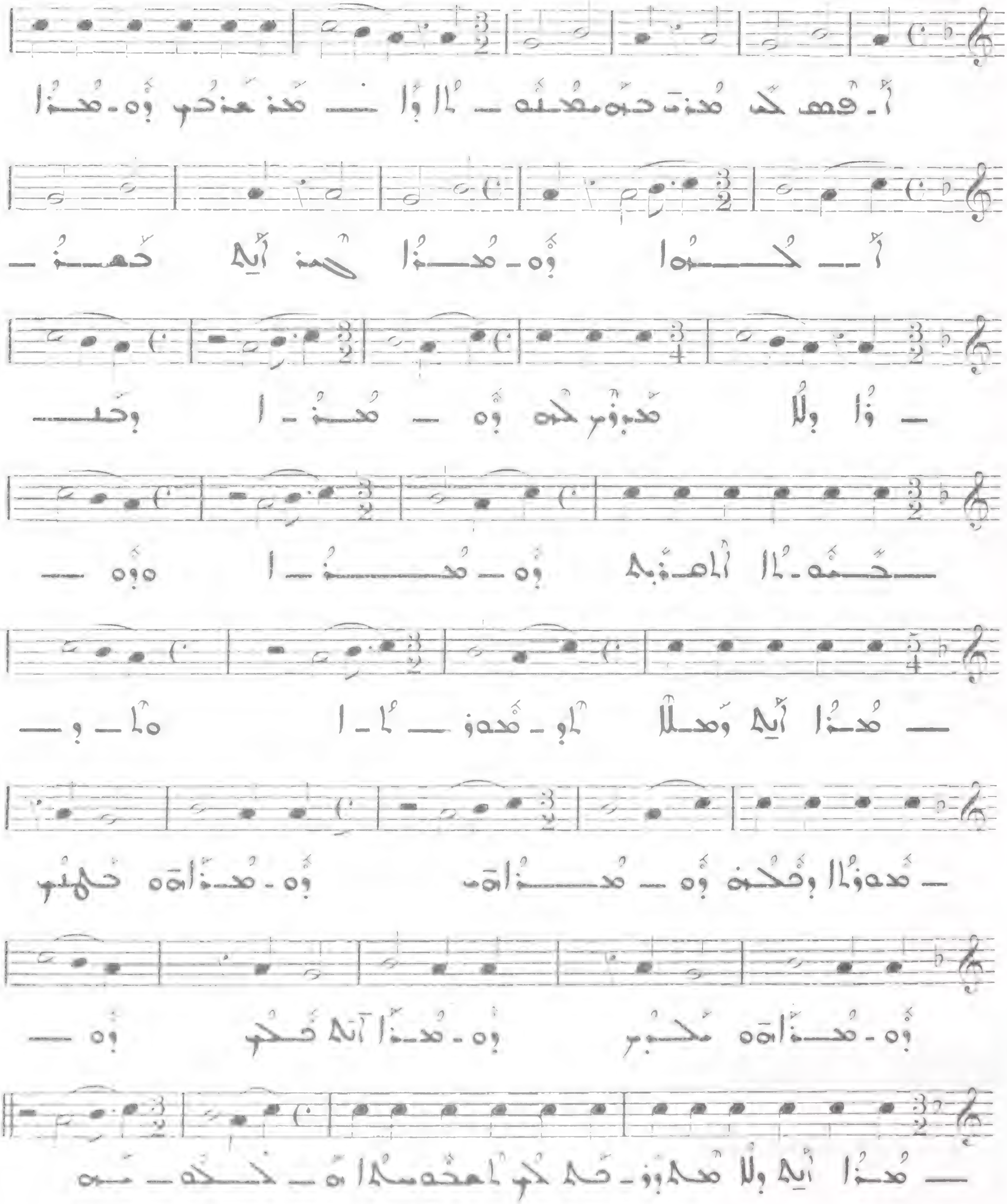




ܫܒܚܐ ܕܐܦܫ ܠܟ ܡܪܝ

58

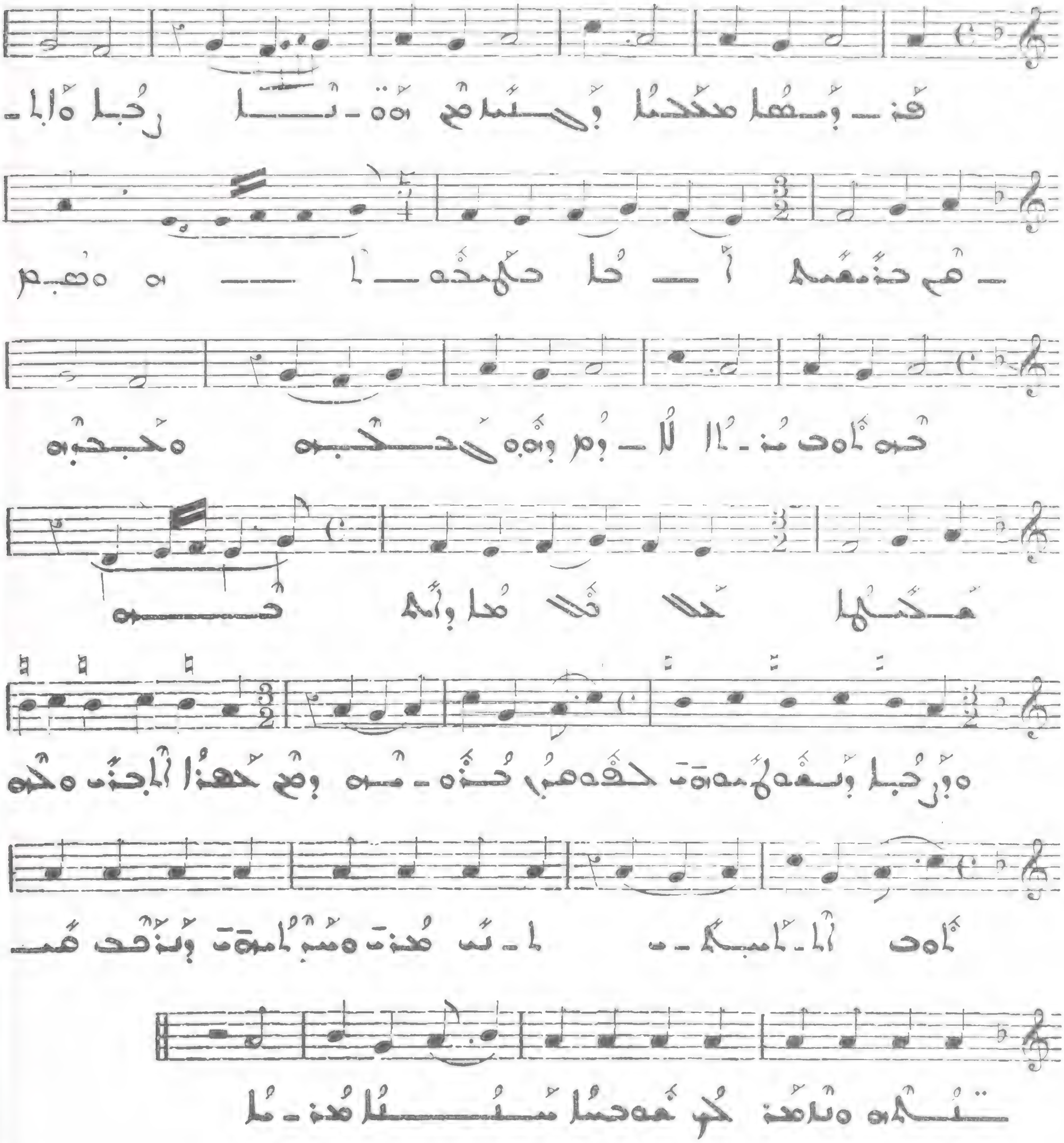
Allegro



ܩܕܝܫܐ ܕܚܟܝܡܐ ܐܘ ܦܪܘܫܐ ܕܡܠܟܐ 581

All. moderato

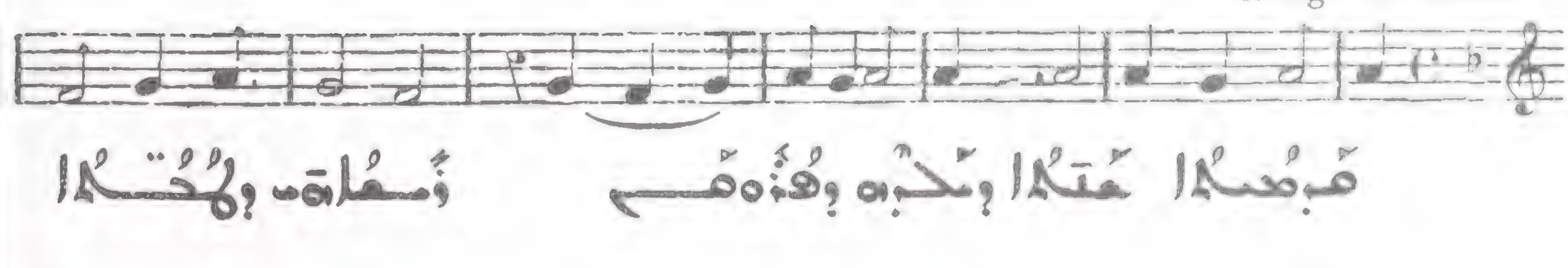
(III)

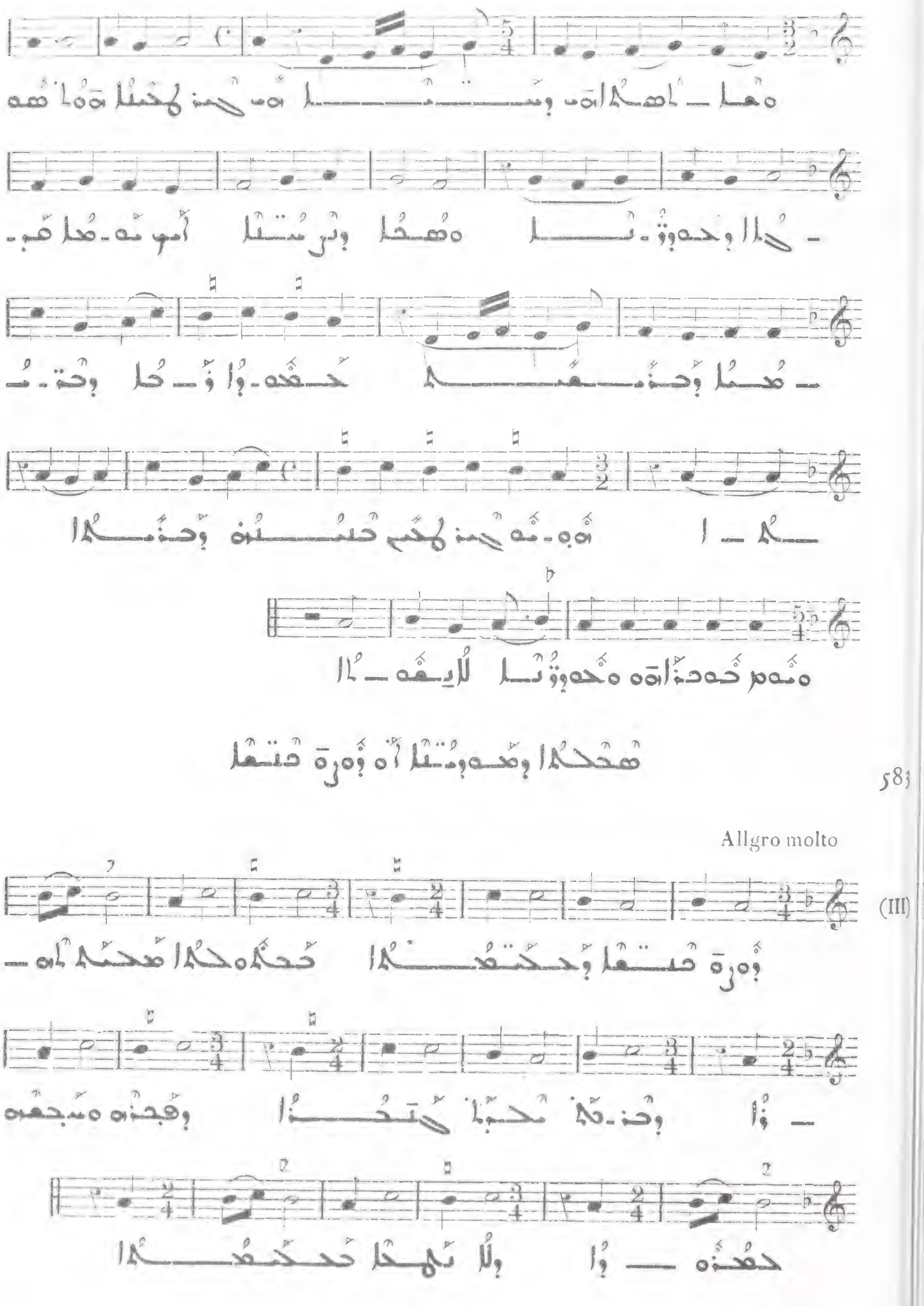


ܩܕܝܫܐ ܕܦܪܘܫܐ ܕܩܕܝܫܐ 582

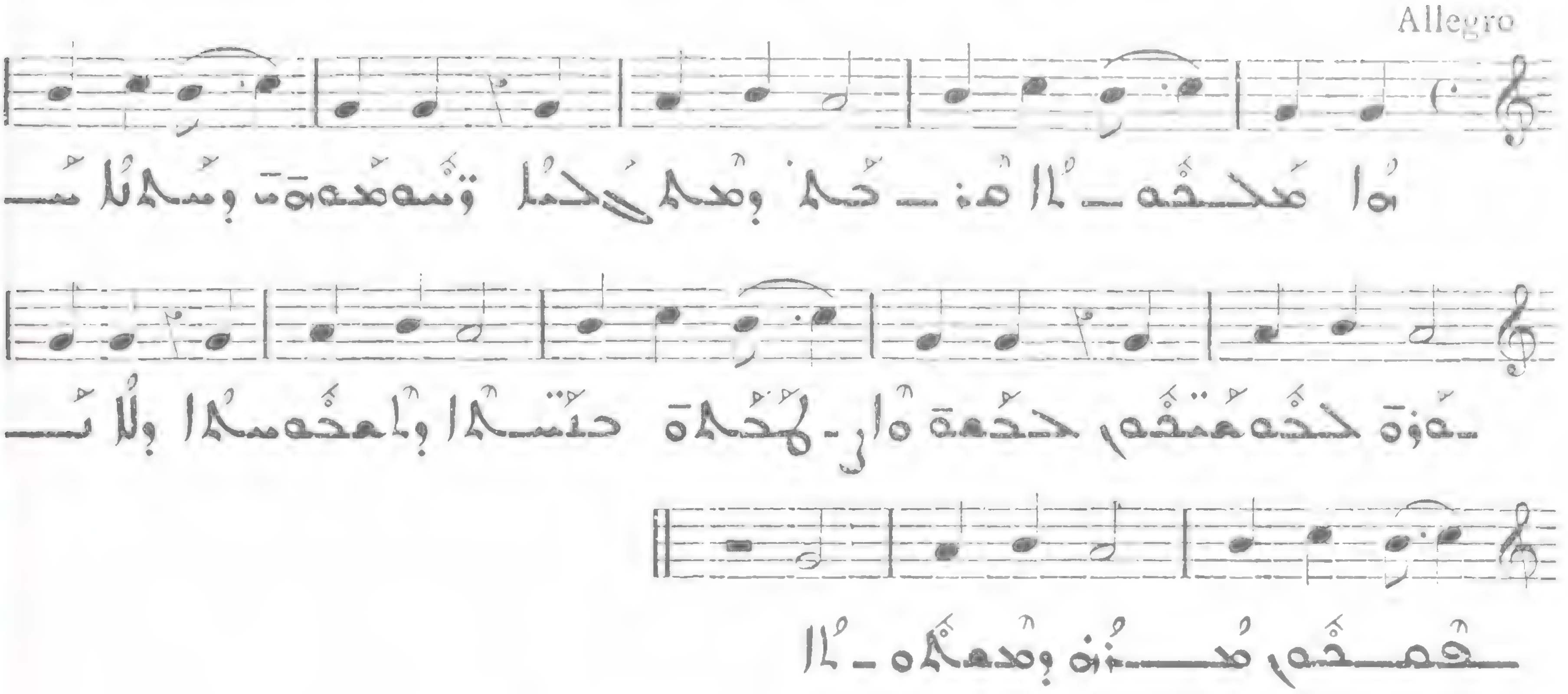
Allegro moderato

(III)

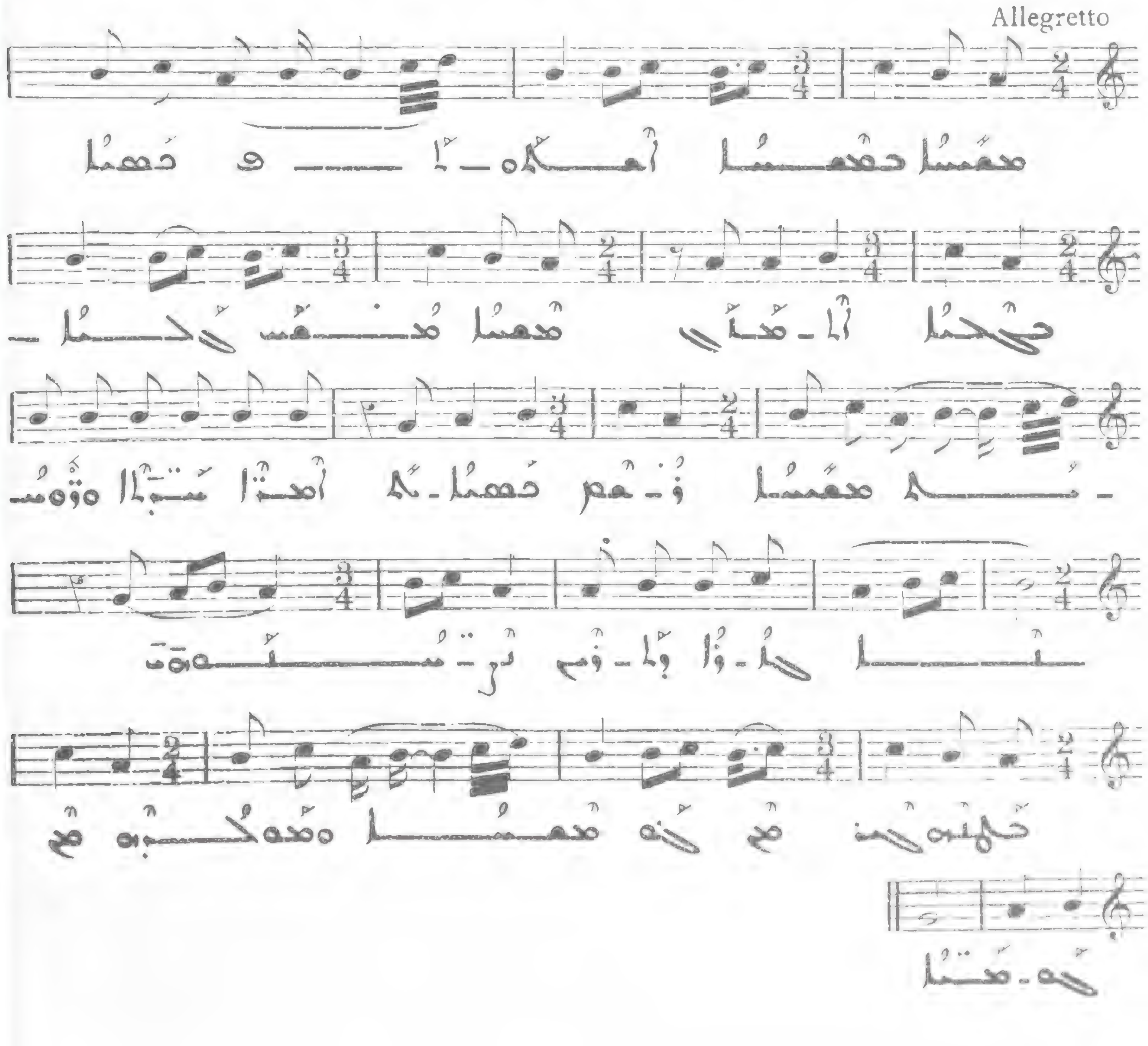



583
Allgro molto
(III)

584



585

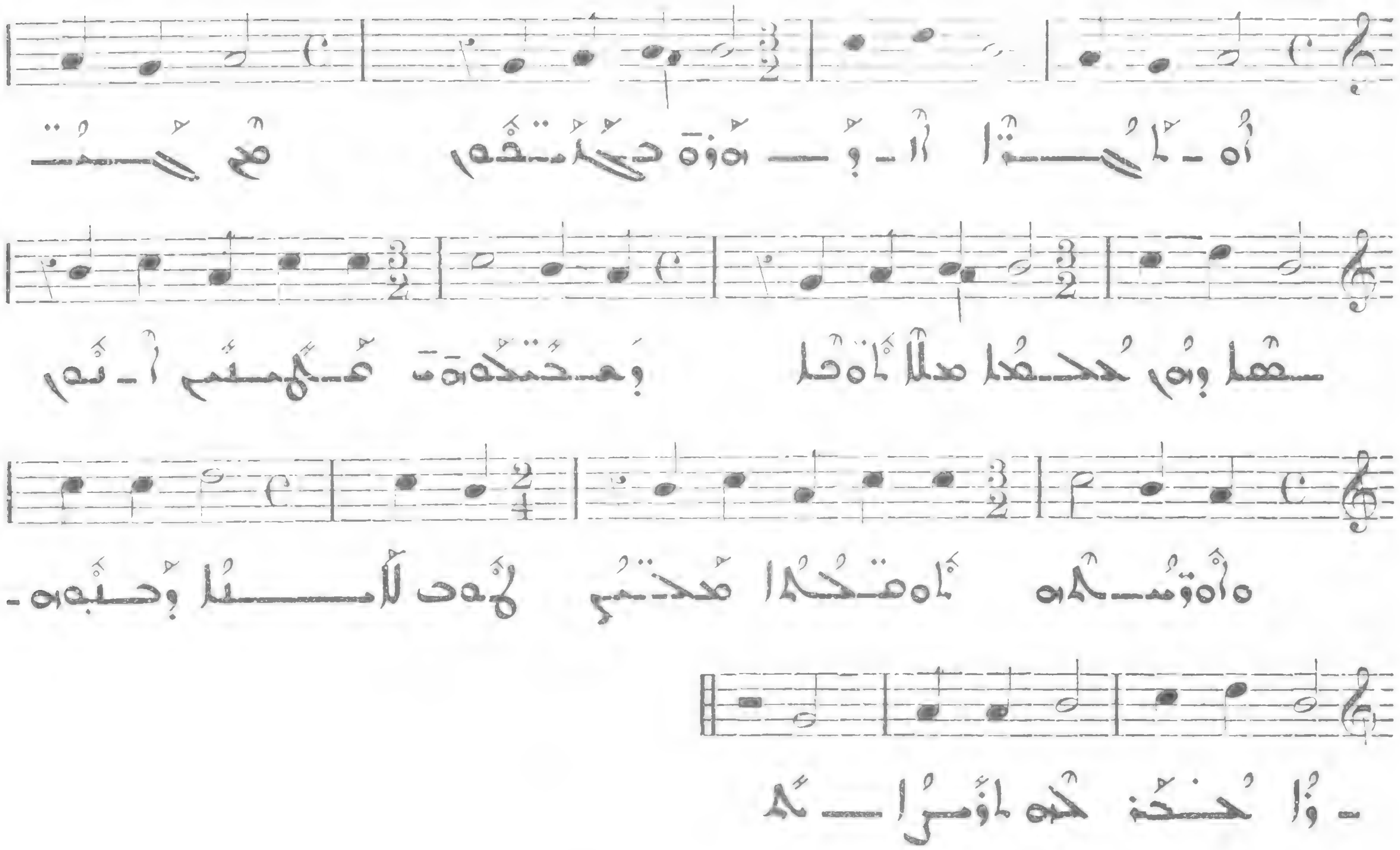


ܩܠܝܬܐ ܕܥܠ ܡܕܒܪ ܕܟܘܪܗܢܐ ܐܝܟ : ܡܩܒܠܢܘܬܐ ܥܝܕܐ 586

(Cf. N° 582)

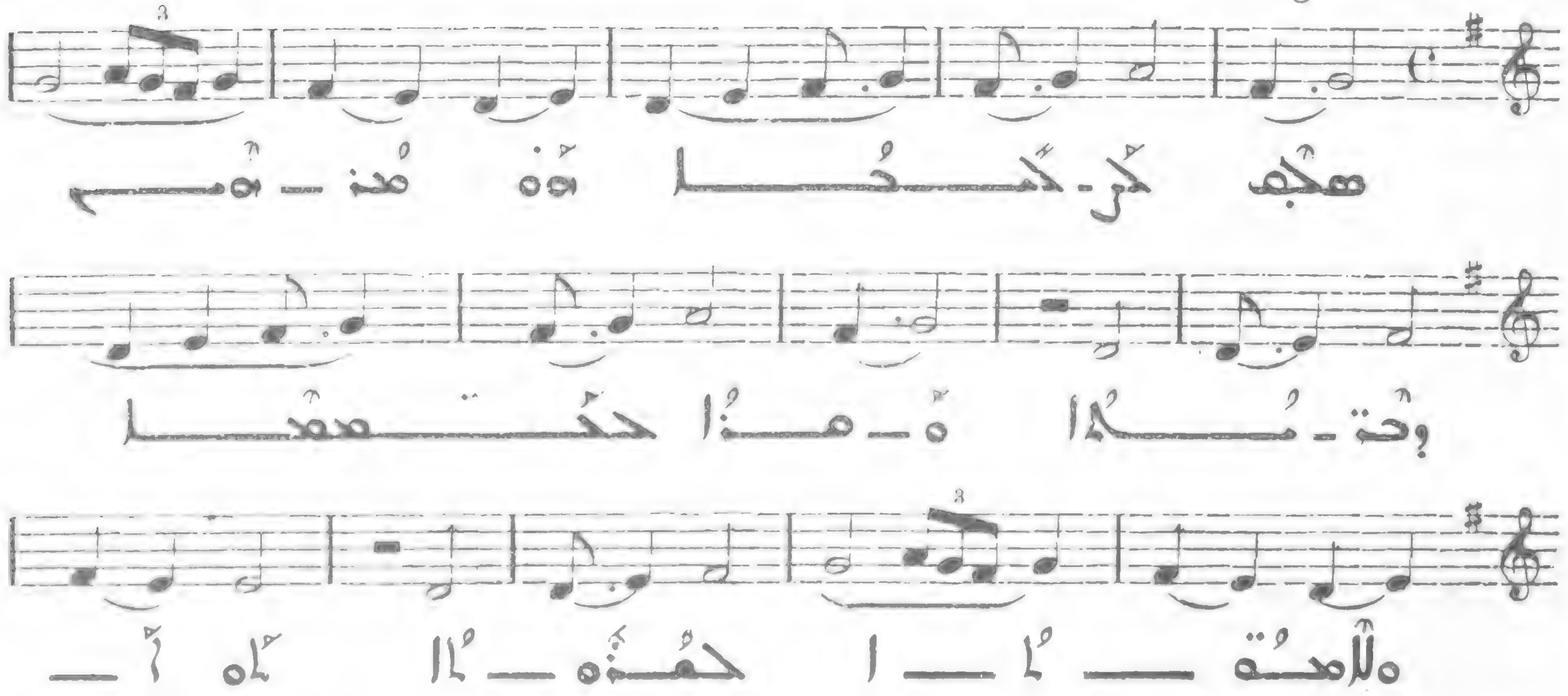
ܩܠܝܬܐ ܕܐܘ ܐܚܝ̈ܐ 587

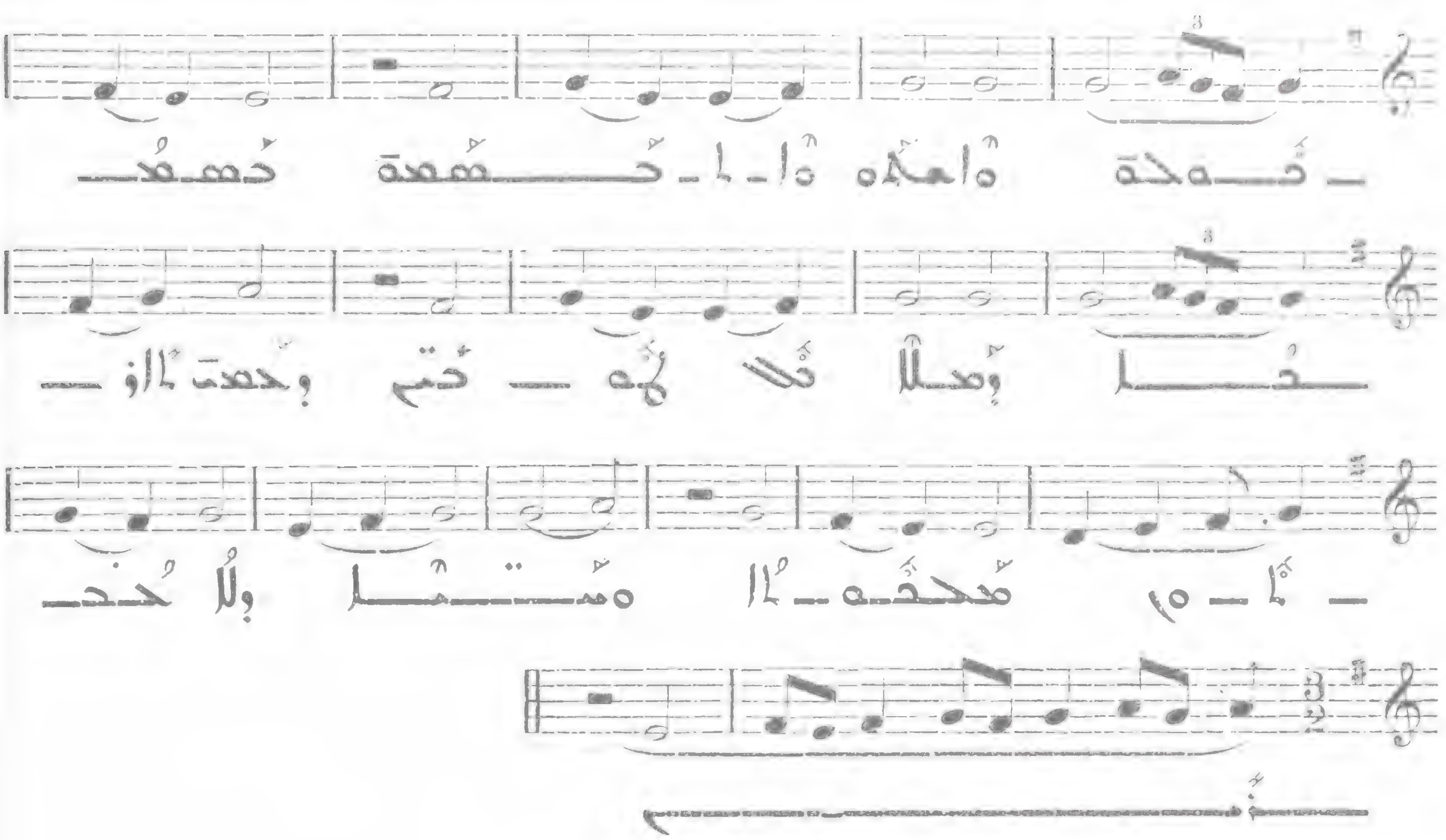
Allegro



ܡܥܢܝܬܐ ܕܐܘ ܐܚܝ̈ܐ 588

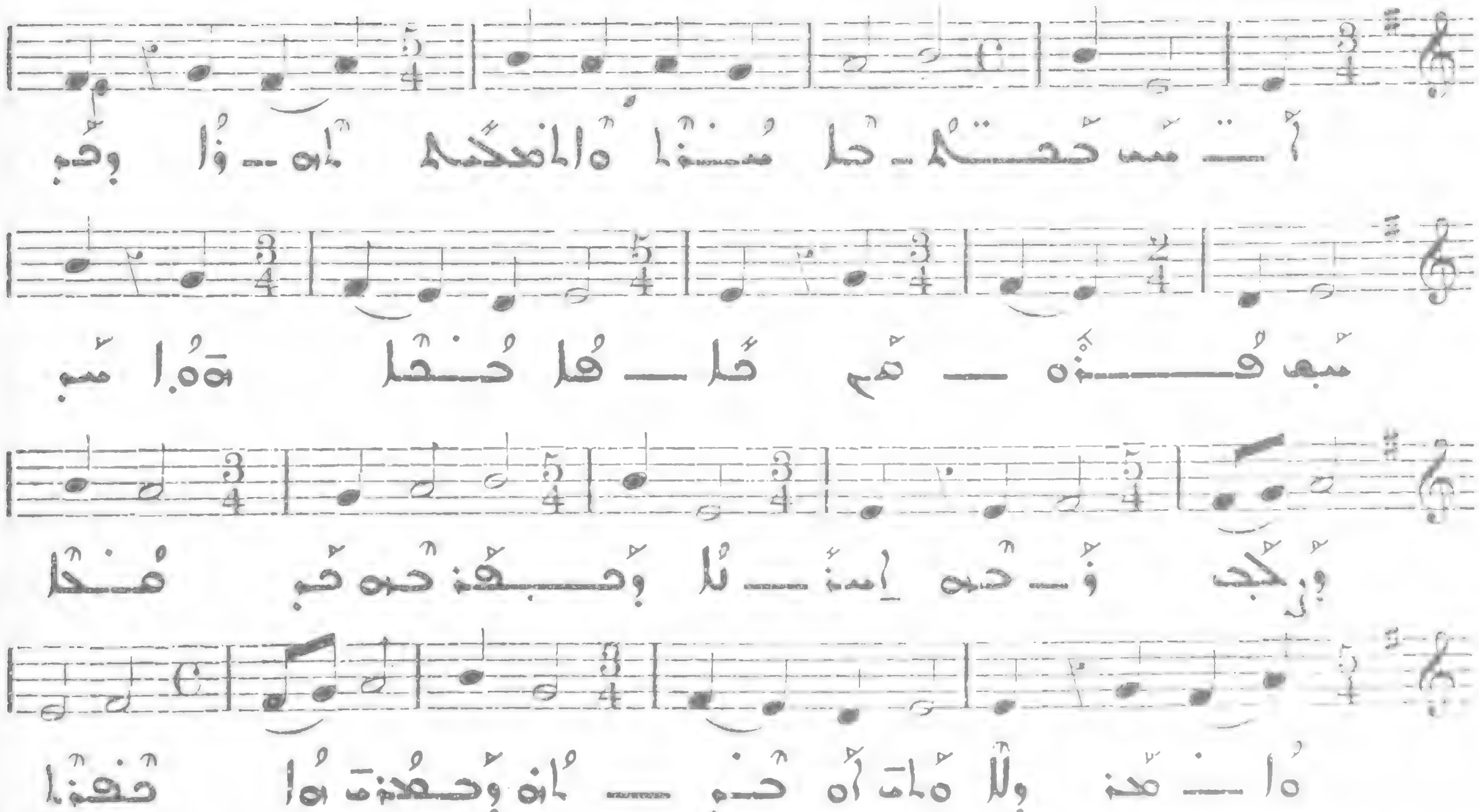
Allegro moderato





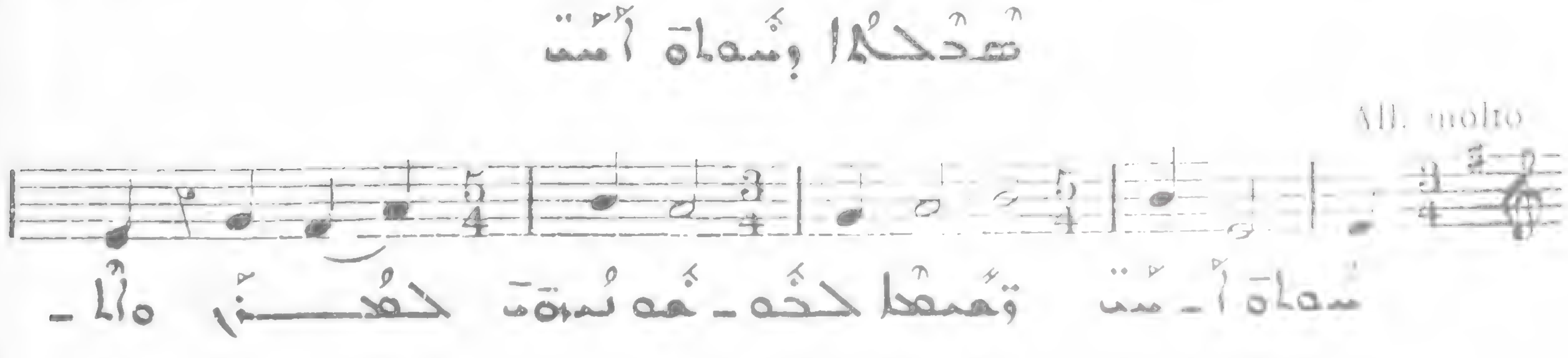
589

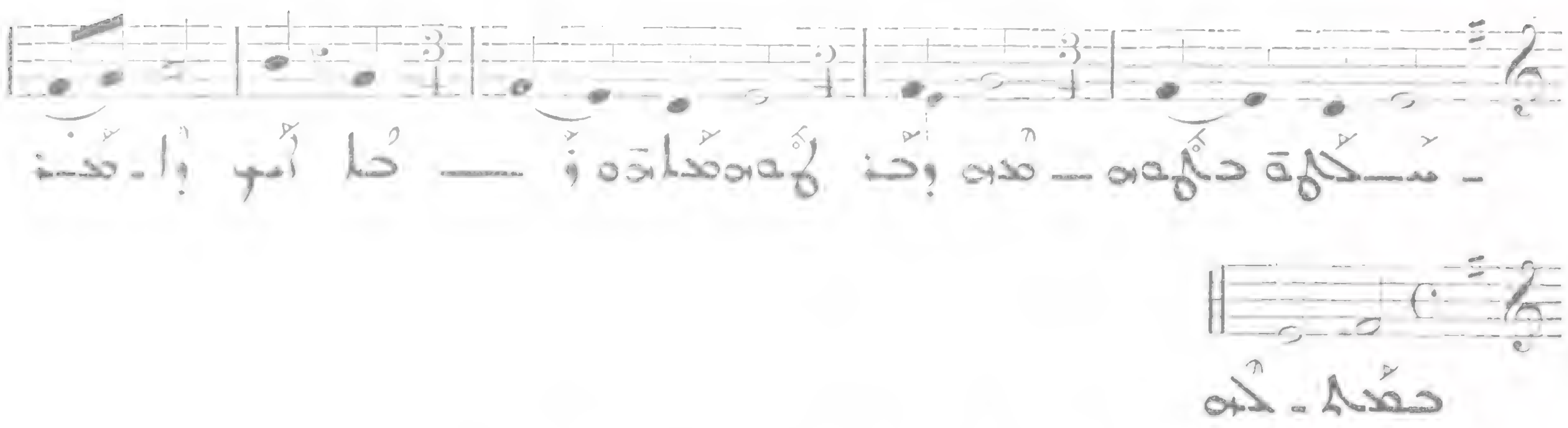
Allegro molto



590

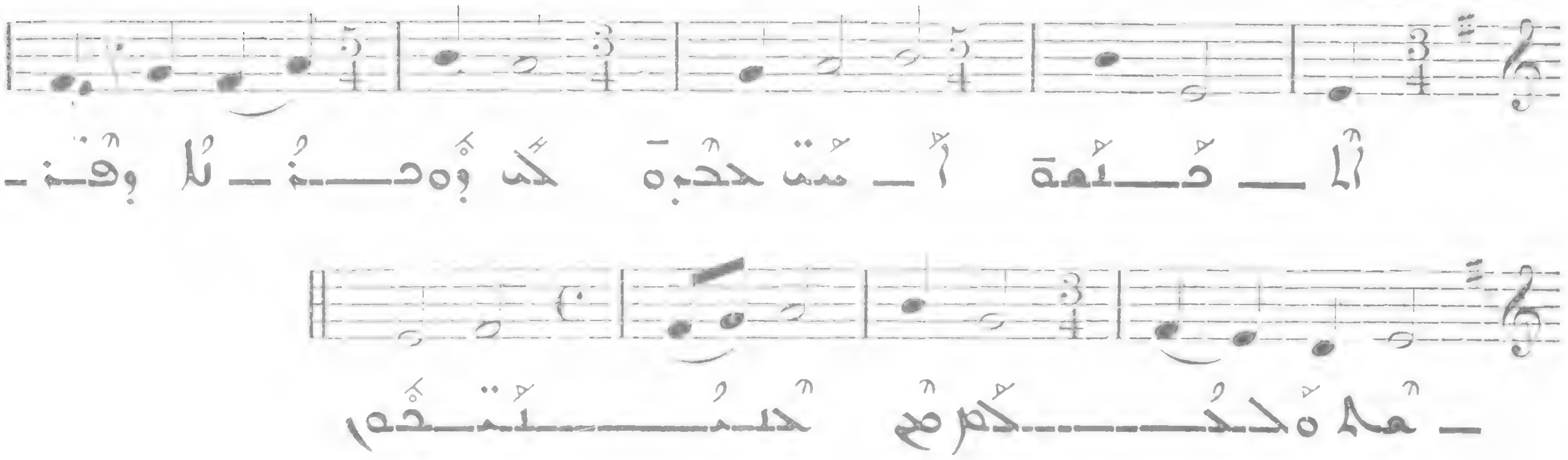
All. molto





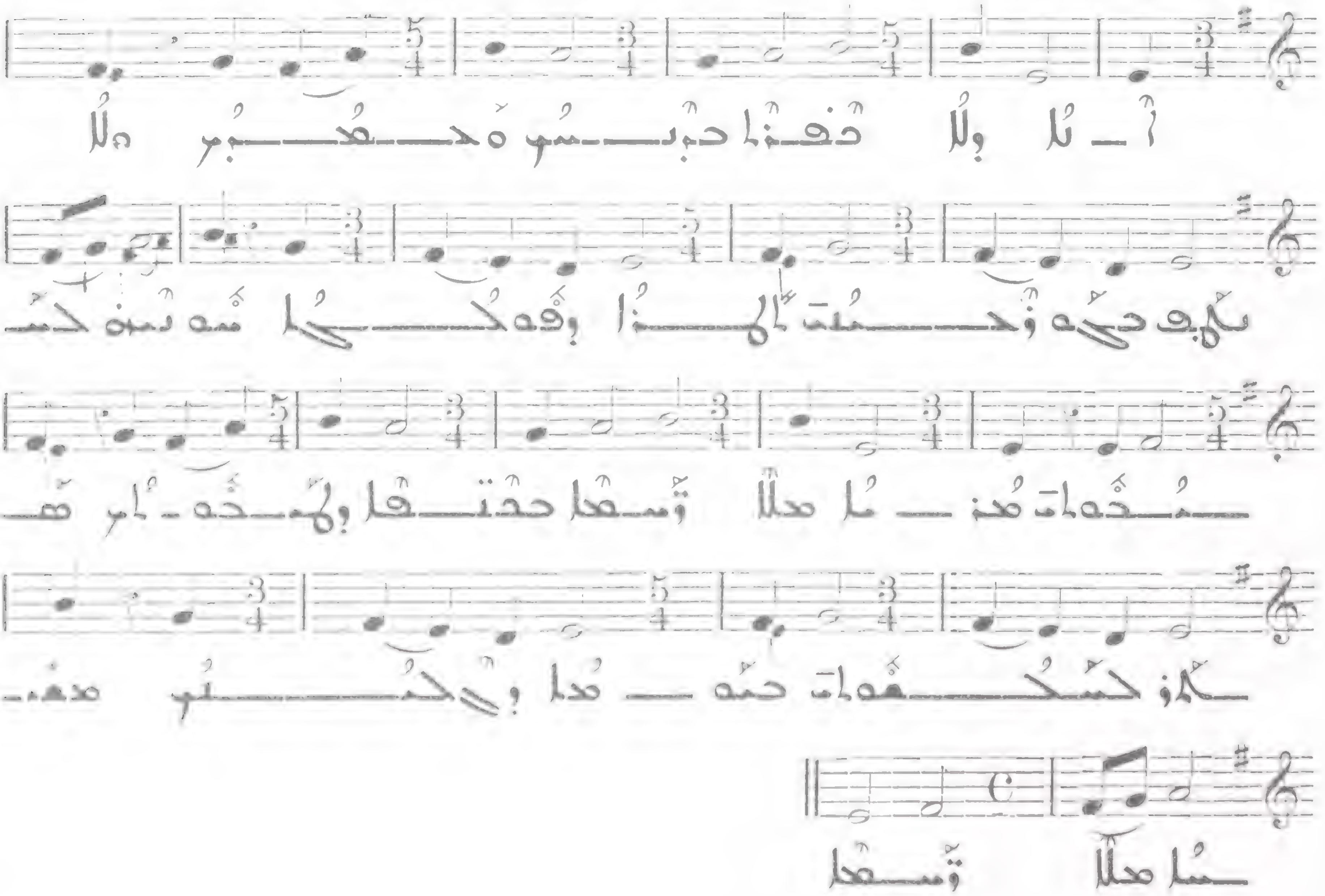
59

All. molto



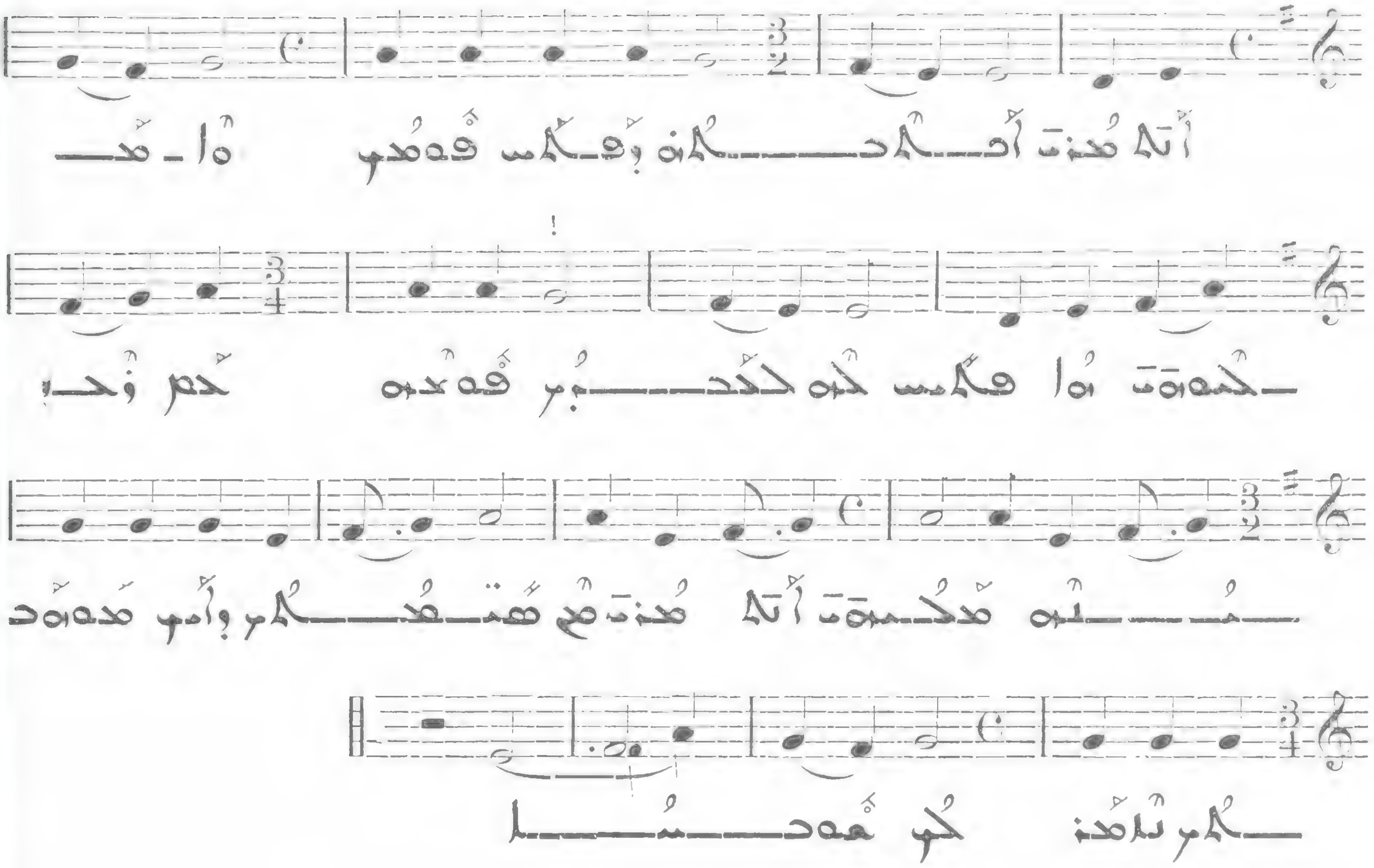
59

Allegro molto



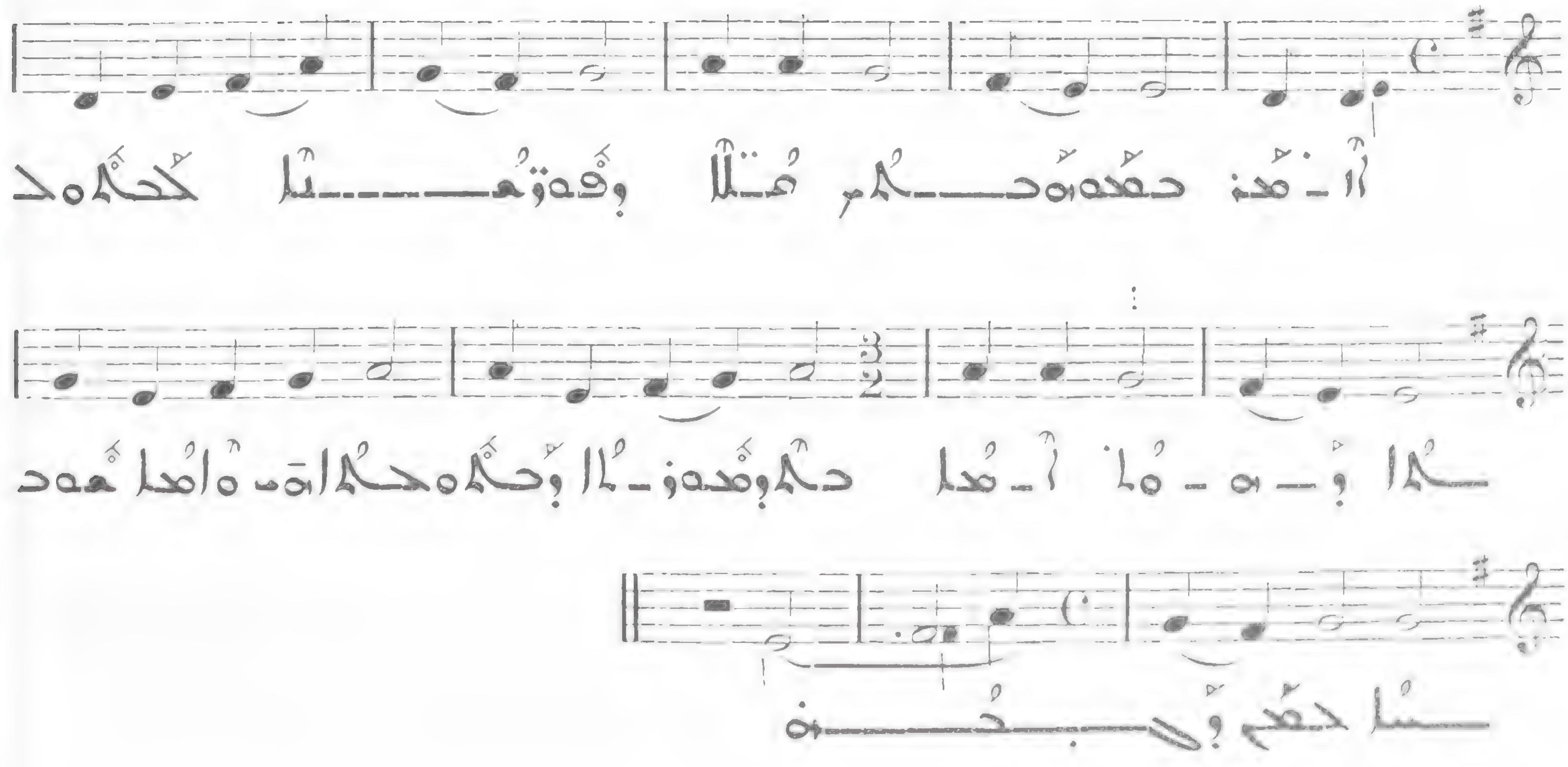
593

Allegro molto

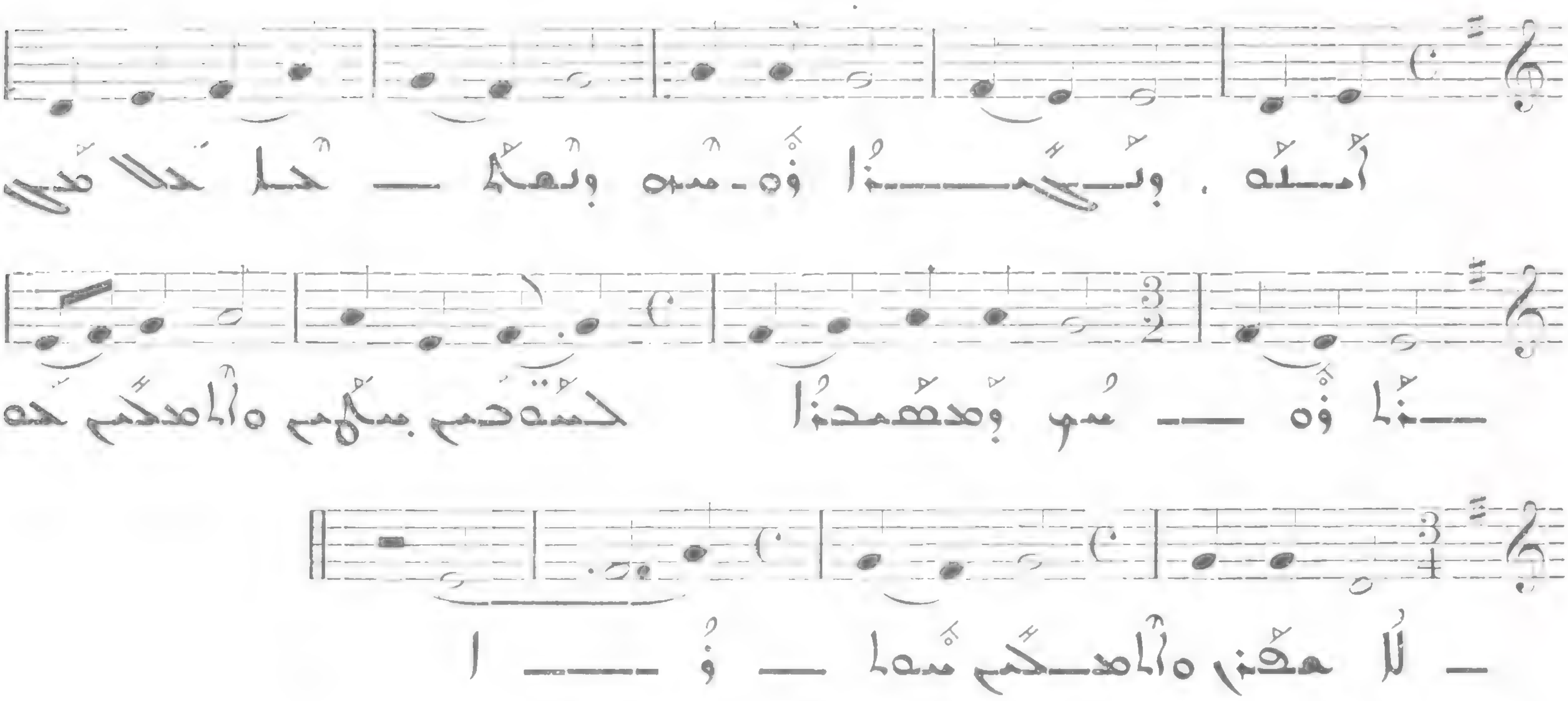


594

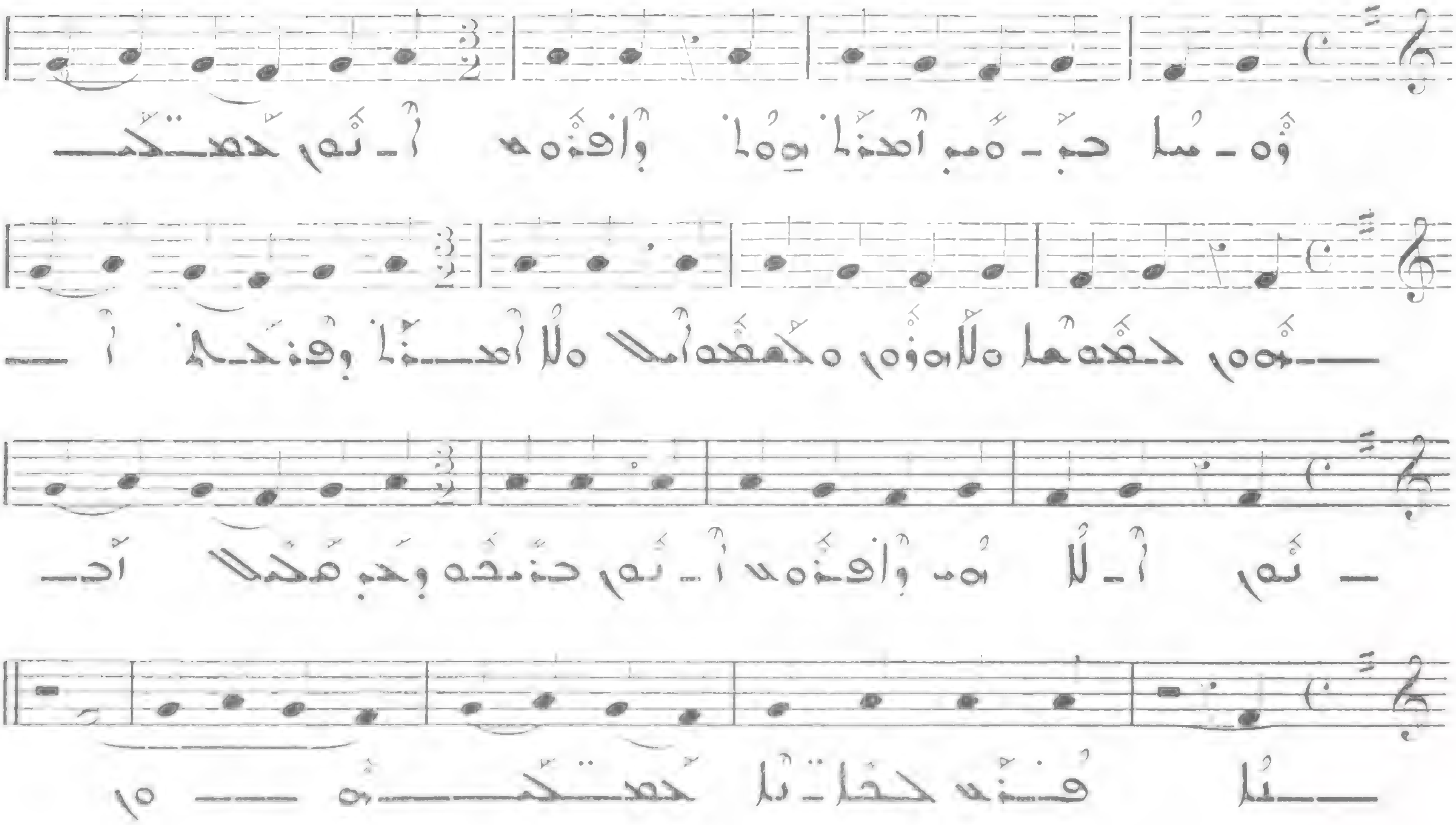
Allegro molto



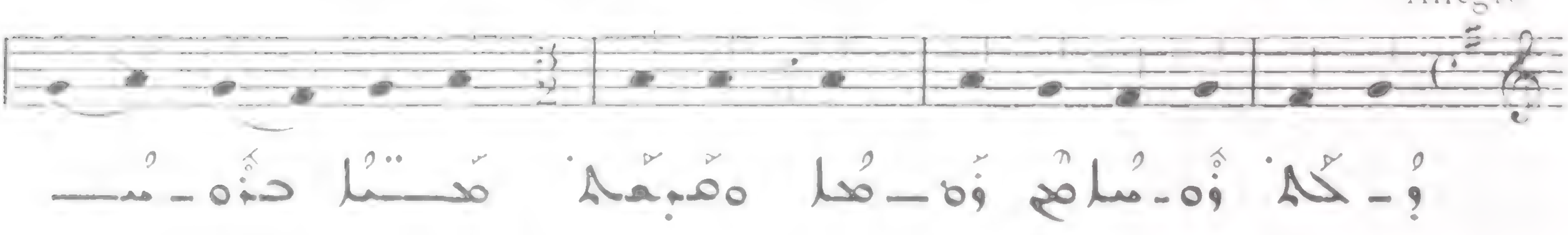
Allegro molto

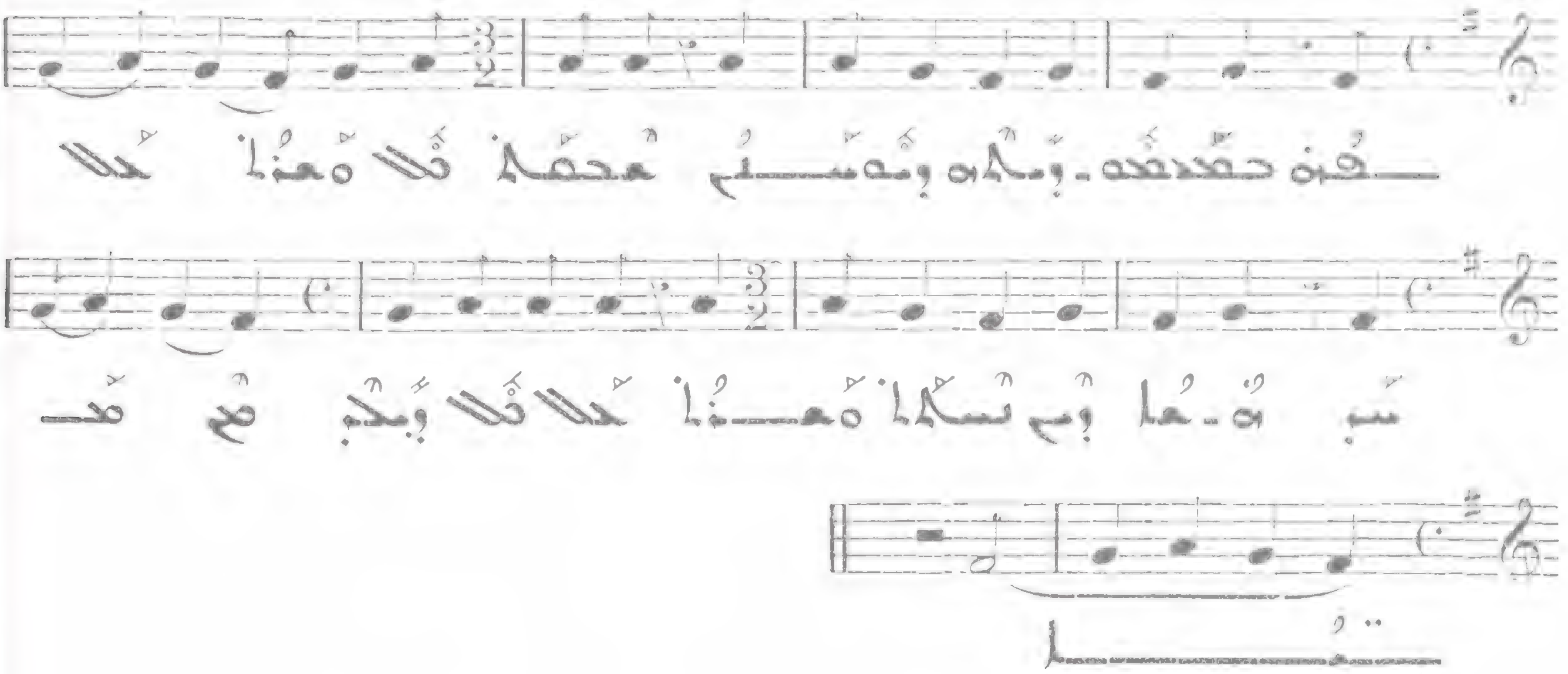


Allegro



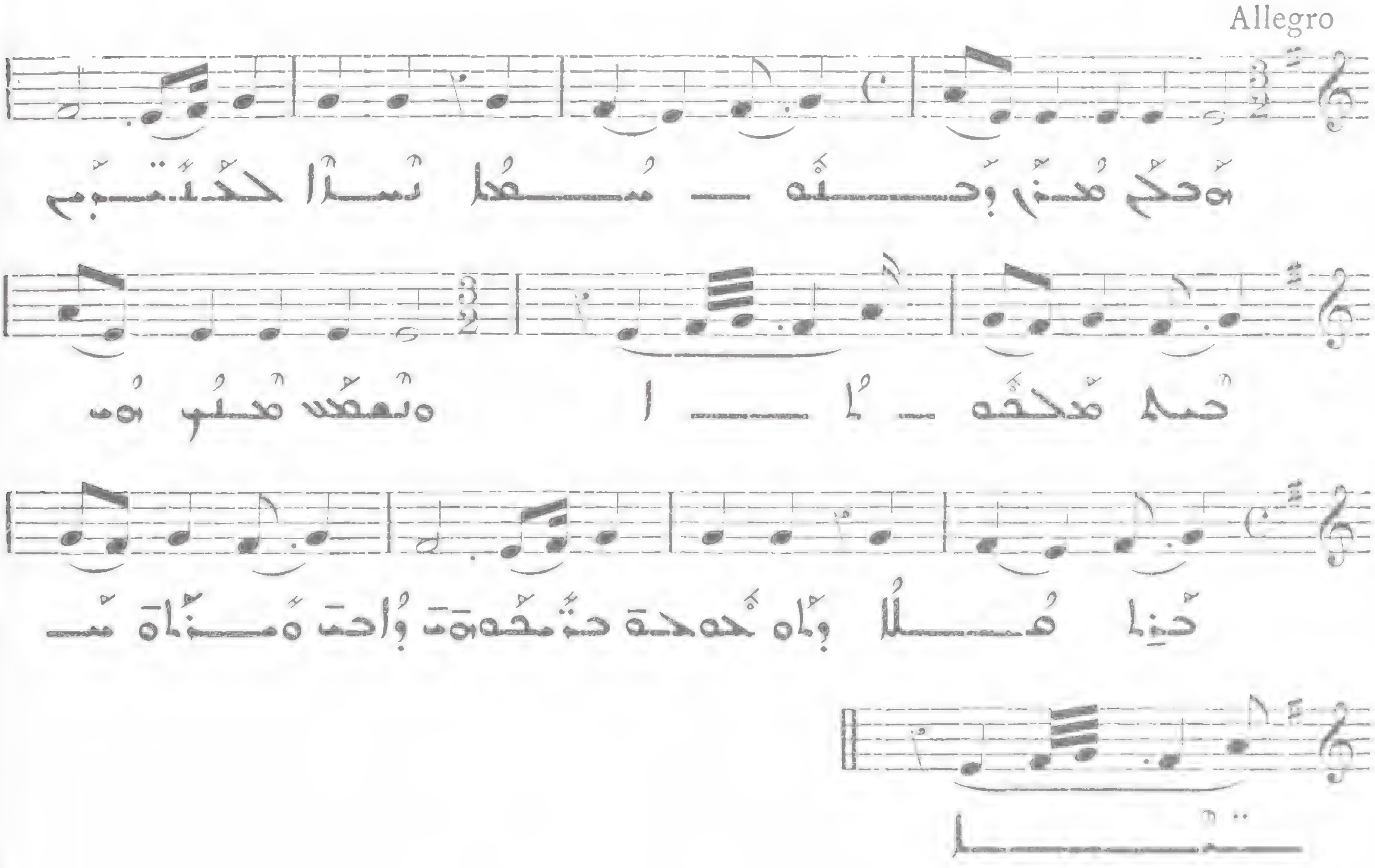
Allegro





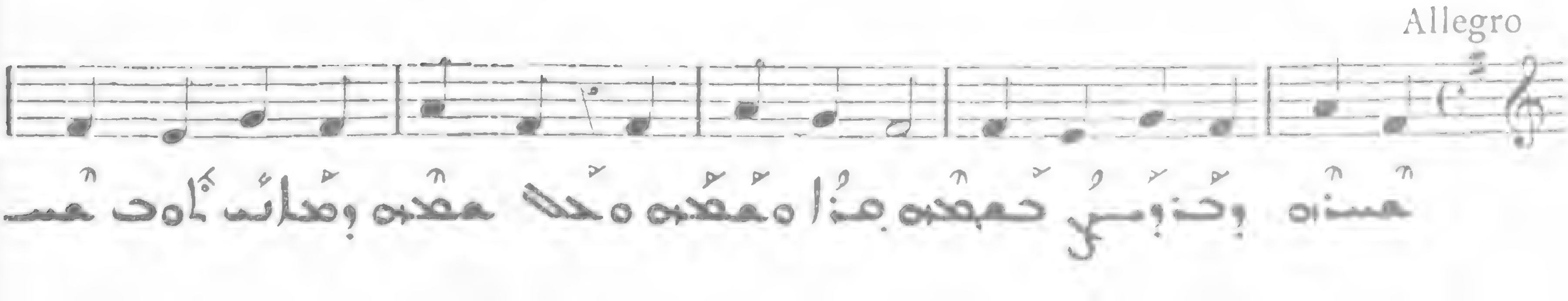
ܡܥܒܪܬܐ ܕܒܥܘܬܐ : ܡܠܟܐ ܡܫܝܚܐ ܕܒܢܘܗܝ

598

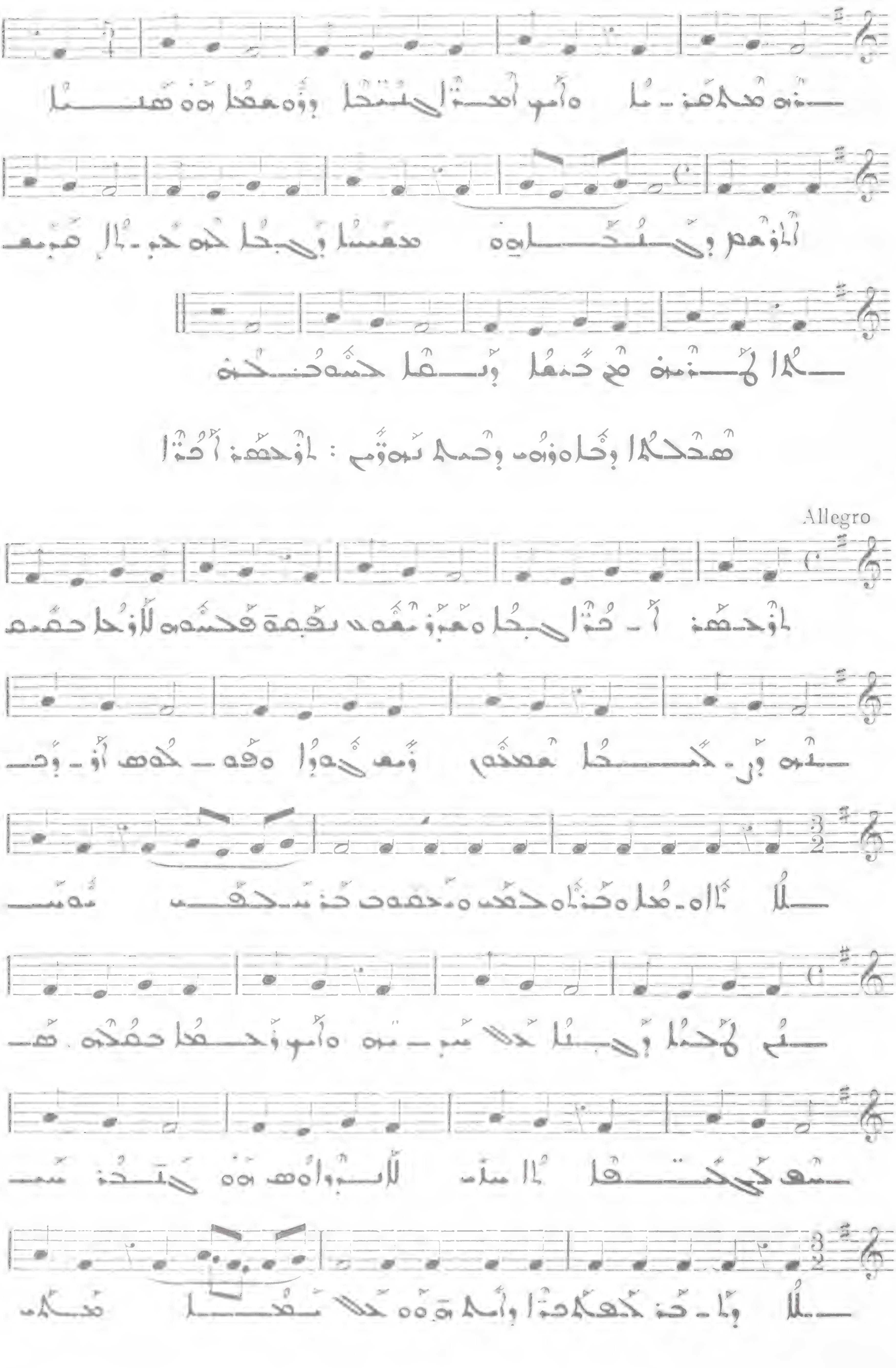


ܡܥܒܪܬܐ ܕܡܫܪܘ ܕܒܪܘܟܝ

599



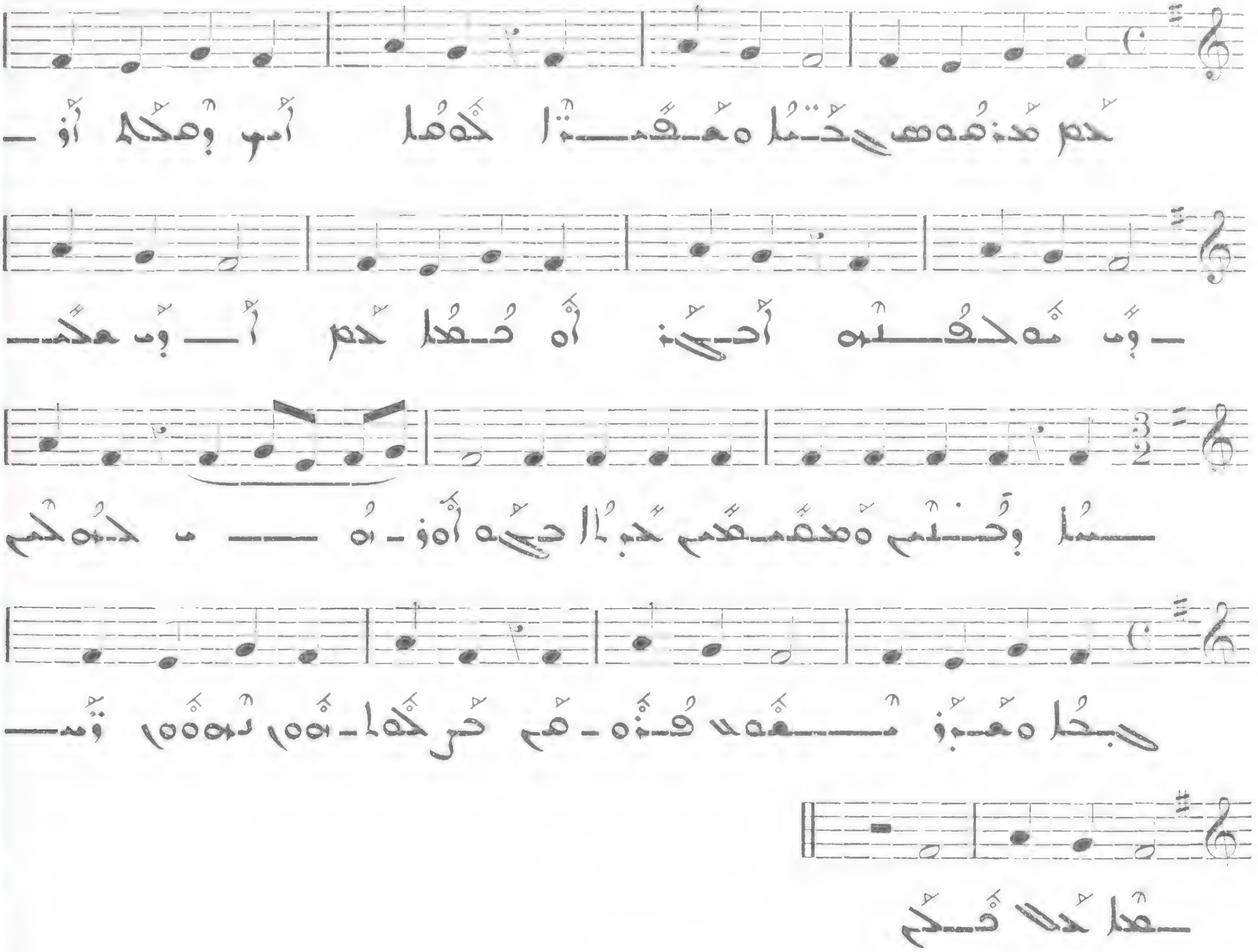
III V



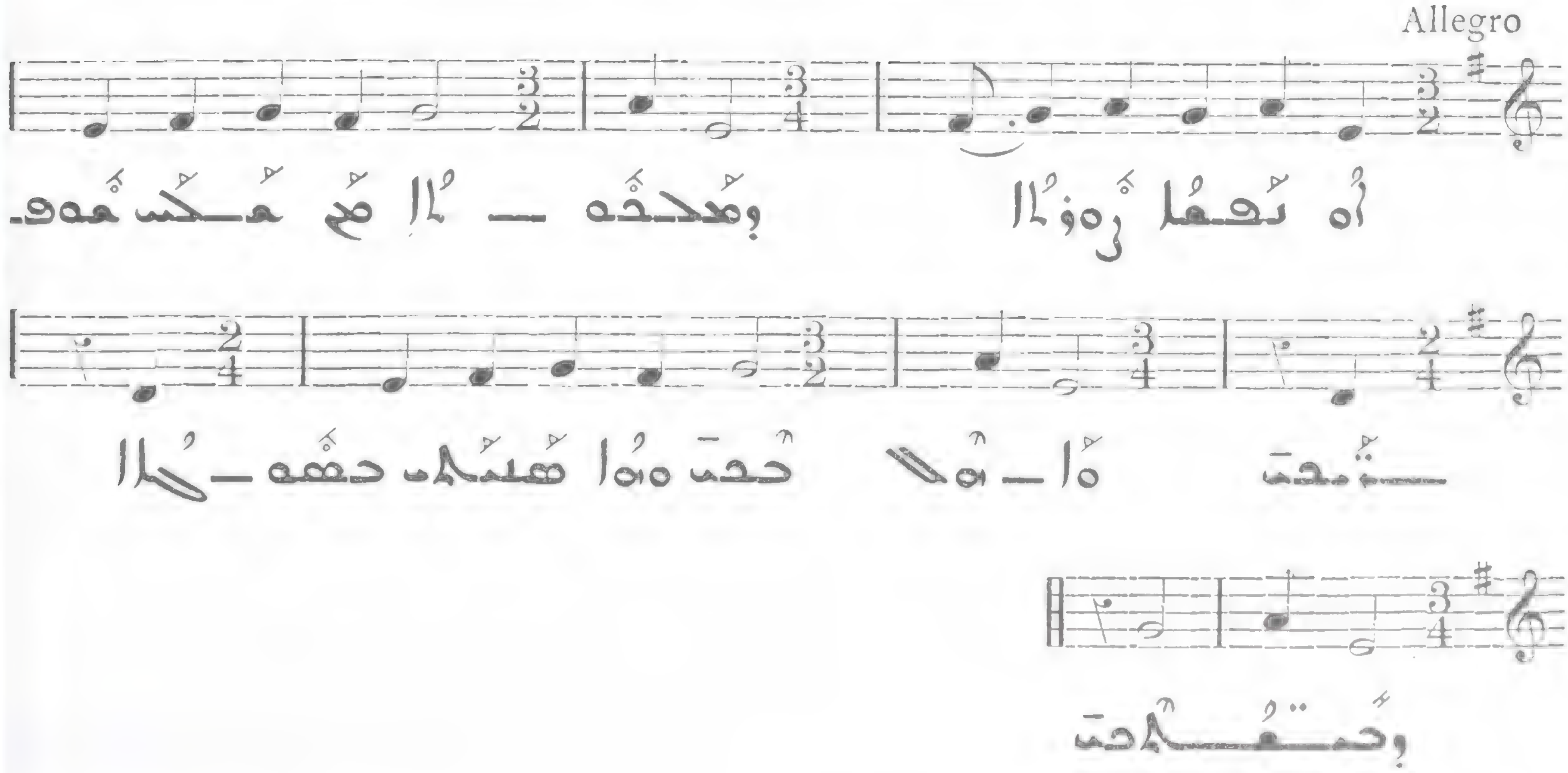
600

III

V

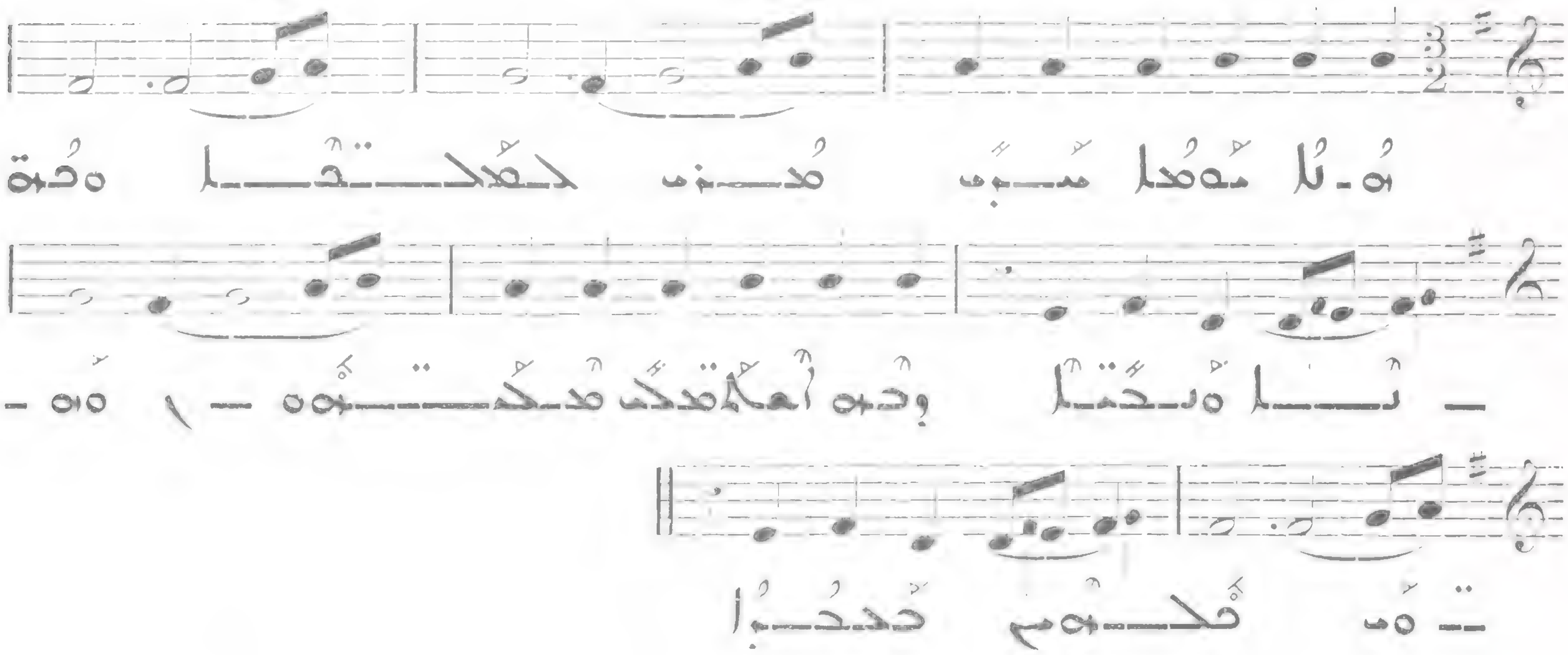


601



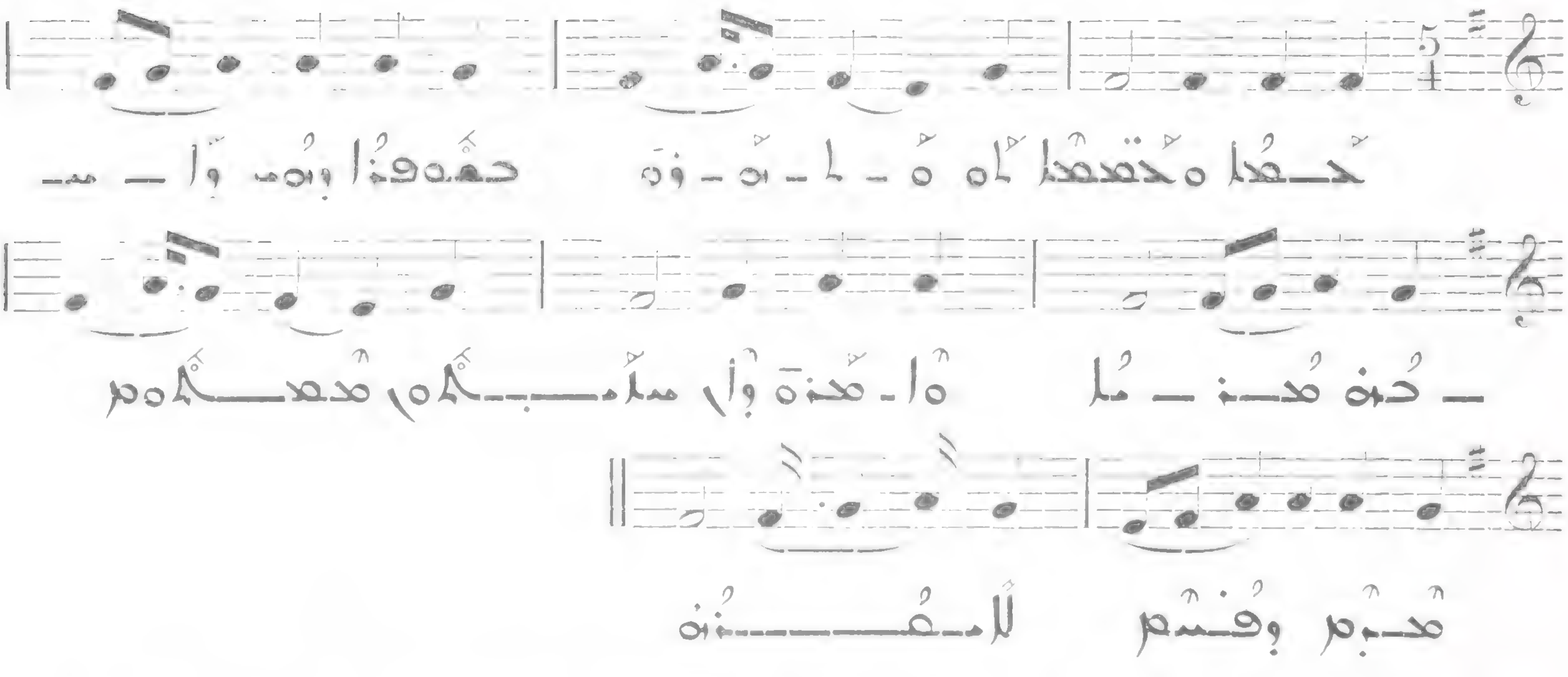
ܫܘܒܚܐ ܕܝܘܡܐ ܩܘܡܐ ܫܒܝ ܡܪܝ 602

Presto



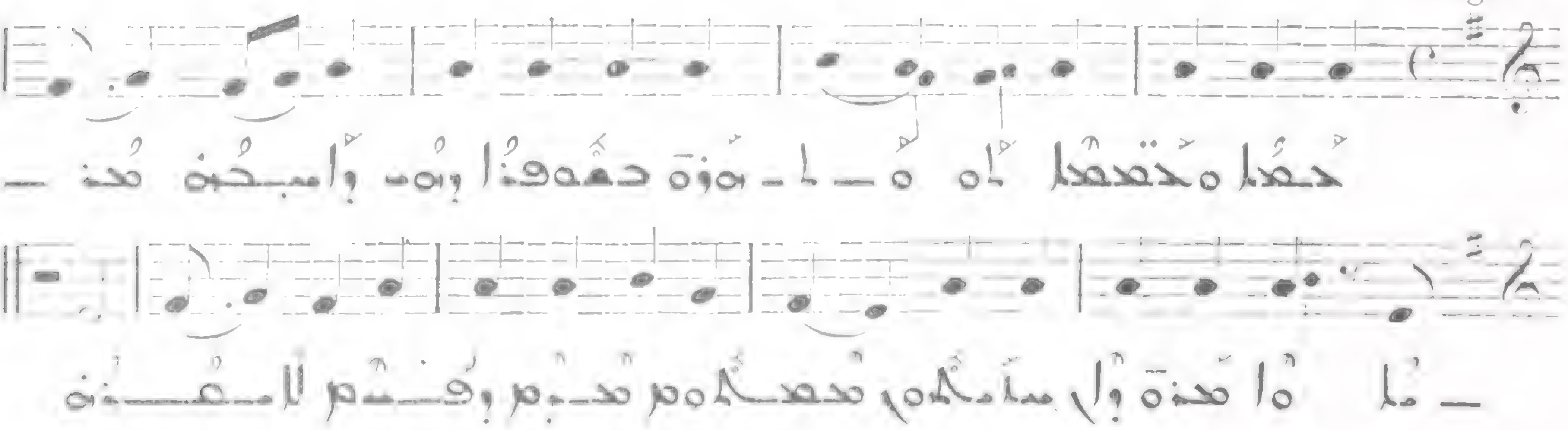
ܫܘܒܚܐ ܘܬܘܕܝܬܐ ܠܟ ܡܪܝ ܕܠܟ ܫܒܚܐ ܐܘ ܒܥܐ ܘܡܬܒܥܐ 603

Allegro



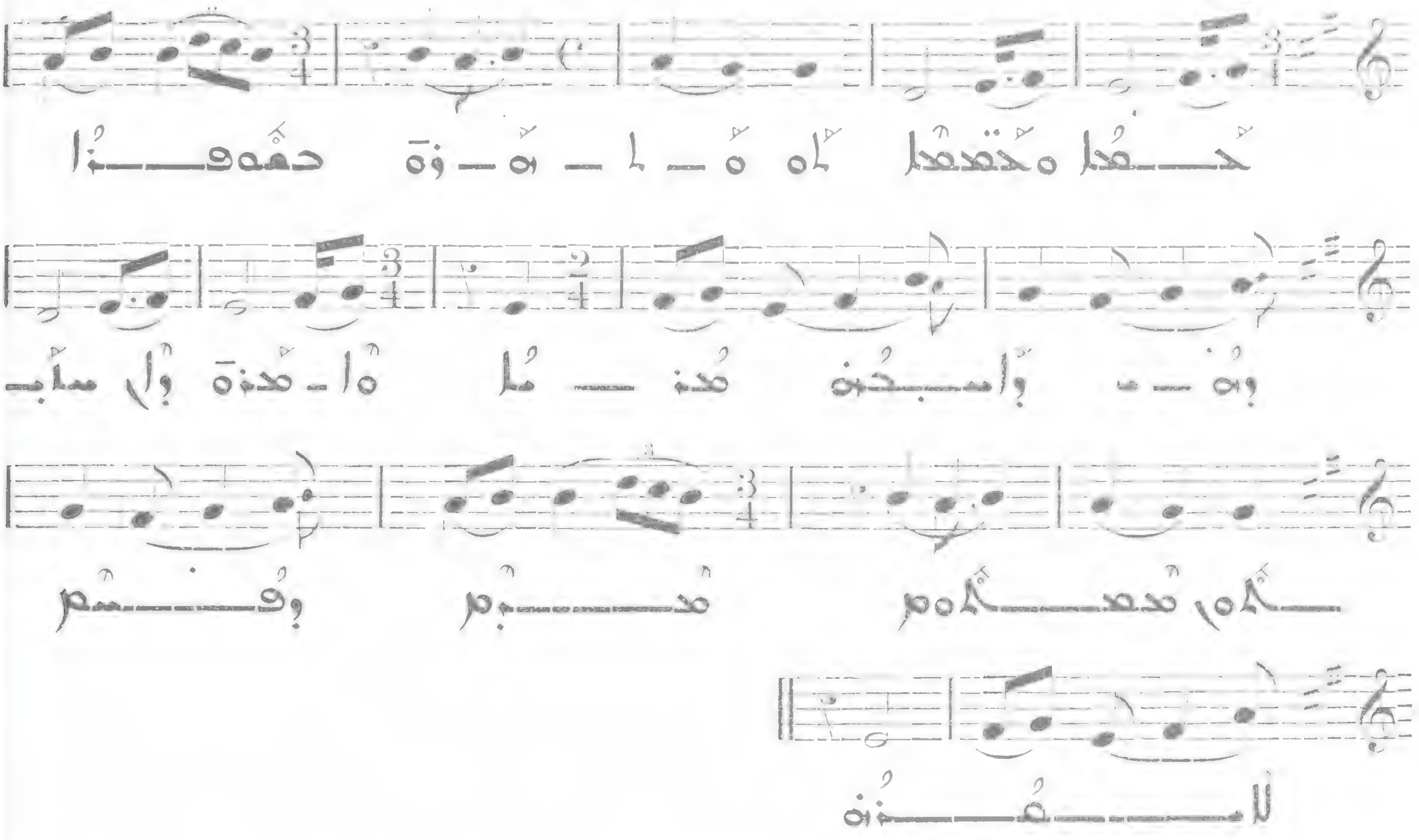
ܡܪܒܥܬܐ ܐܘ ܒܥܘܬܐ ܫܘܒܚܐ ܠܟ ܡܪܝ ܕܠܟ ܫܒܚܐ ܐܘ ܒܥܐ ܘܡܬܒܥܐ 604

Allegro



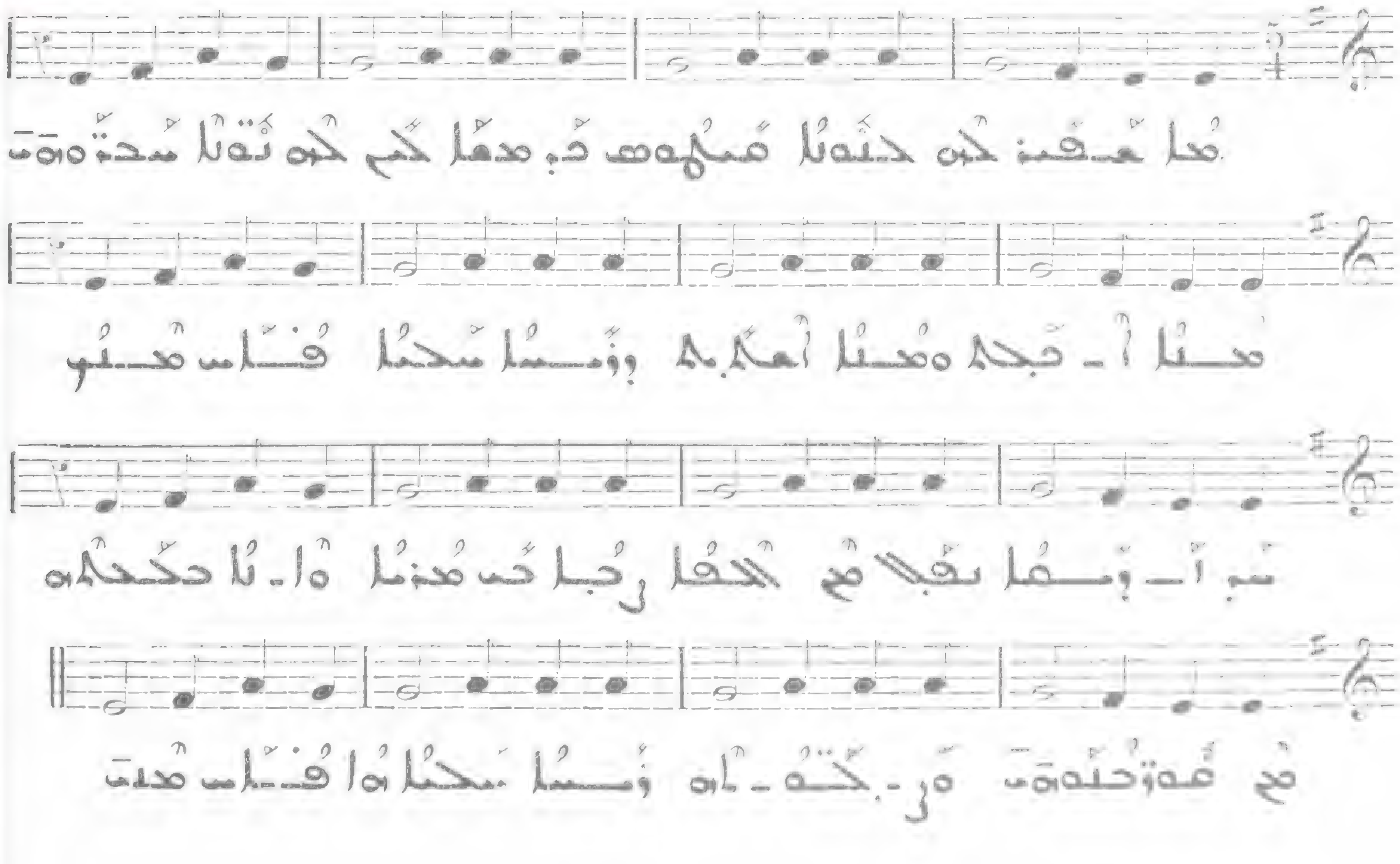
ܡܫܝܚܐ ܕܢܘܚܡܐ ܠܟ ܡܪܝ ܕܠܟ ܦܪܩܬܢ ܐܘ ܒܪܐ ܡܒܪܟܐ 605

Andantino

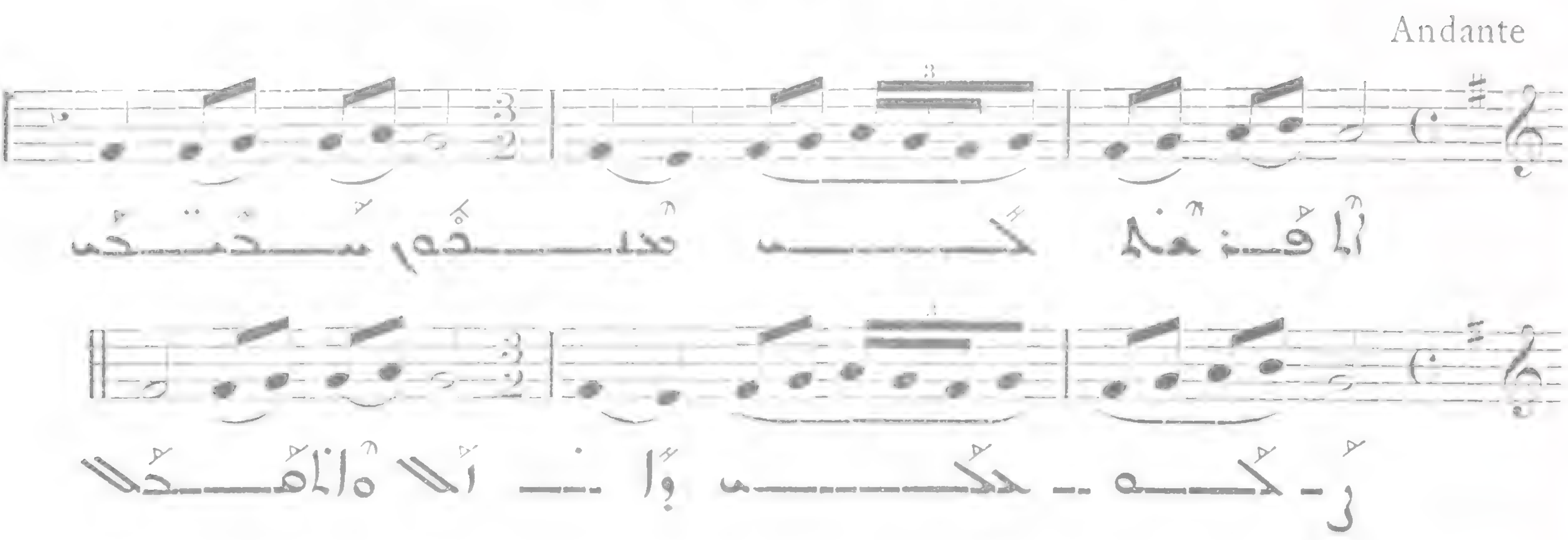


ܬܫܒܘܚܬܐ ܕܐܬܩܪܝܬ ܒܥܘܢܝܬܐ ܐܘ ܕܝܘܡ ܥܐܕܐ : ܡܪܐ ܥܡܪ ܠܗ 606

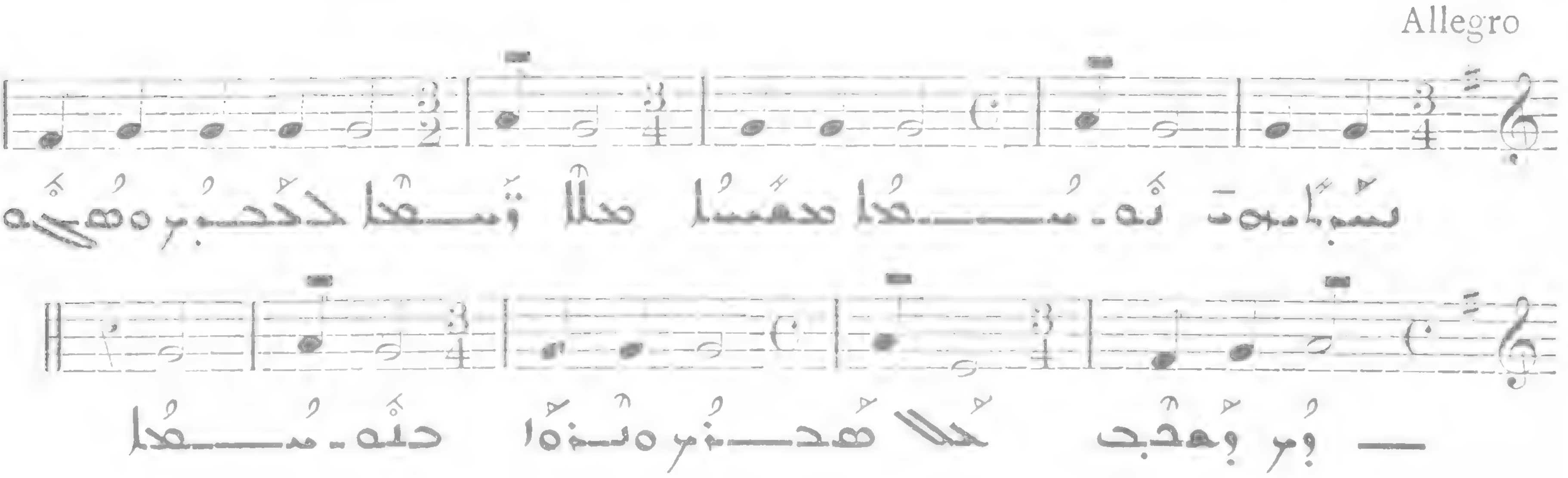
All. molto



607



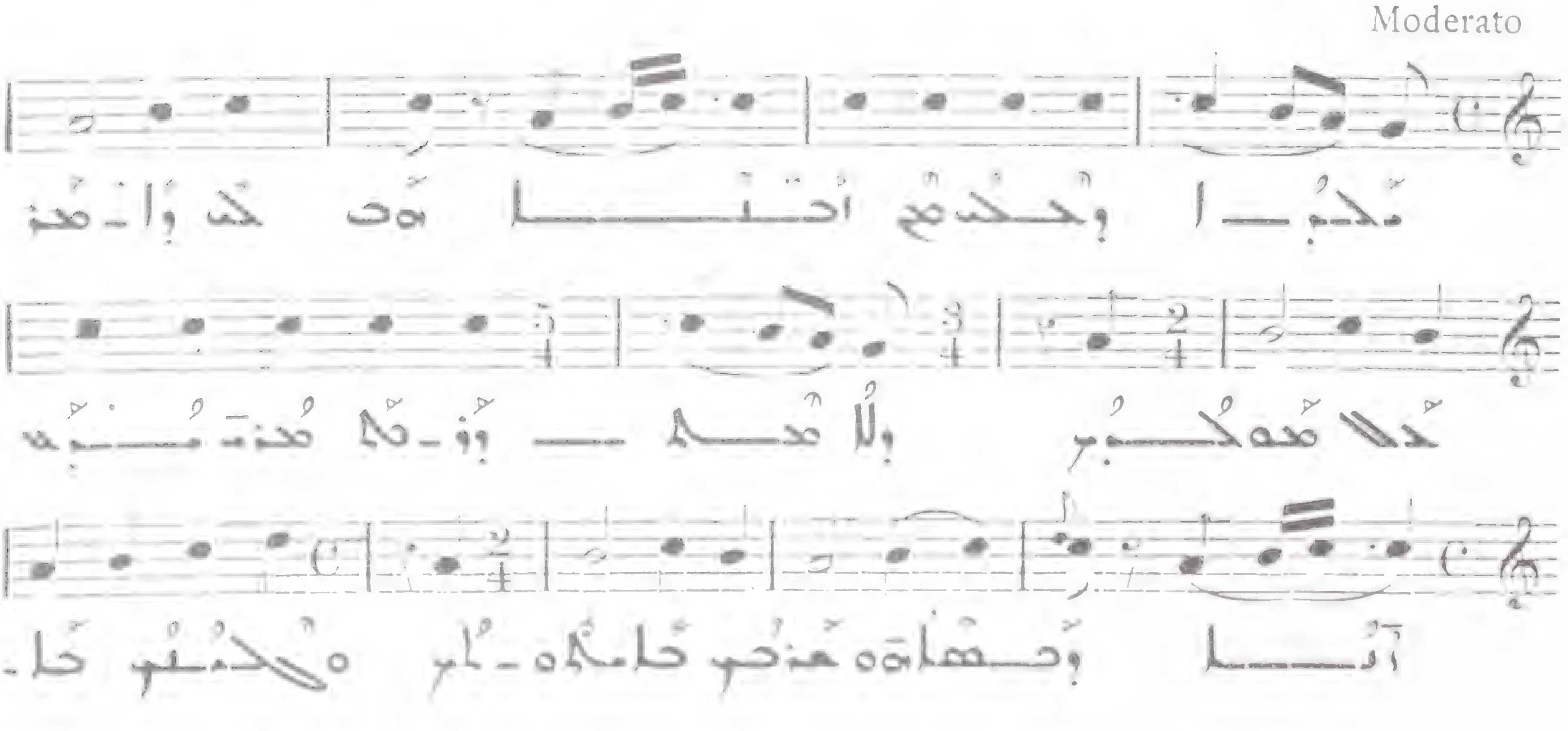
608 VII

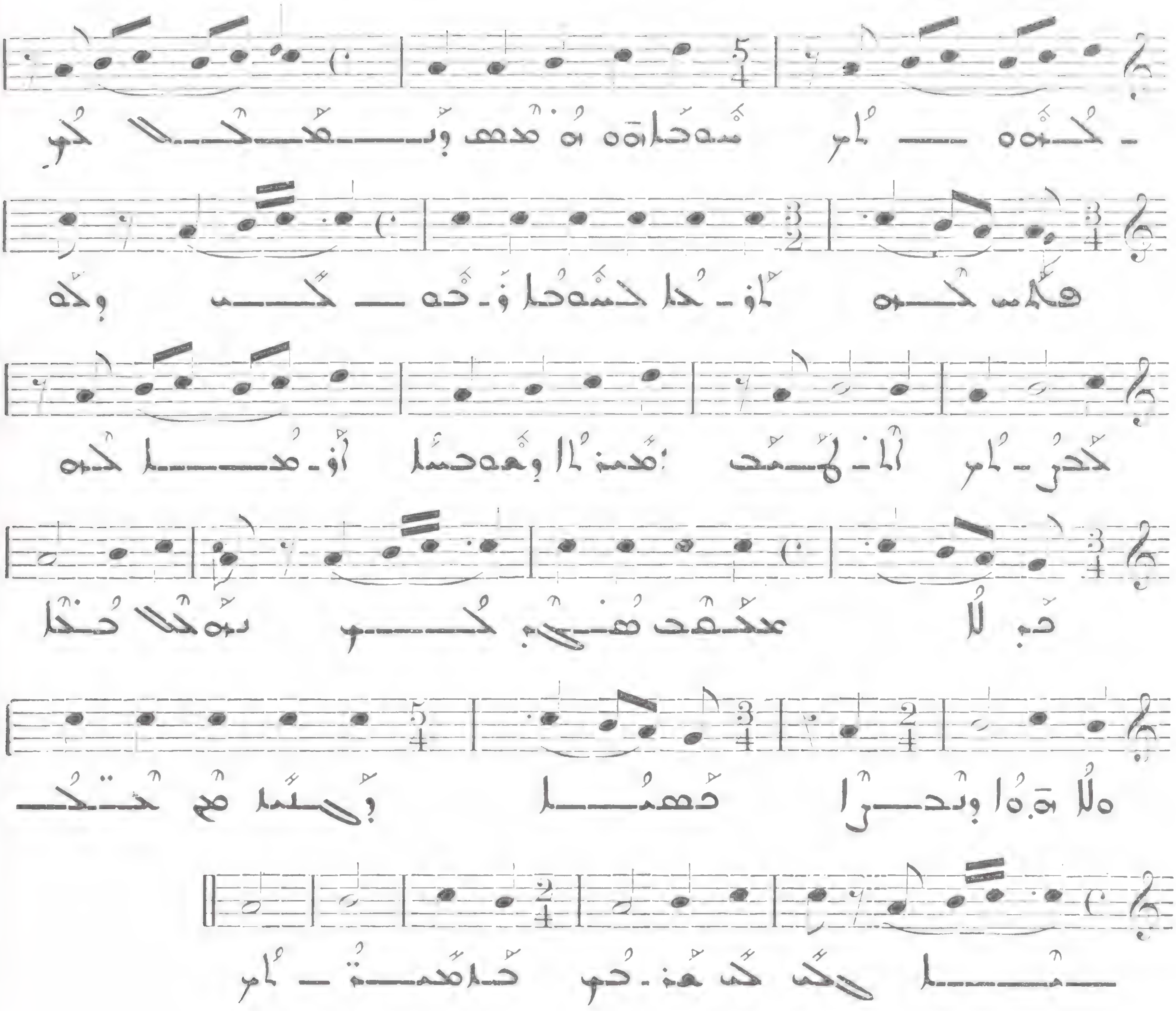


609

Cf. N° 578

610





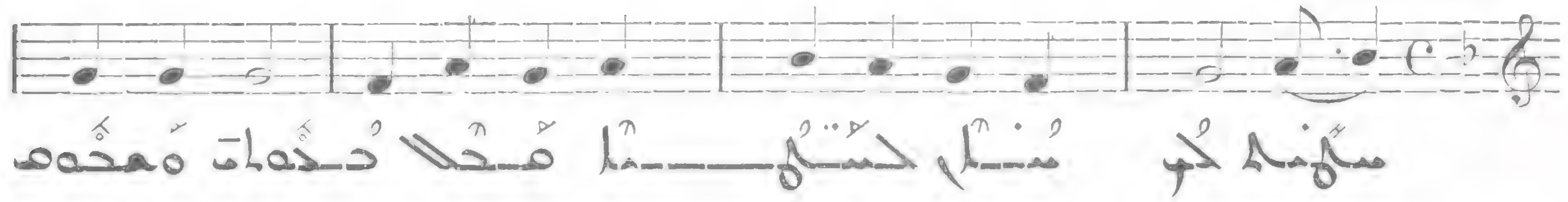
IV

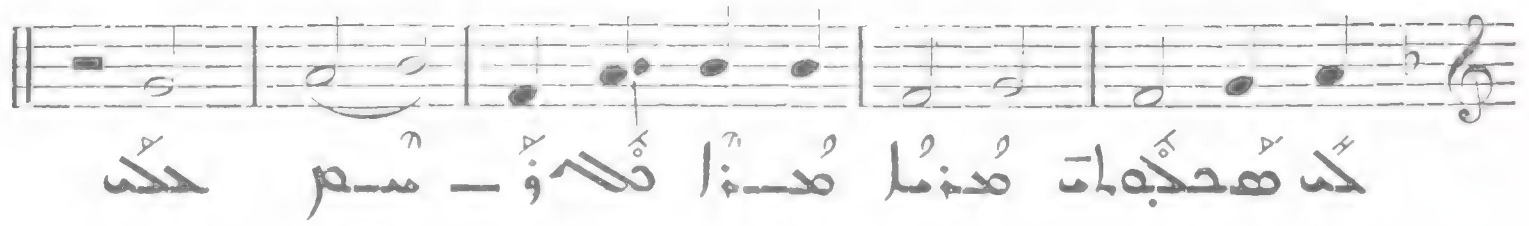
ܥܢܝܢܐ

QUATRIÈME CATÉGORIE D'HYMNE : LES « 'ENIONÉ »

611

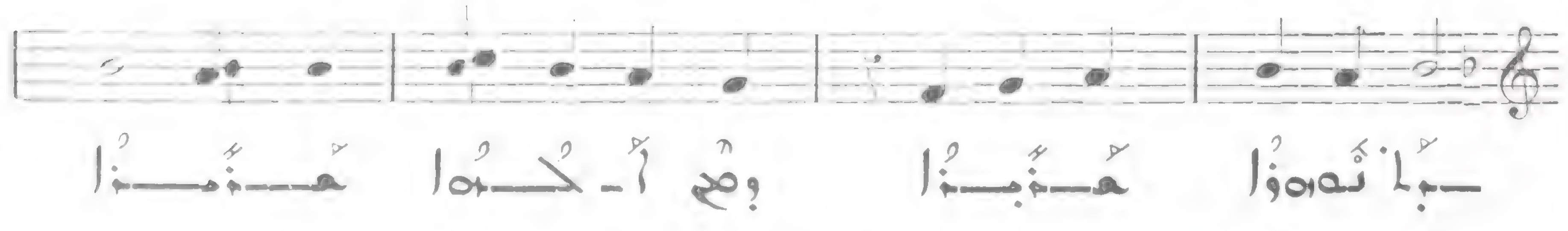
All. molto

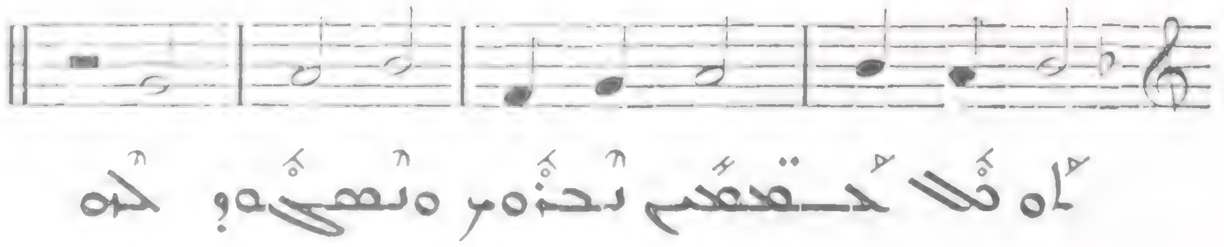




612

Allegro moderato

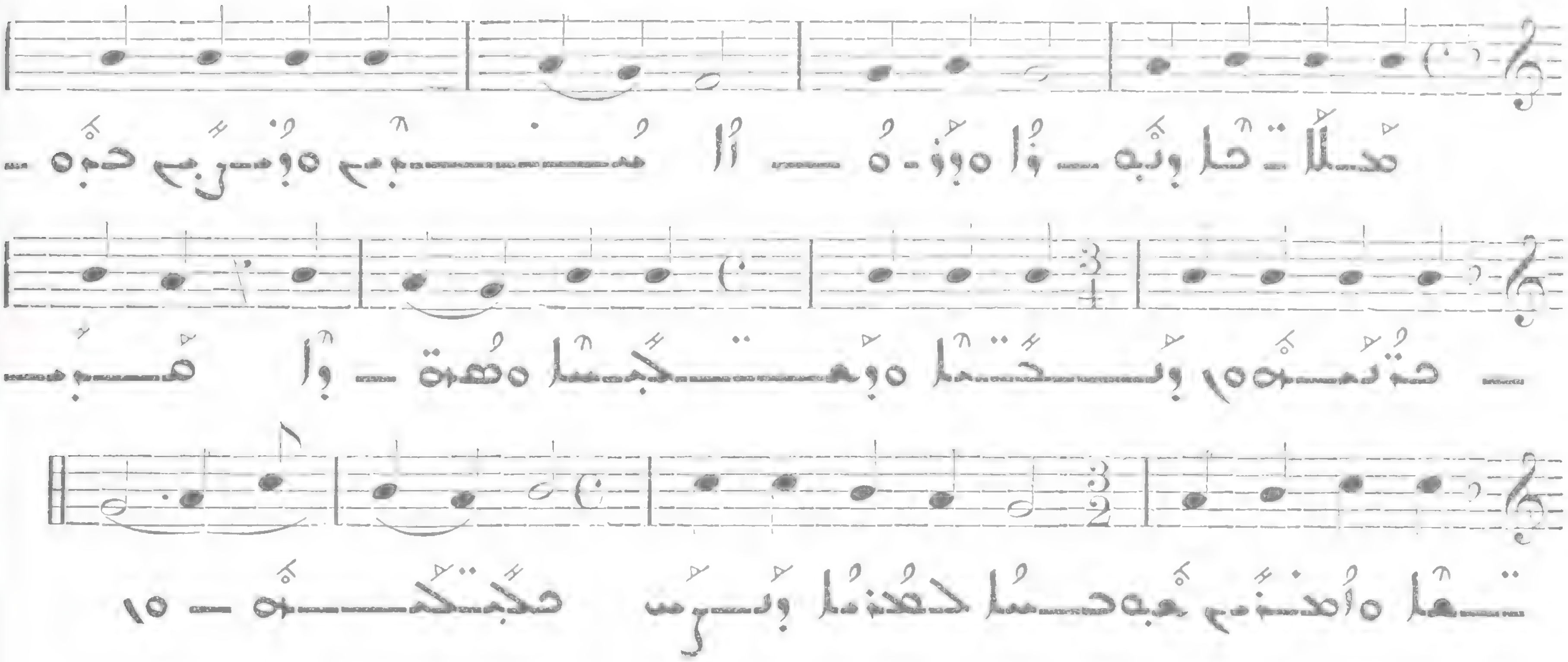




613

Presto

I



614

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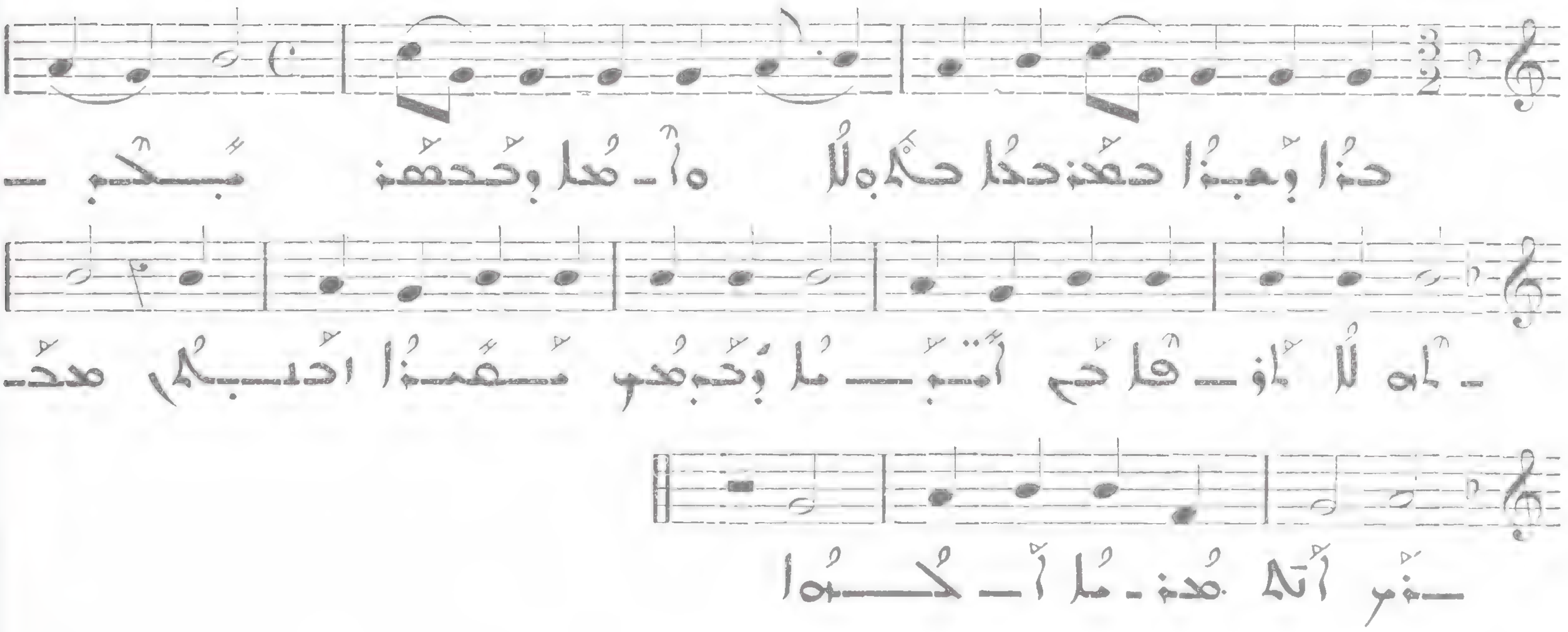

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Allegro molto

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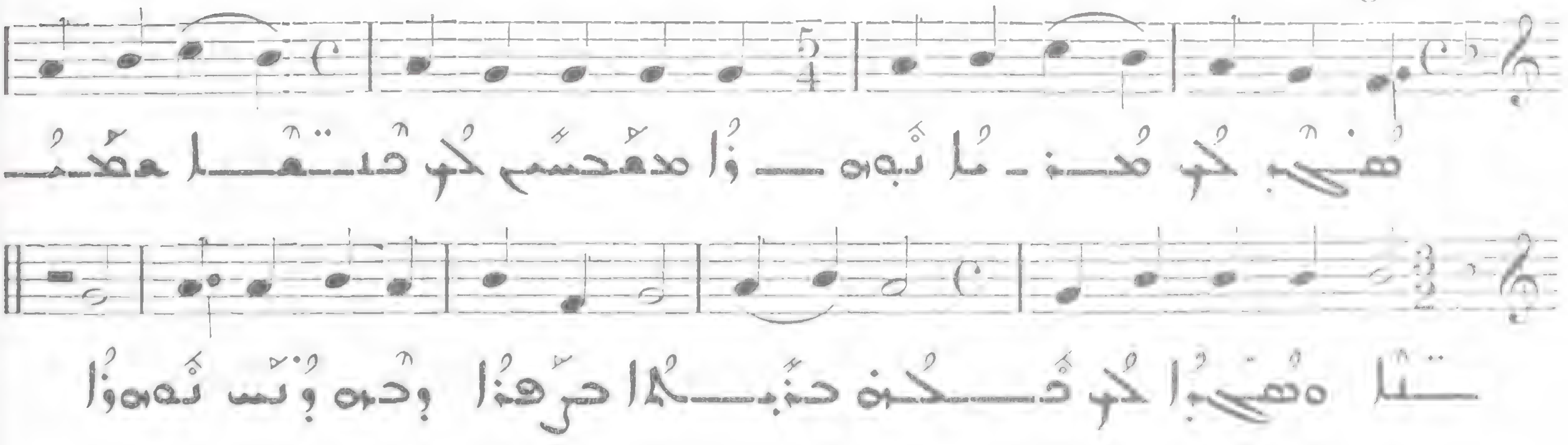

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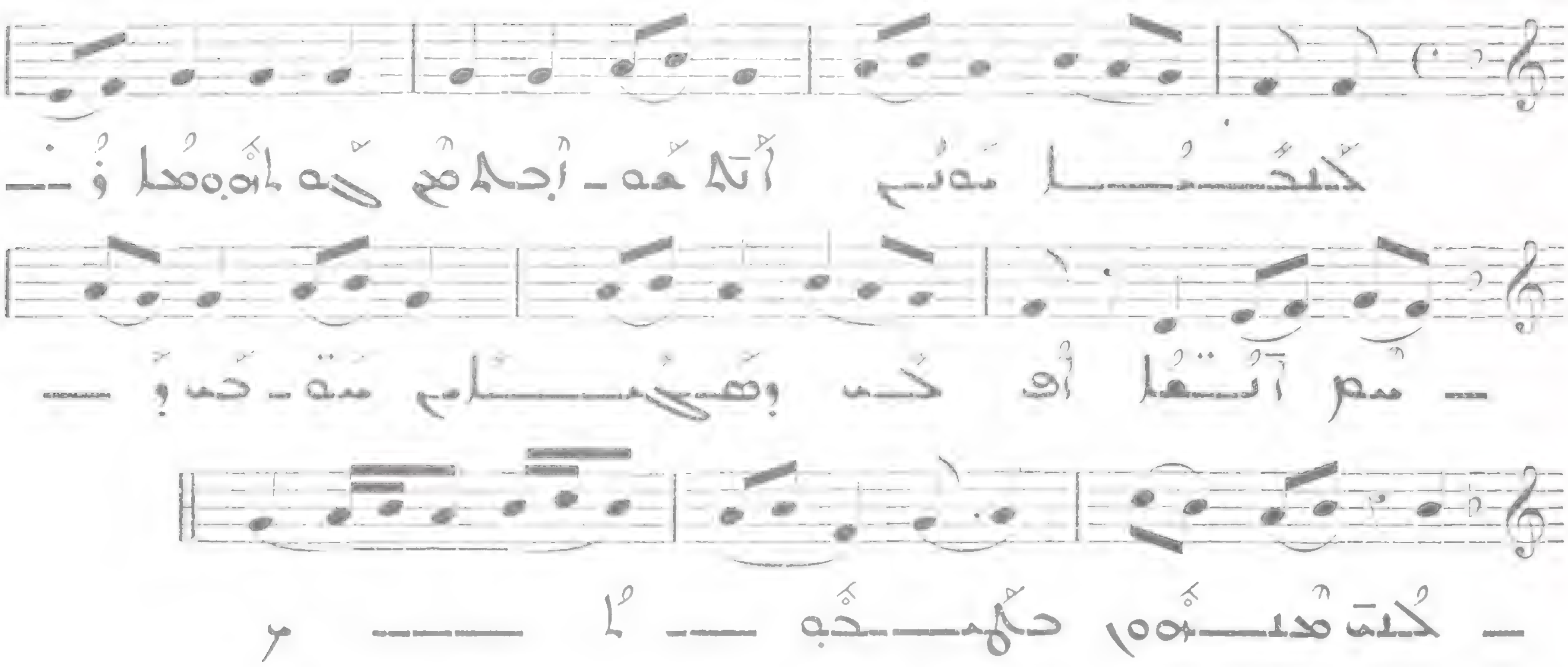

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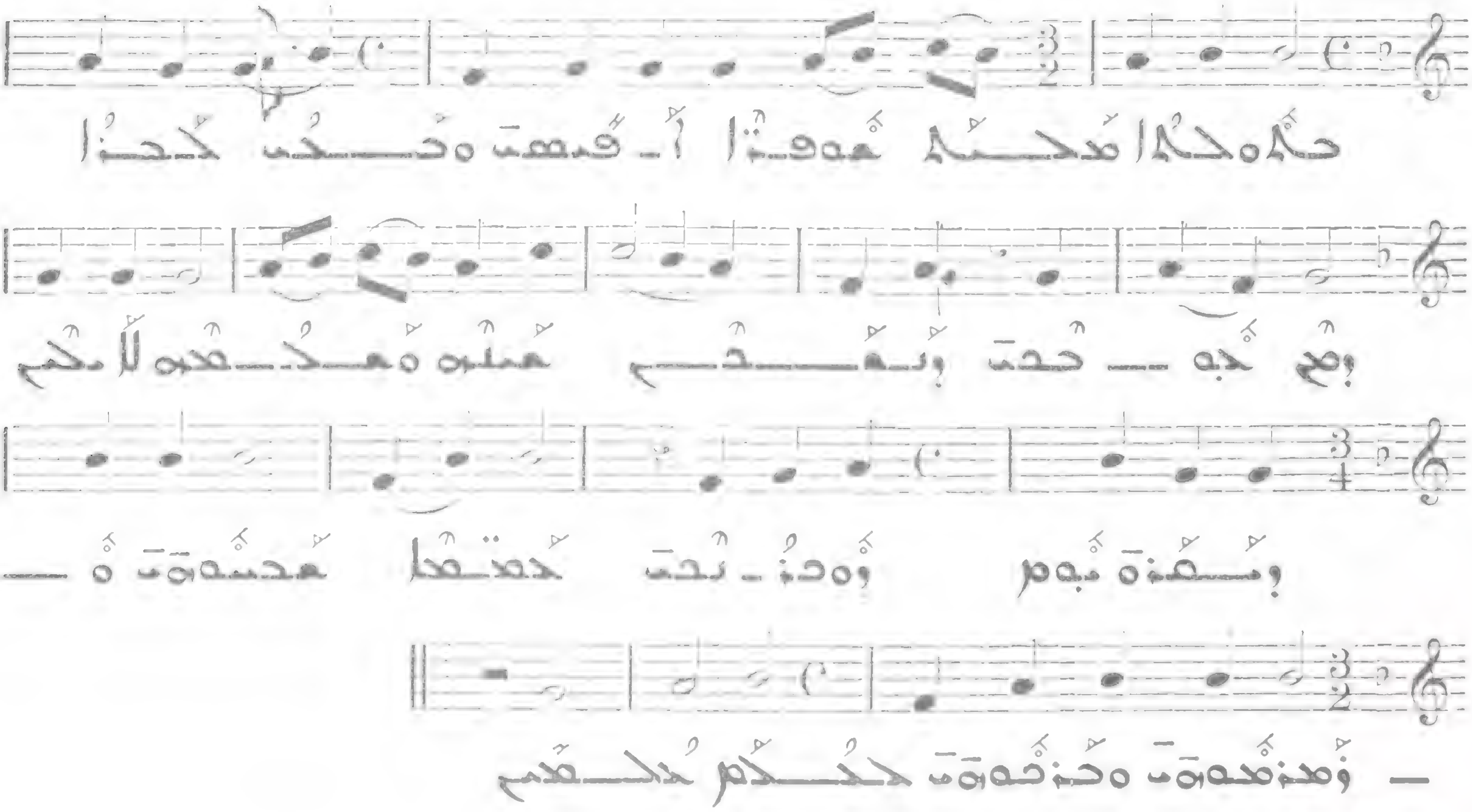

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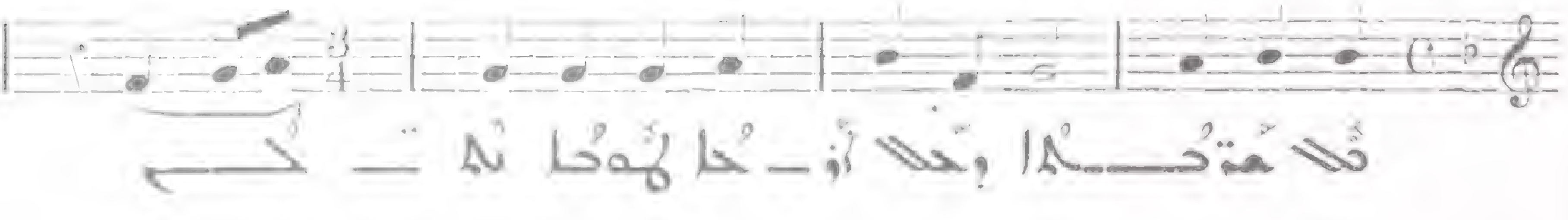

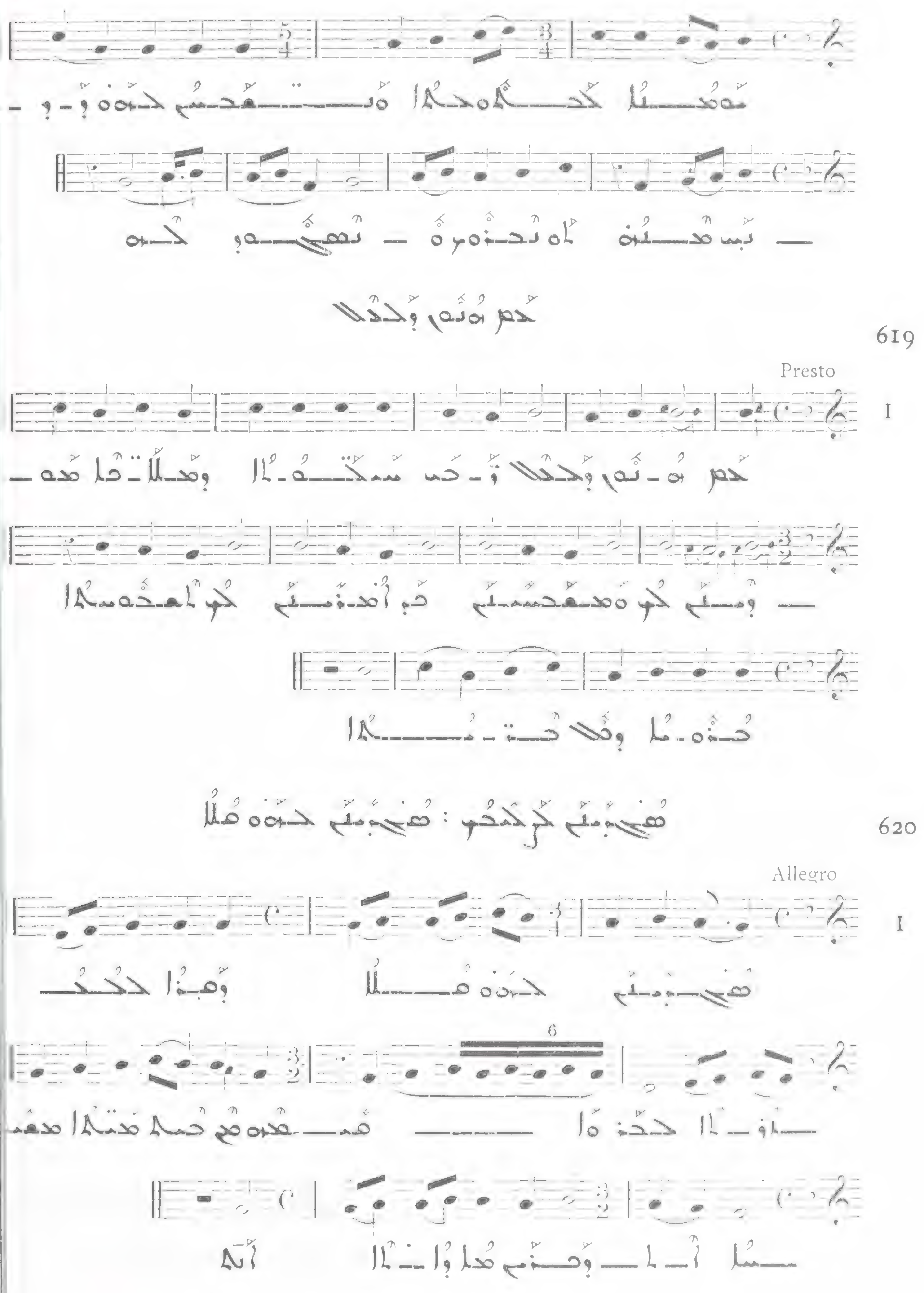
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620
Allegro
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621

Allegro

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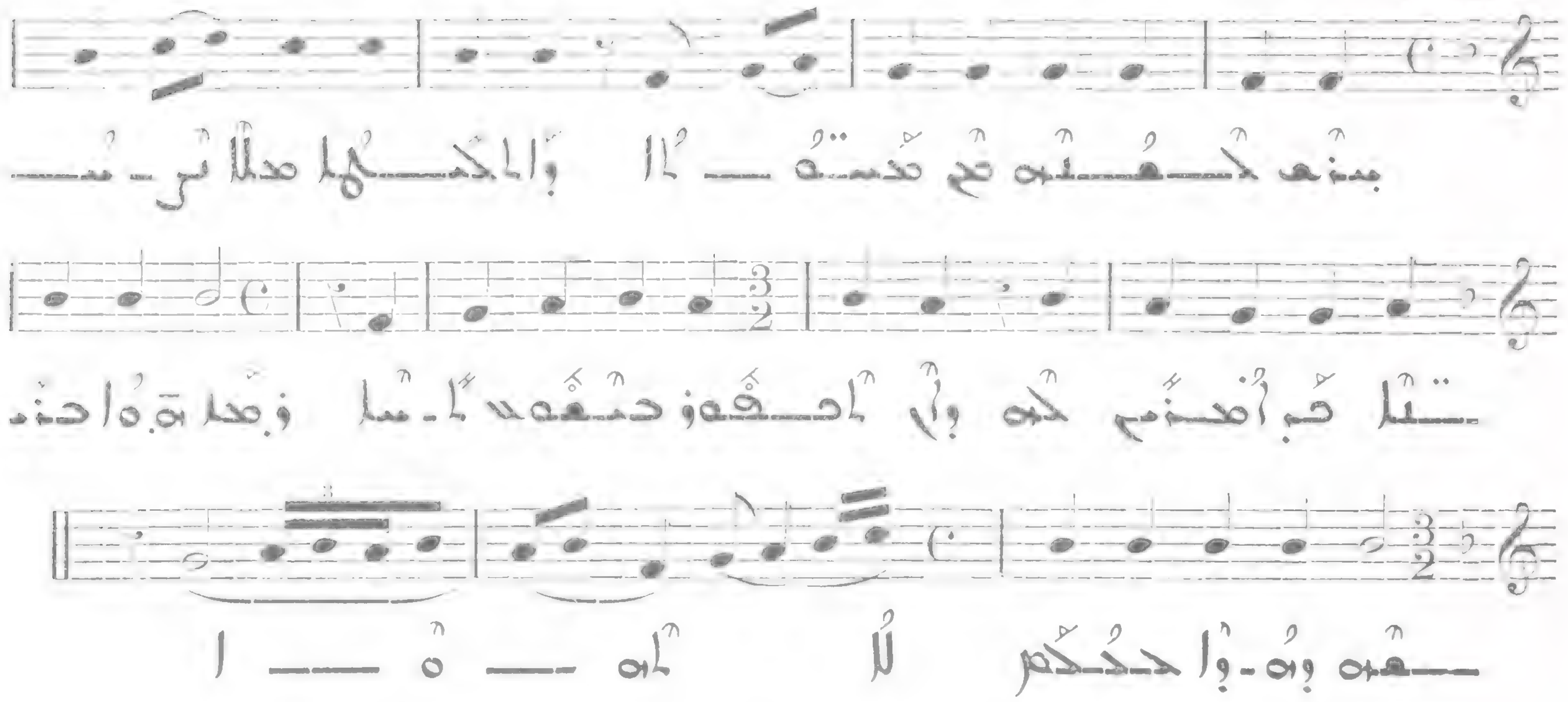

622

All. molto

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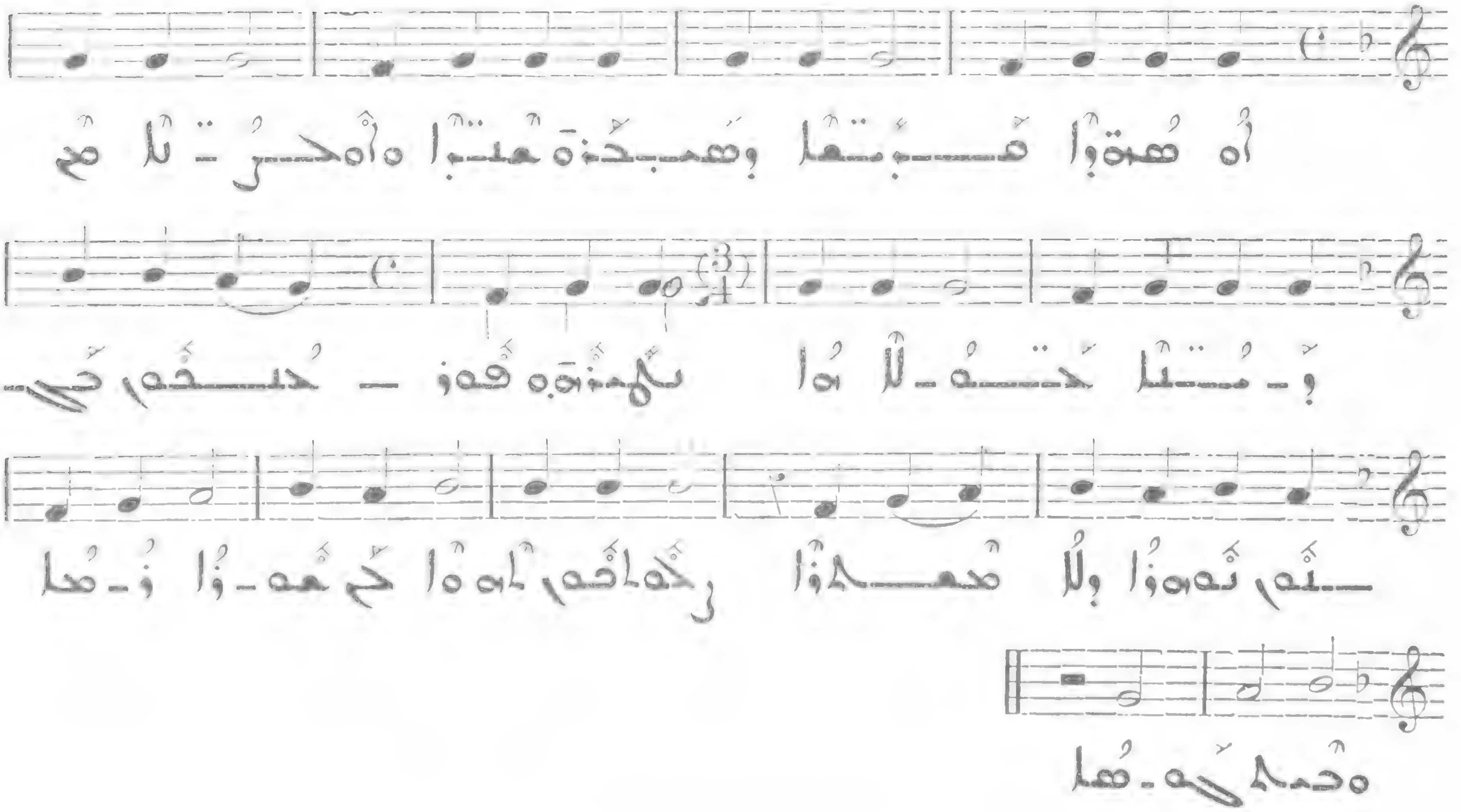

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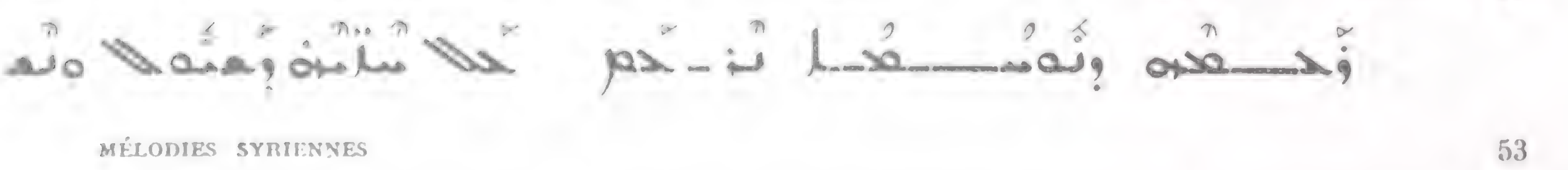

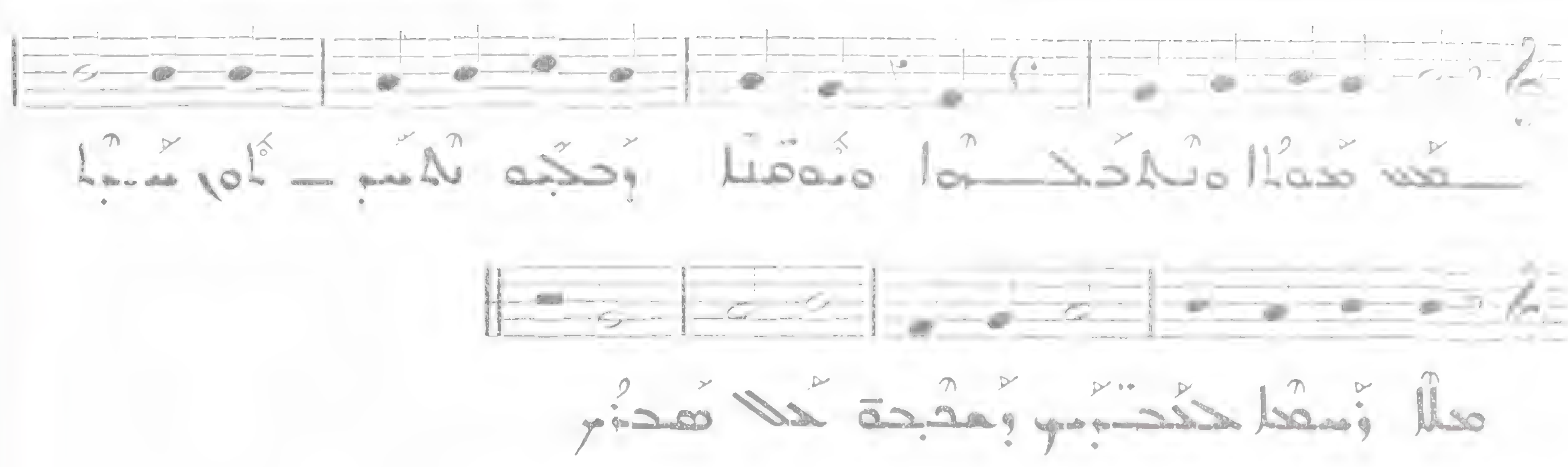

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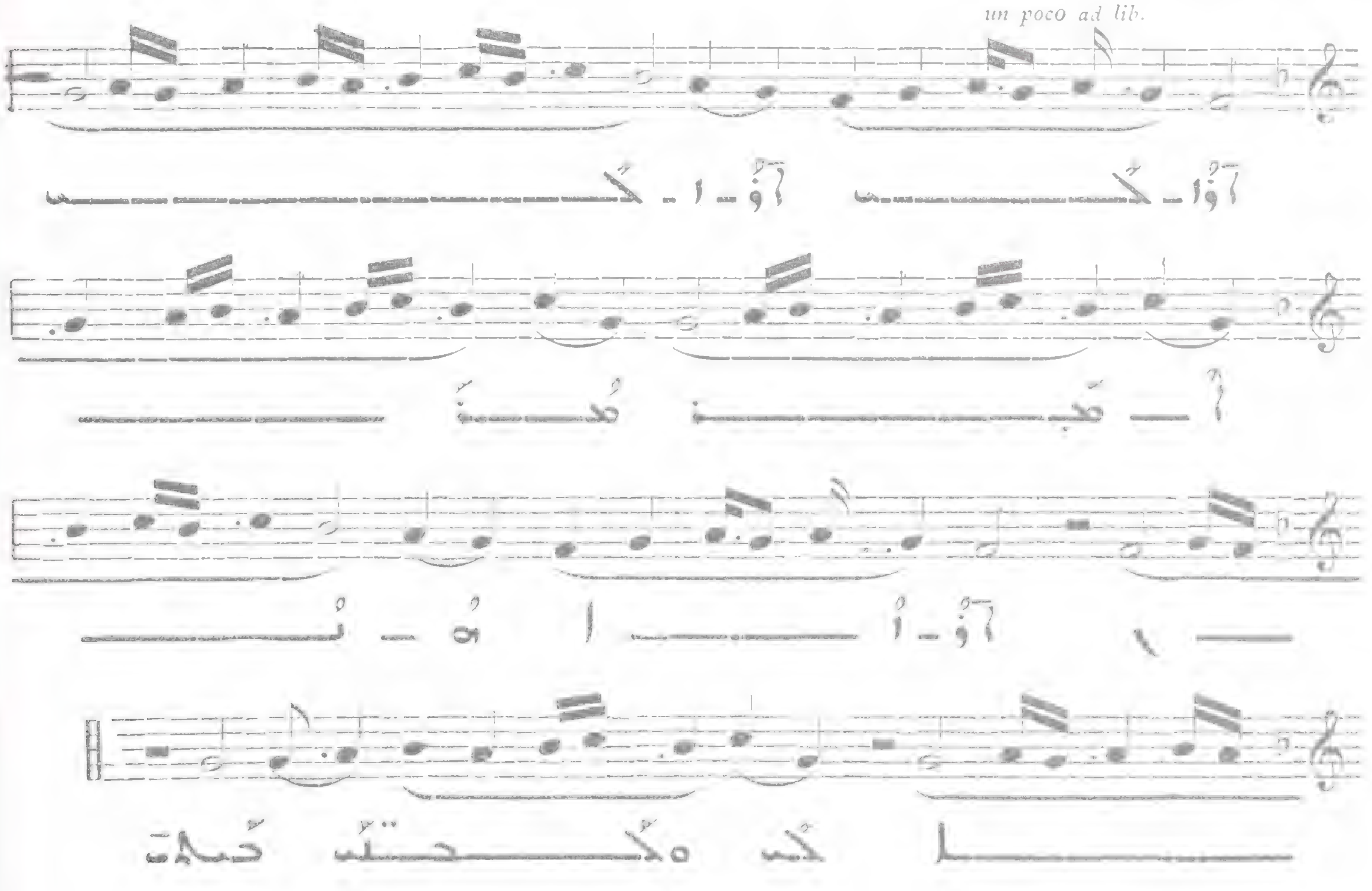

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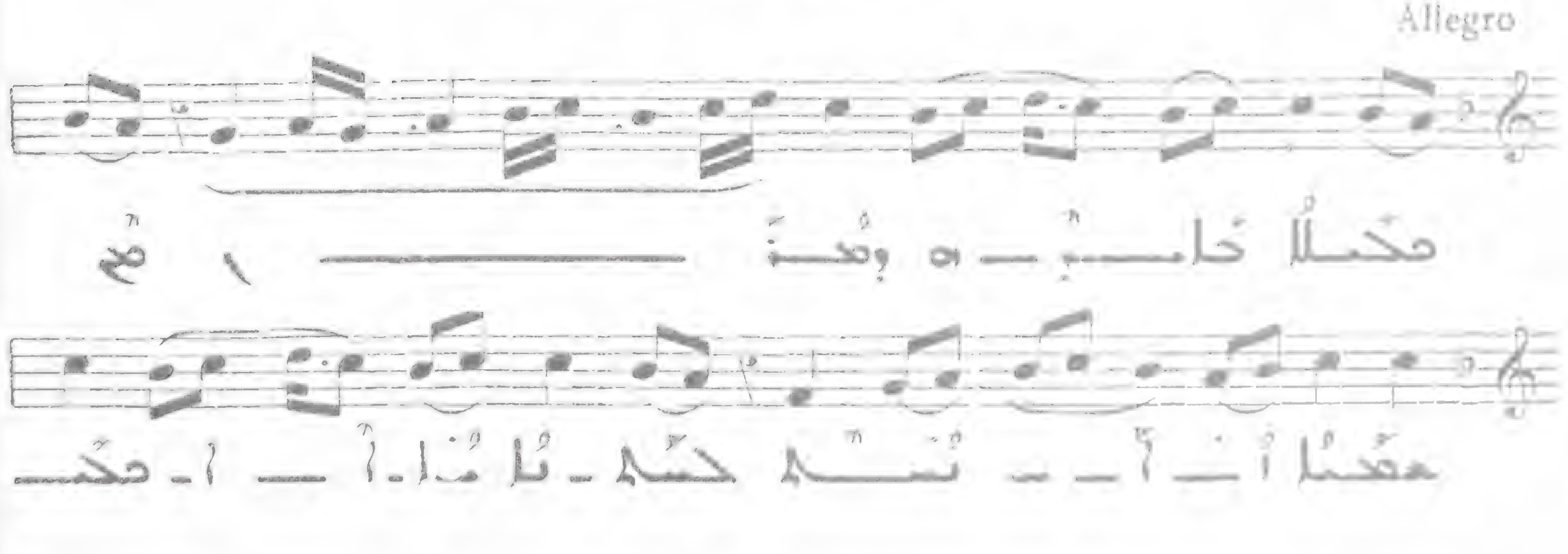

626

All. molto

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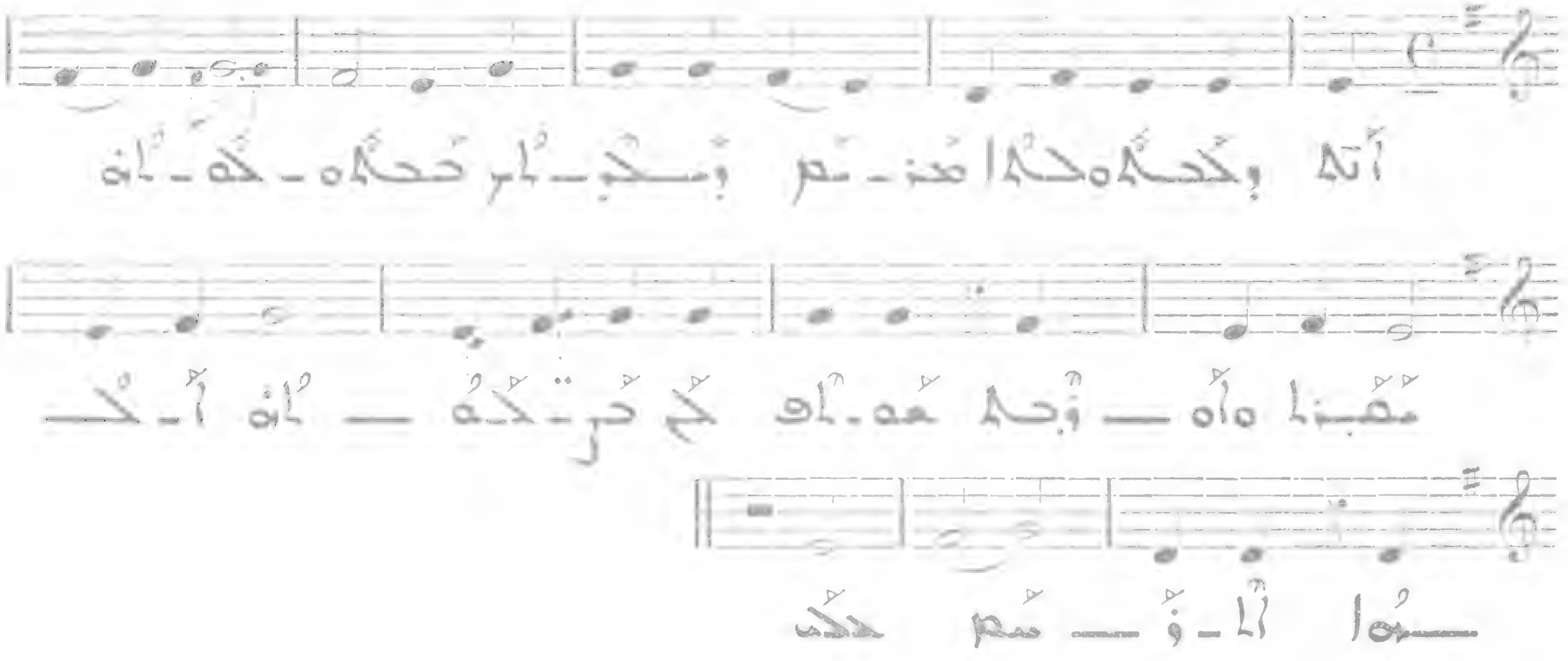

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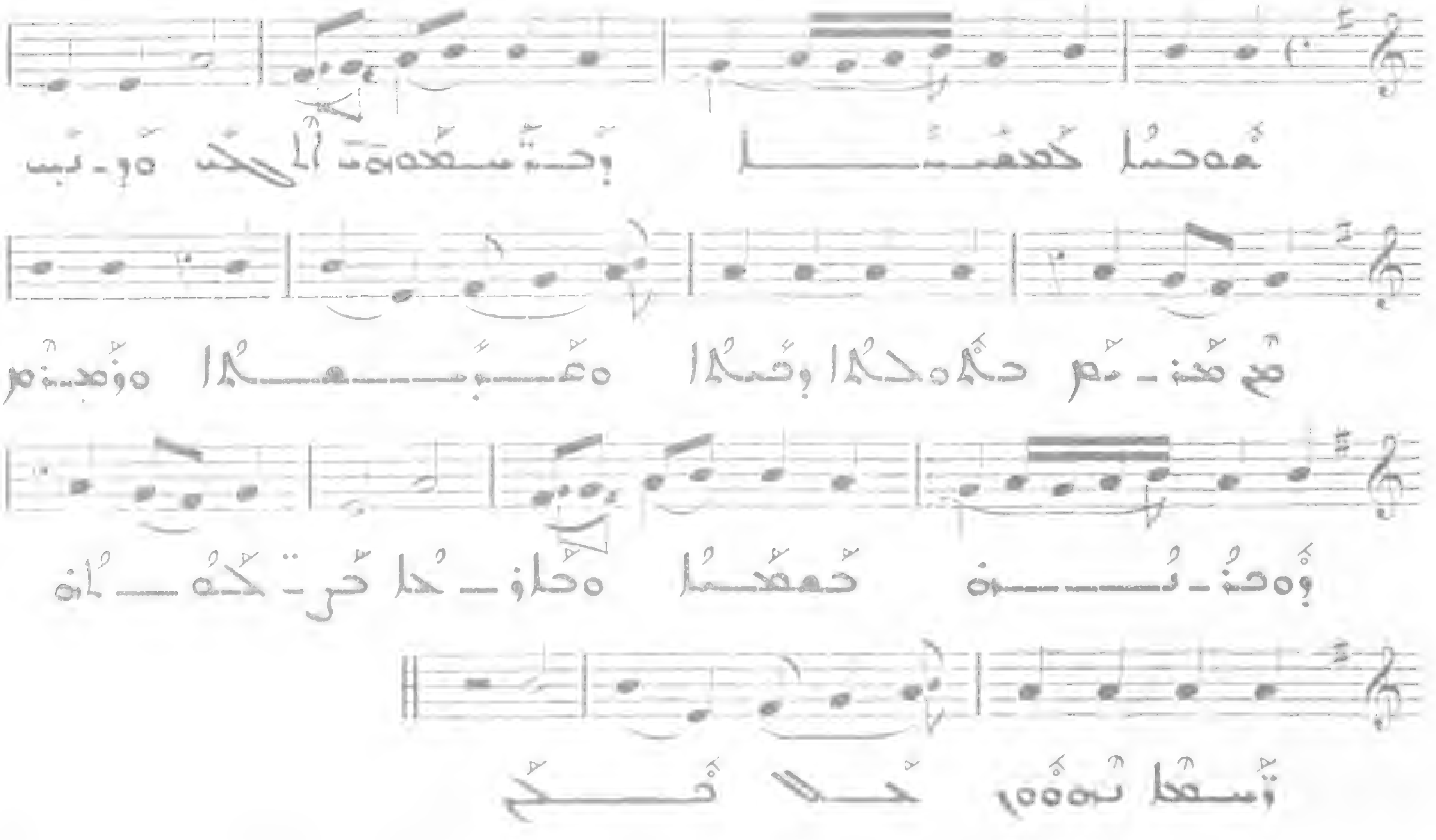

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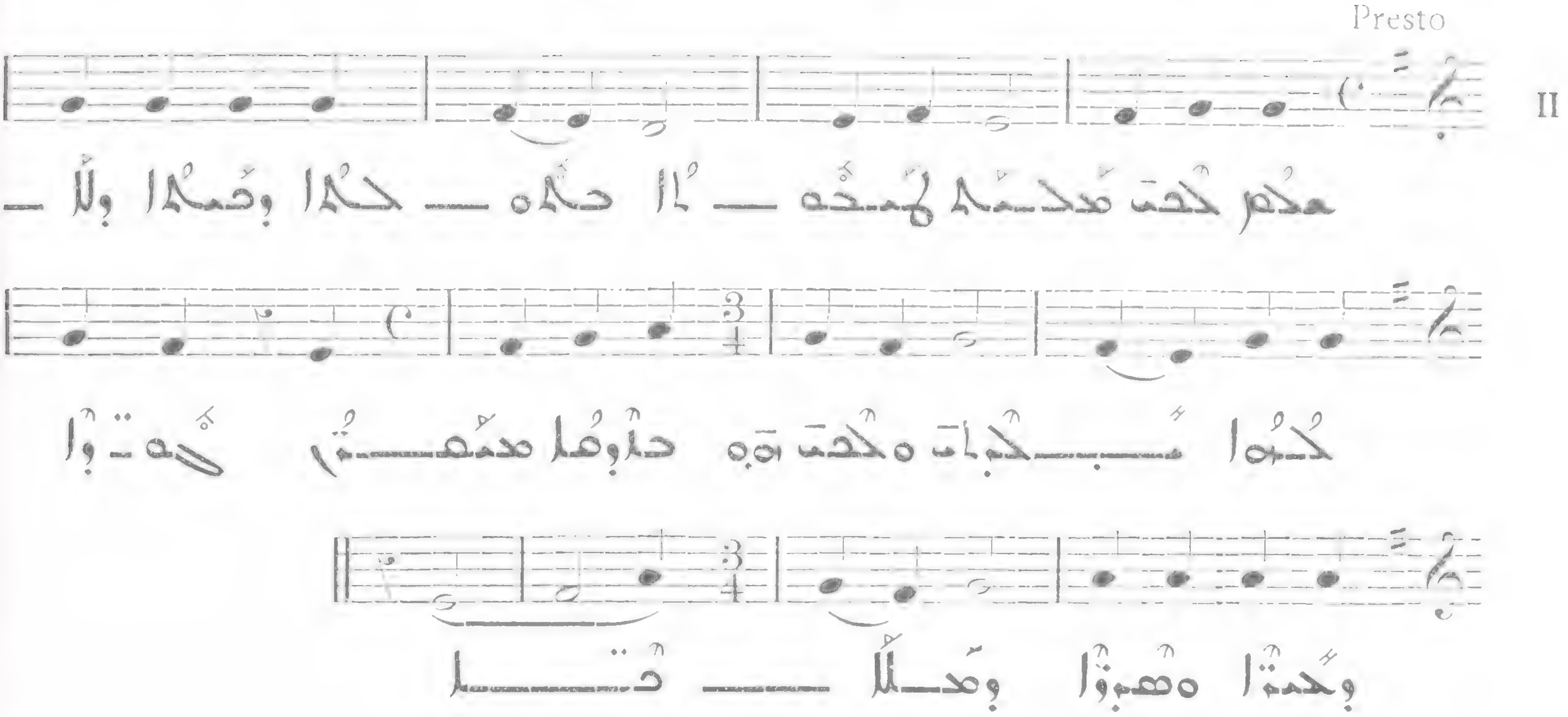

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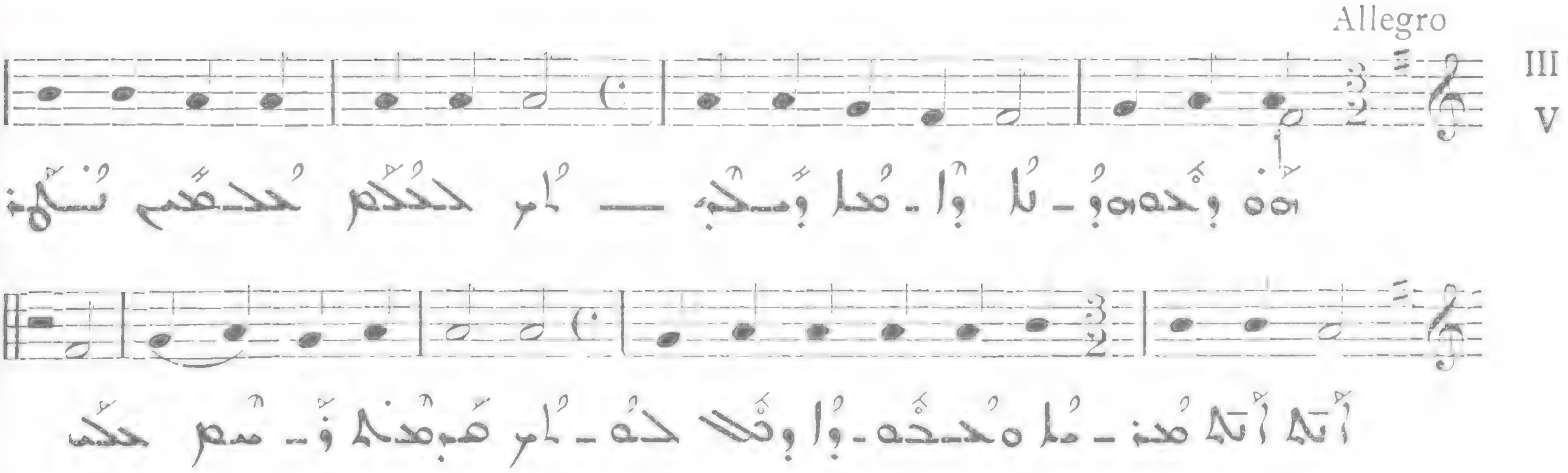

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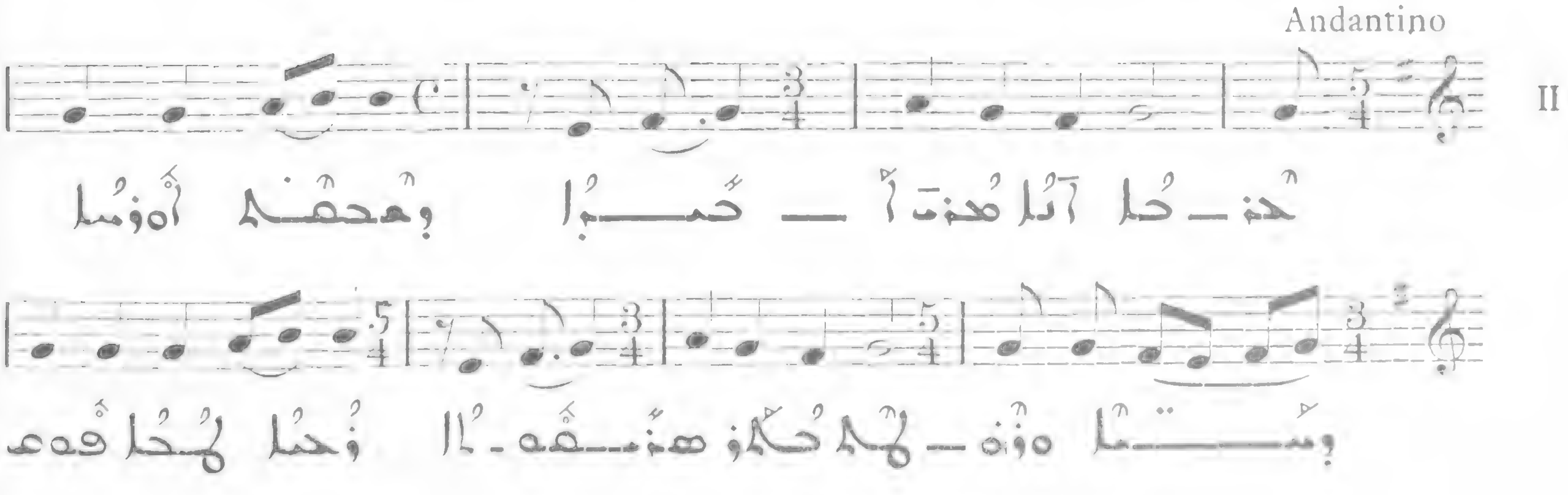
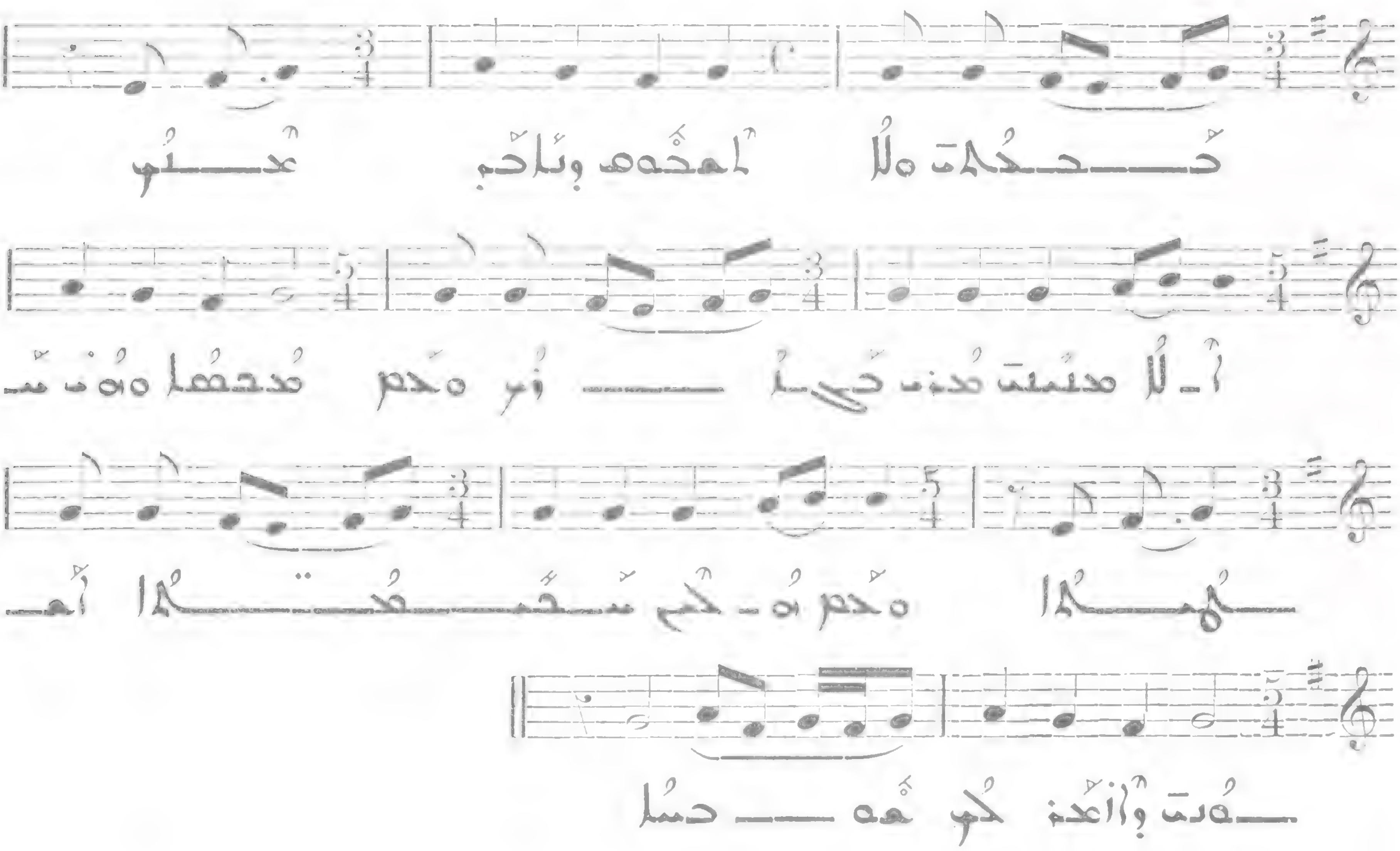
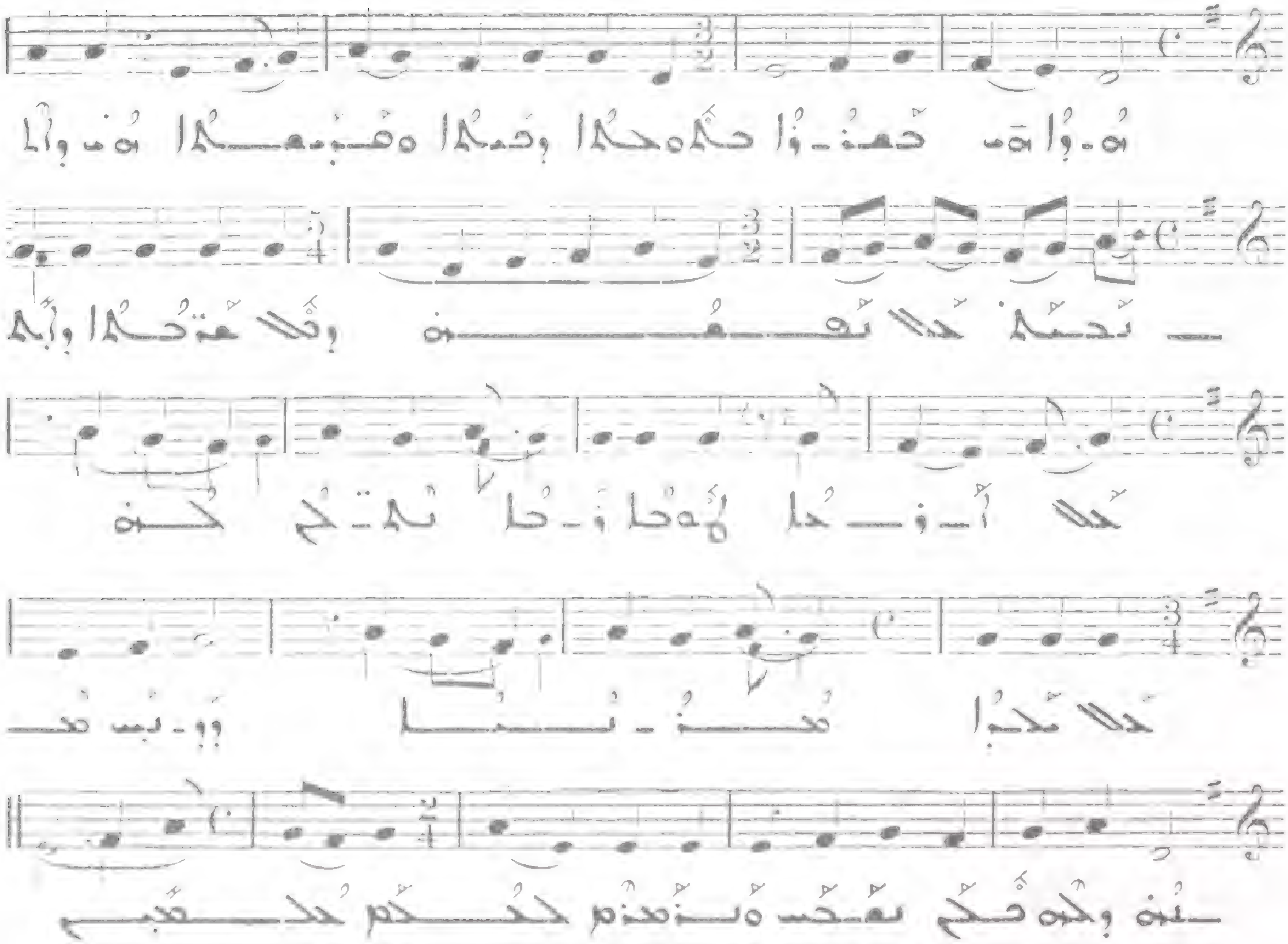




ܗܘܢ ܒܫܪܪܐ : ܗܘܐ ܗܘ ܒܫܪܪܐ 631

Allegro molto

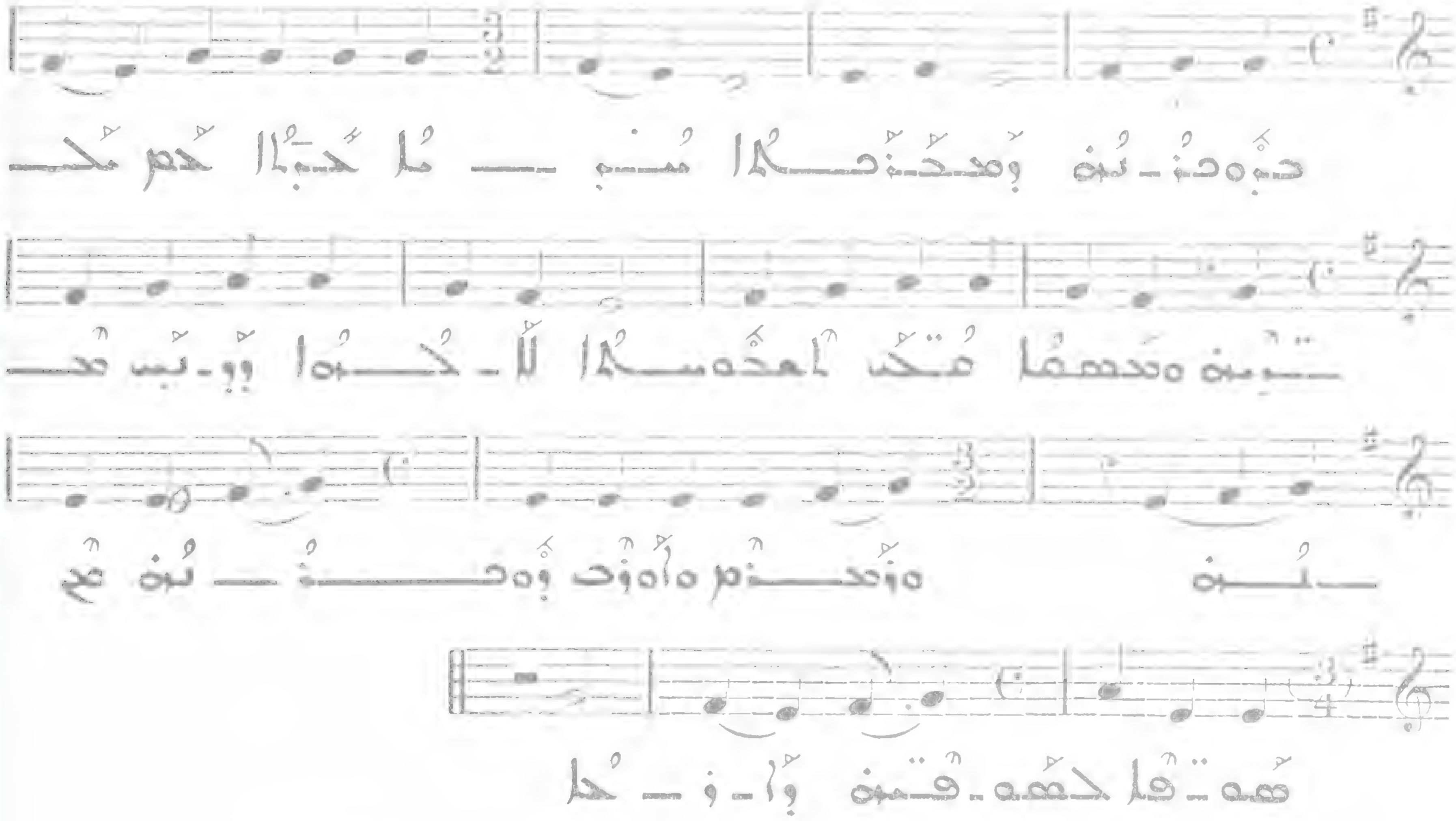
II



632

Presto

II



633

Presto

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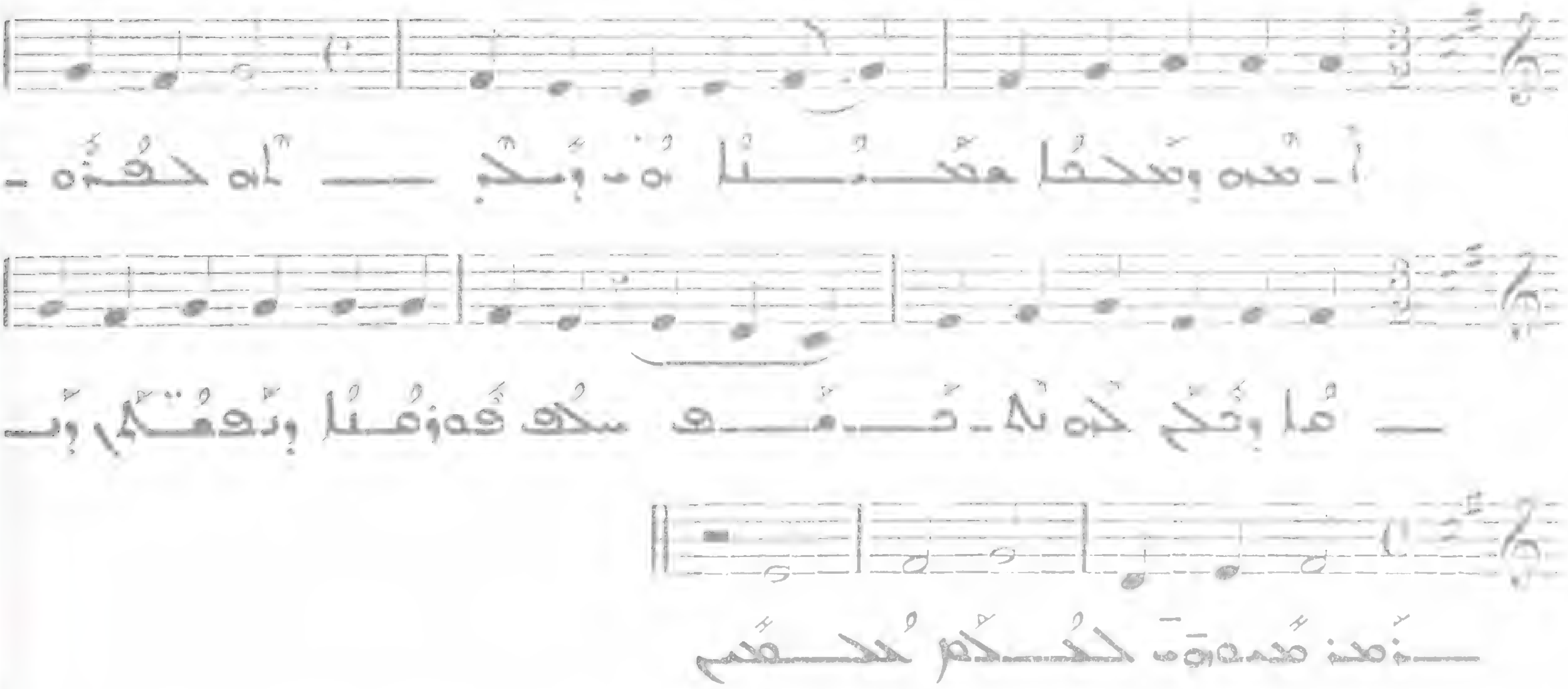
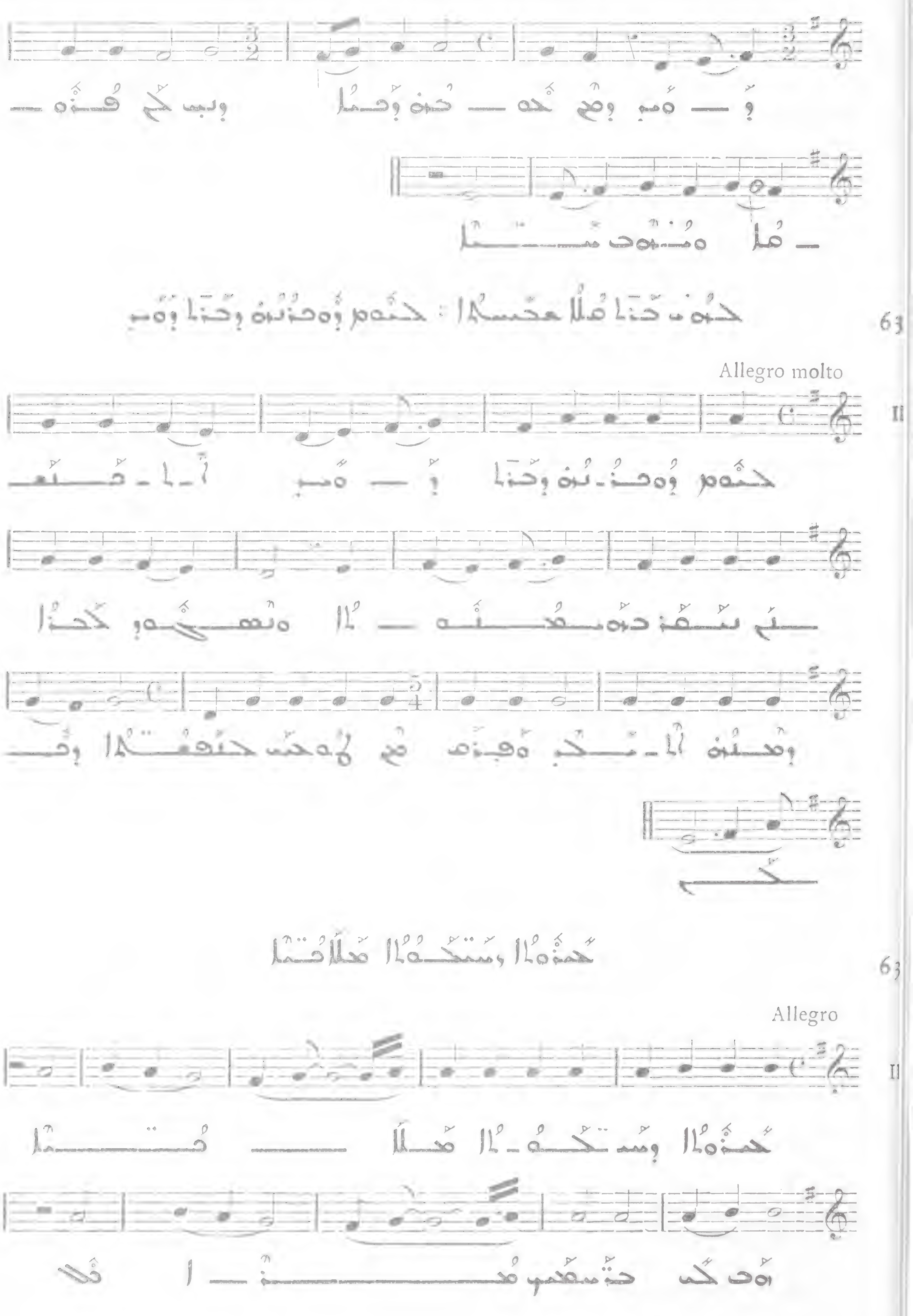
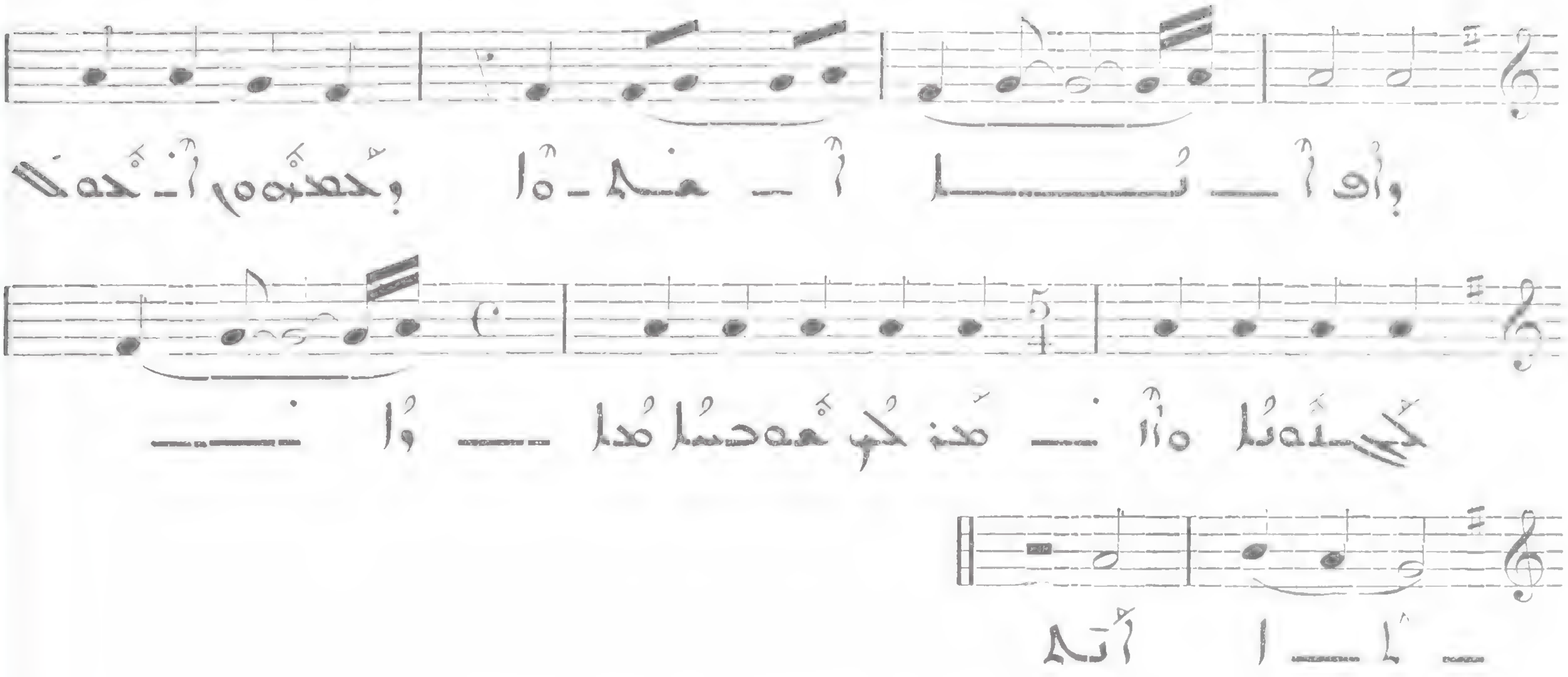


634

Allegro molto

II

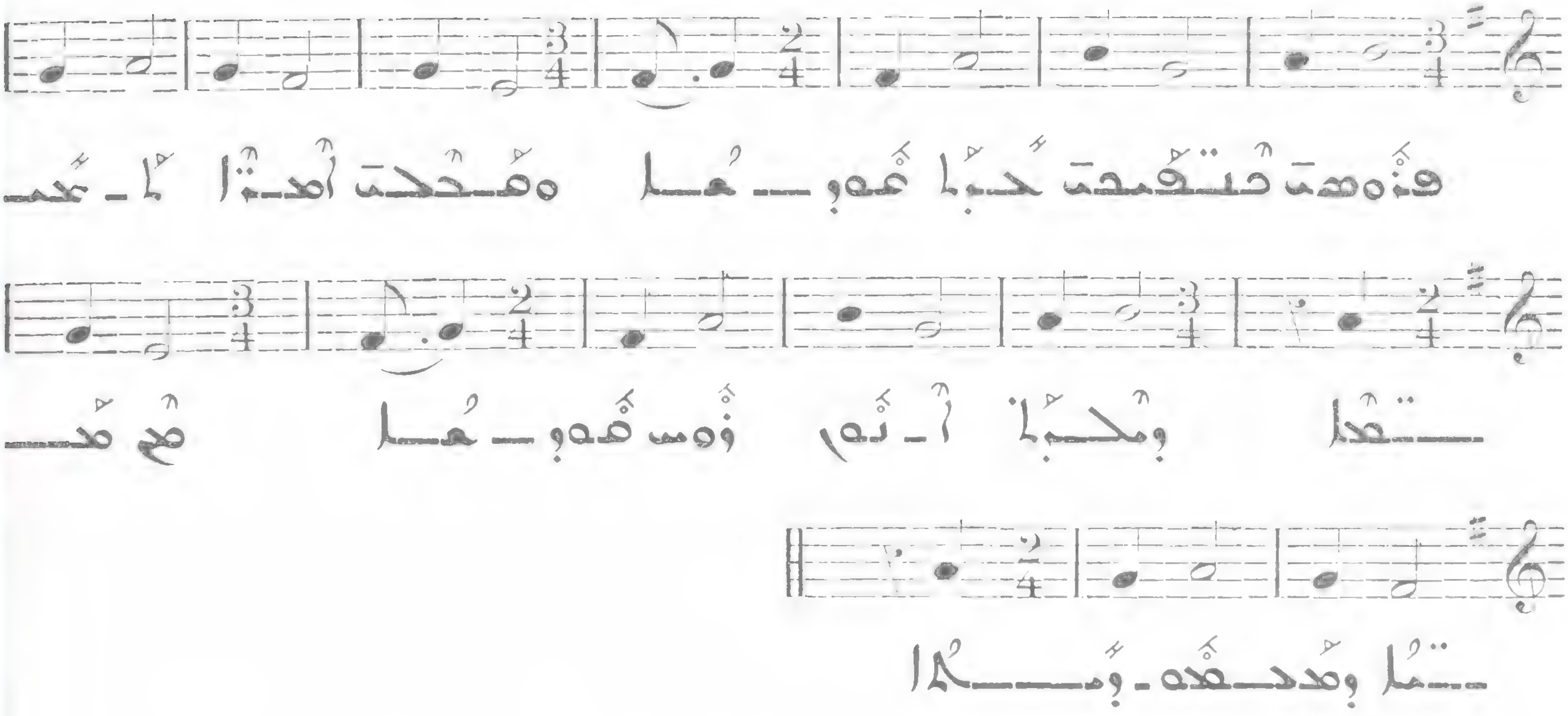

63
Allegro molto
II
63
Allegro
II



637 ܦܪܘܩܢ ܡܫܒܚܢ ܟܝܢܐ ܦܘܪܩܢܐ

Allegro moderato

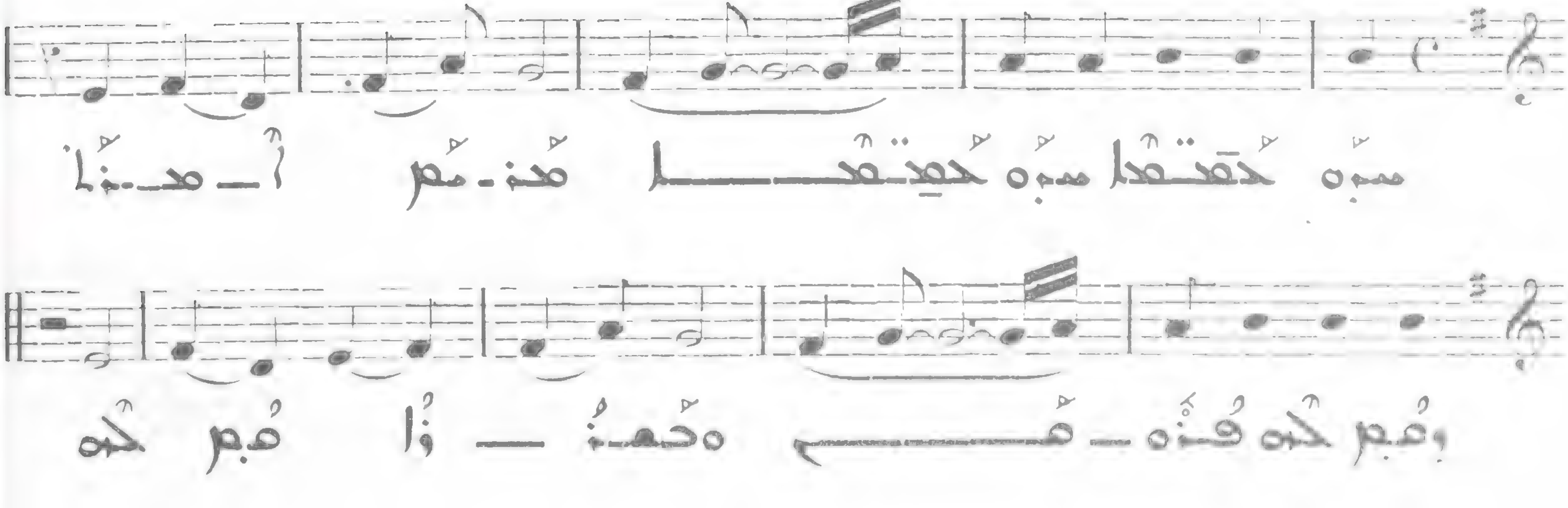
II



638 ܚܕܘ ܒܥܕܥܕܐ

Allegro

II



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Allegro moderato

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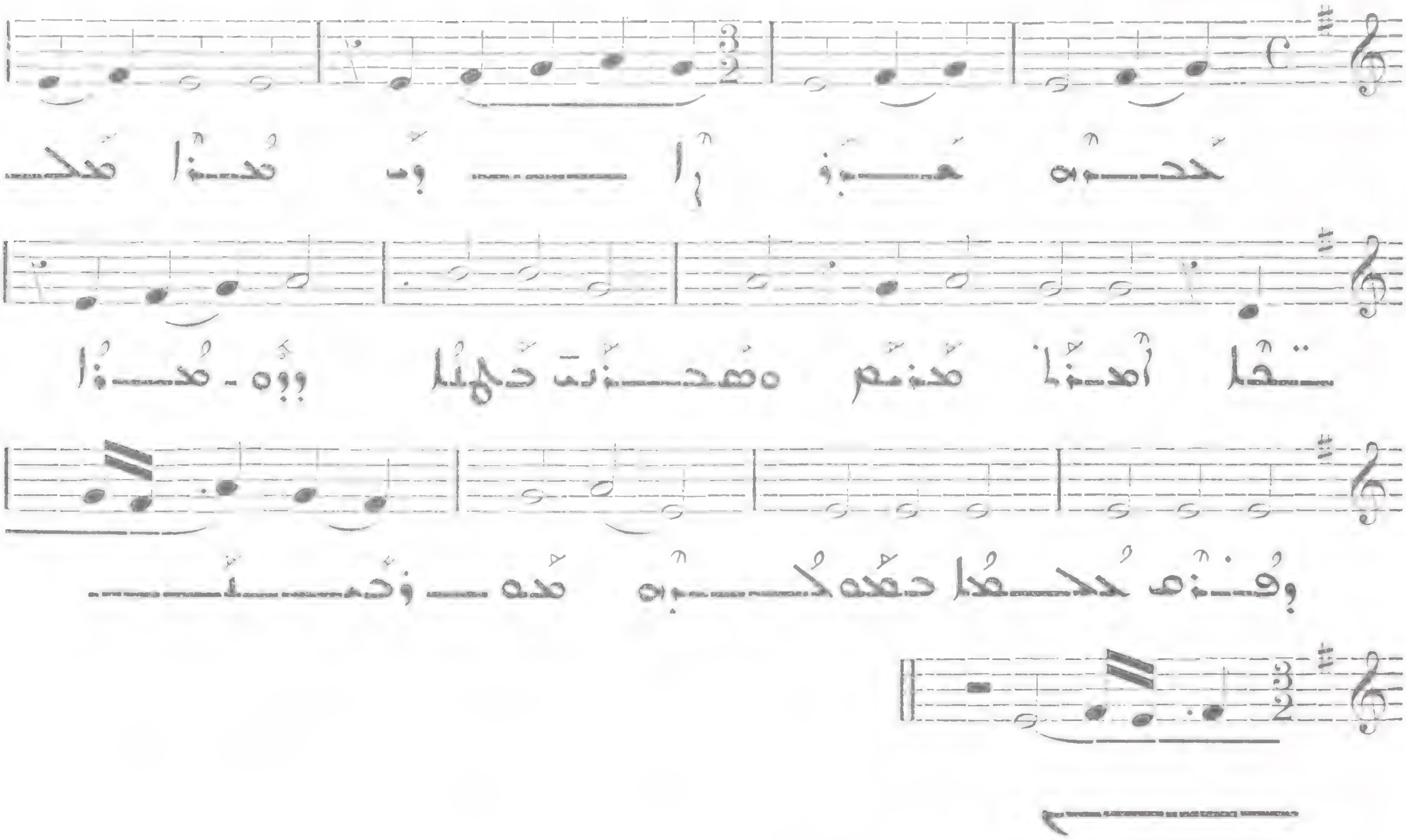

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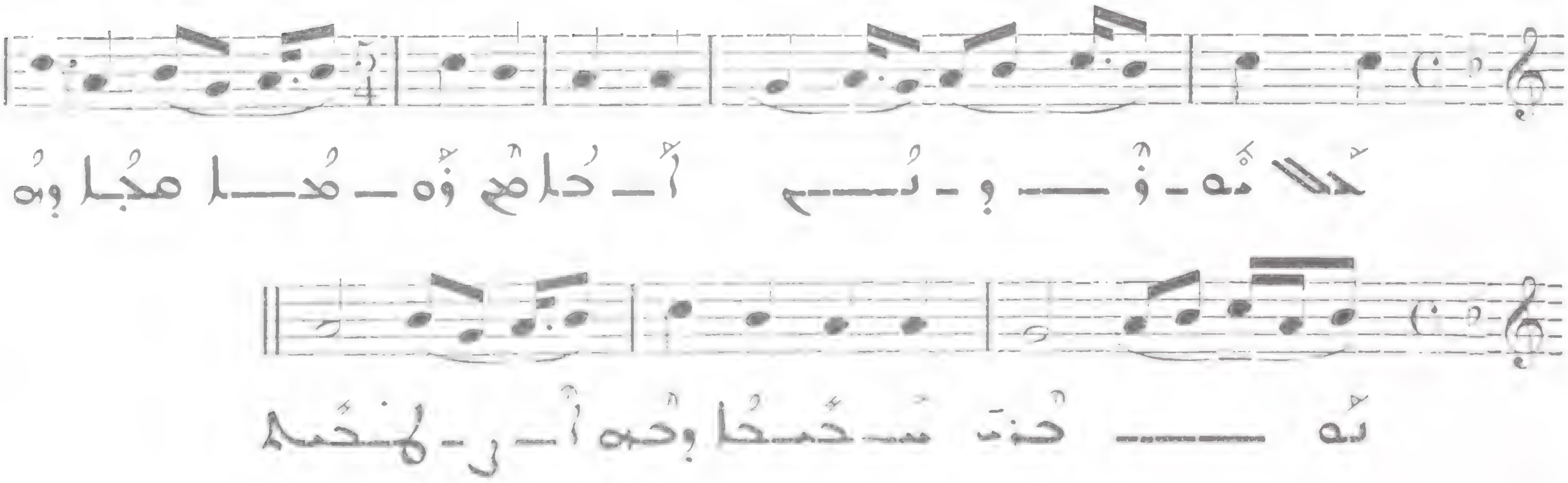
64

Andantino

II



64

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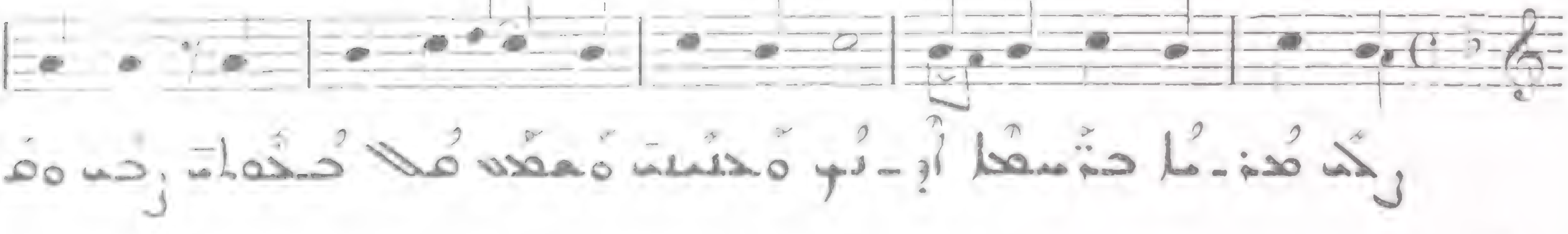
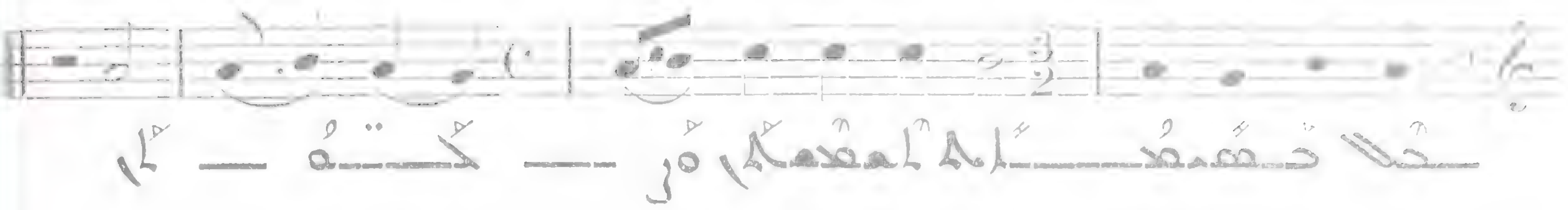
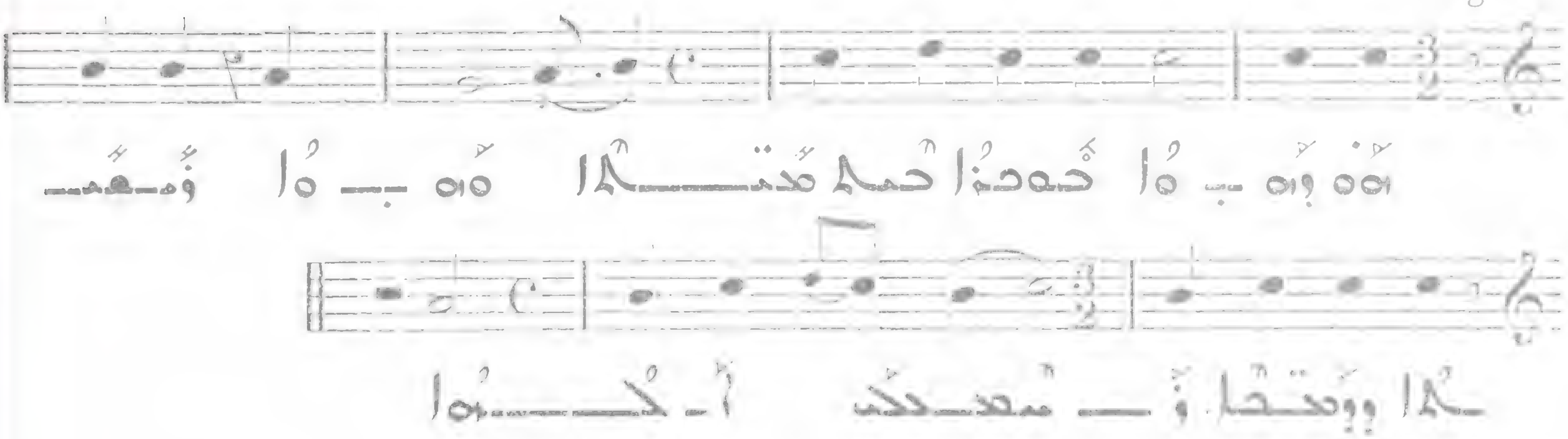




642 ܗܘ ܕܗܘܐ : ܗܘ ܕܗܘܐ ܒܘܕܐ

Allegro

III



643 ܢܘܦܐ ܕܣܢܝܐ : ܠܓܒܝܢ ܡܢܝܢ ܡܫܝܚܐ

Allegro

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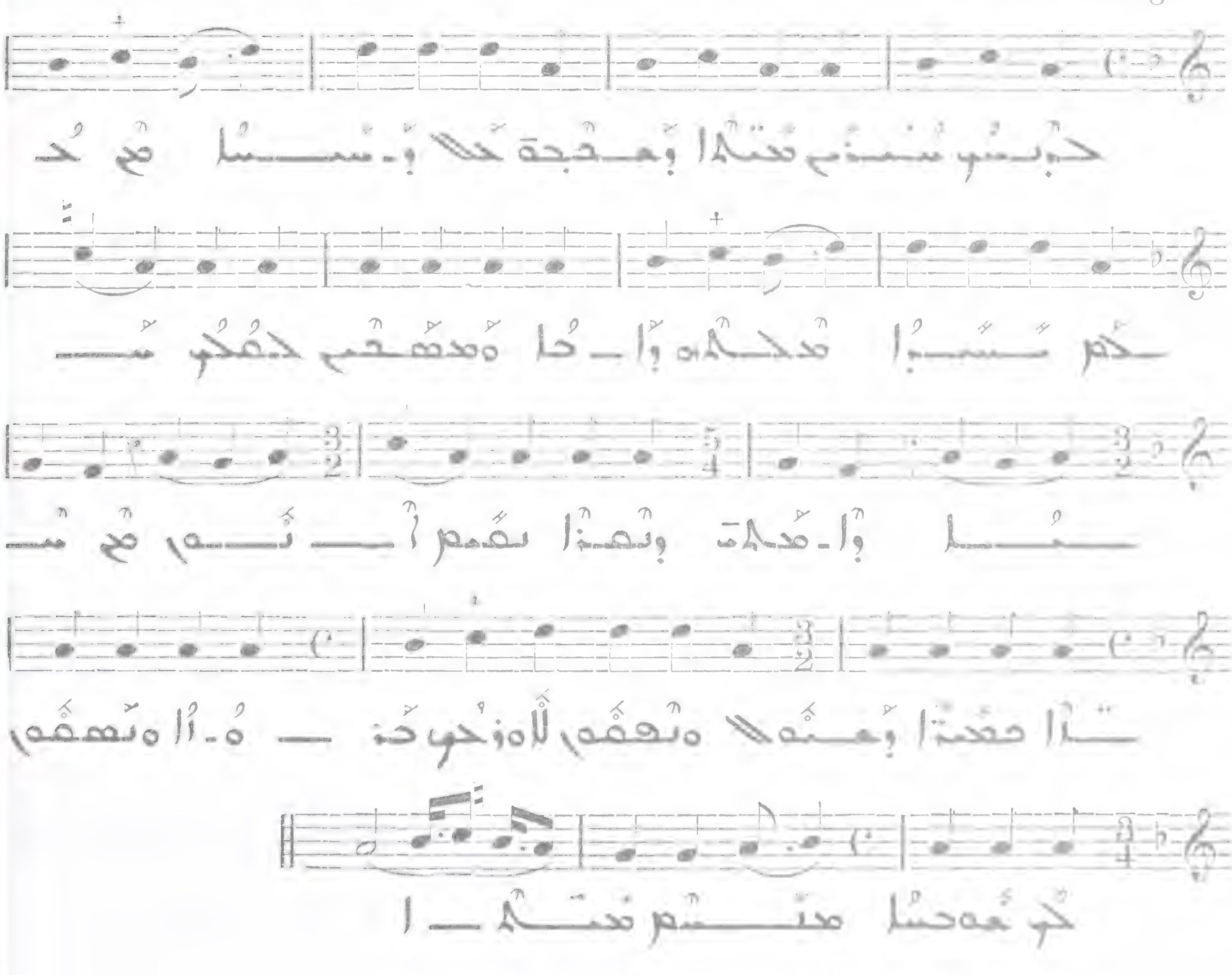

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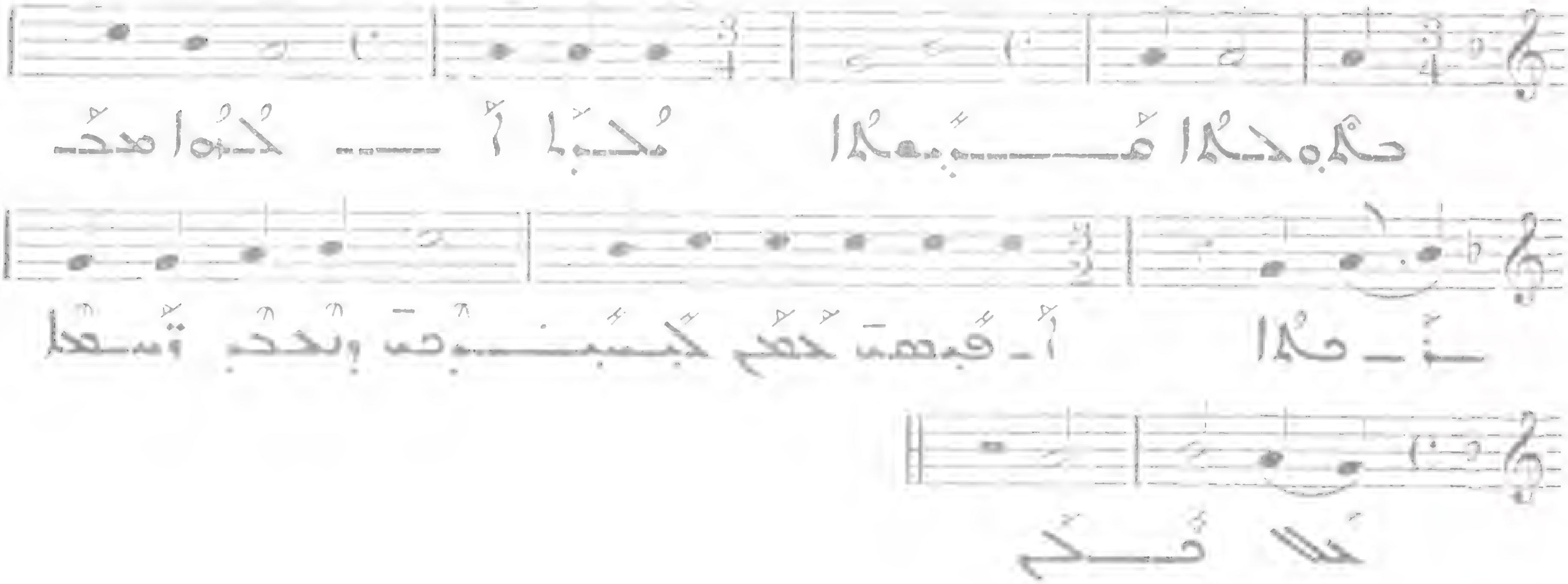
All. molto

III 

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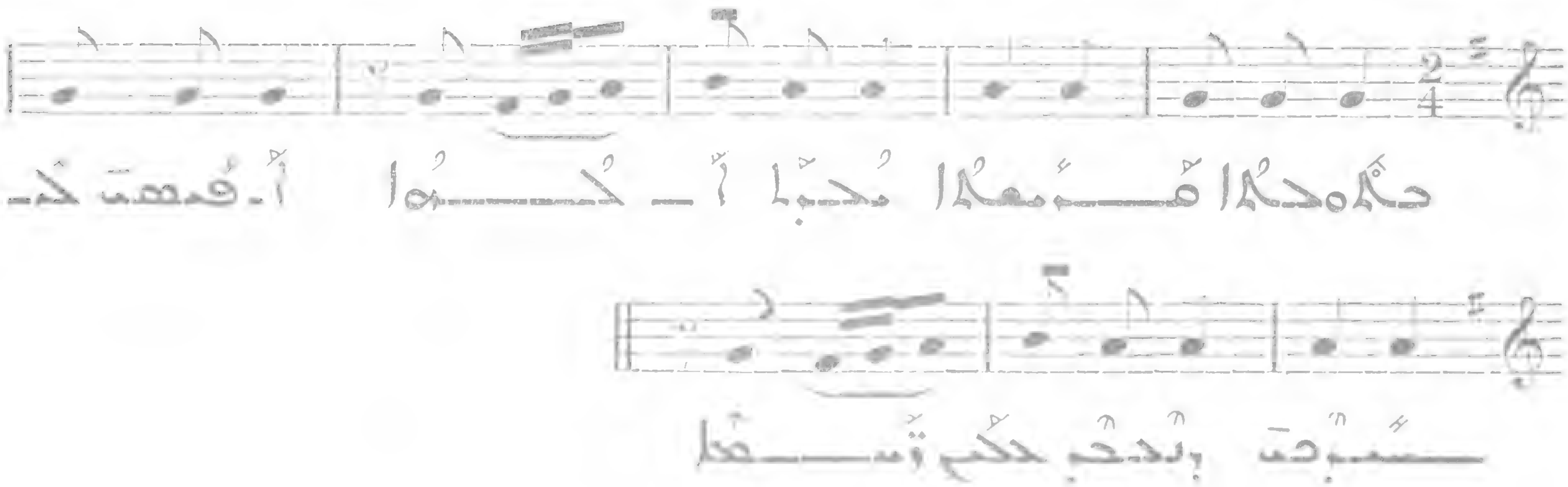
Allegro moderato

V 

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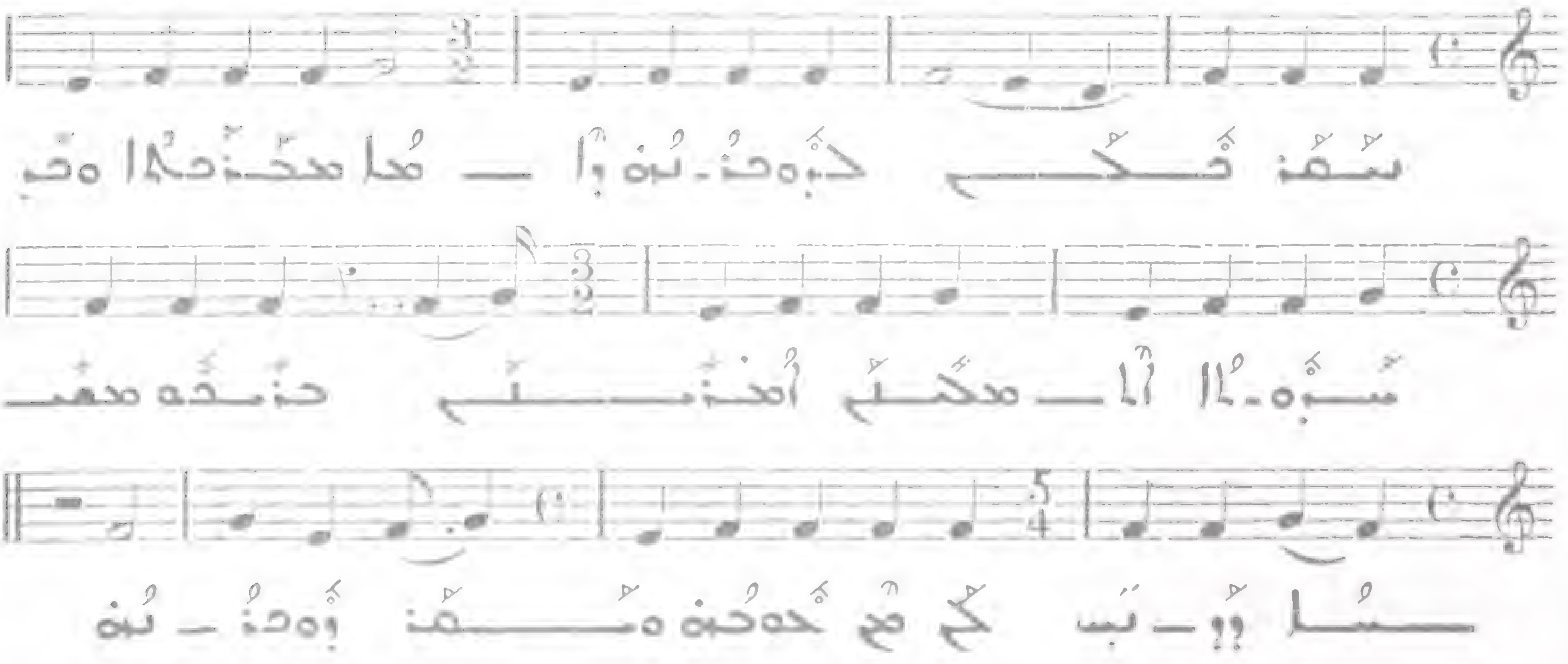
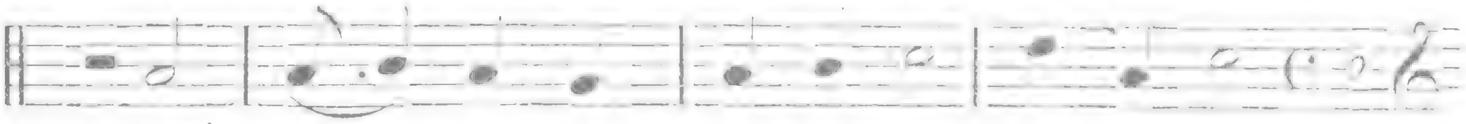
Allegro molto

VI 

647 ܗܐ ܕܢܚ ܠܗ ܢܘܗܪܐ : ܠܒܢܝ ܬܘܬܒܐ ܡܢܚܡ ܟܝܢܐ ܕܩܡ

Allegro molto

III



648 ܐܘܕܝ ܠܗ ܠܒܪܐ : ܠܡܠܟܐ ܗܘܐ ܡܢܚܡ

Allegro molto

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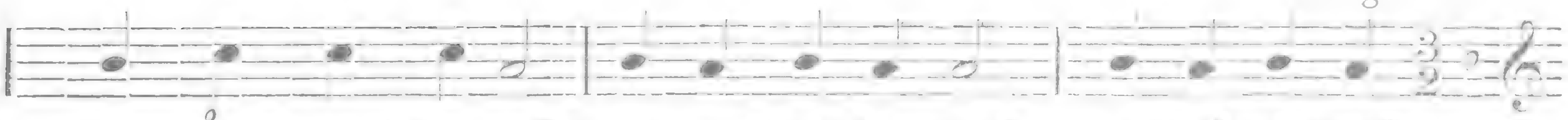
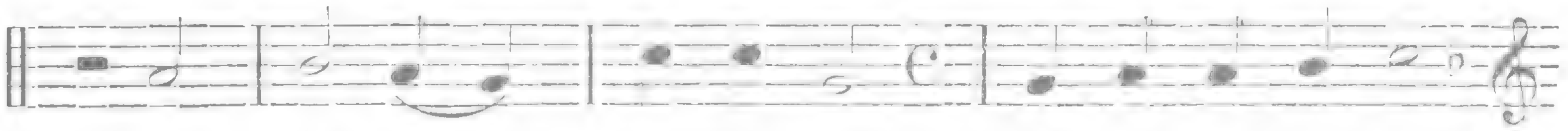
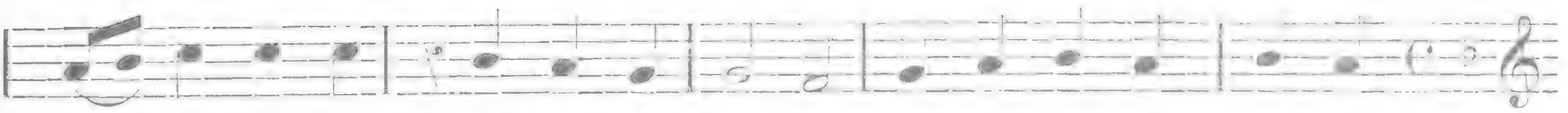


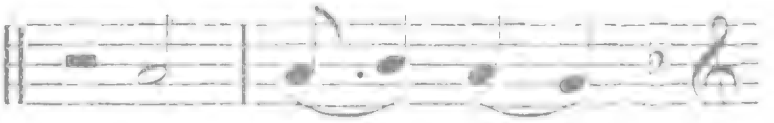


649 ܐܬܒܪܟܝ ܒܪܐ ܕܐܠܗܐ : ܫܡܥܬ ܠܟ

All. molto

III





650 ܩܠܐ ܡܪܝ ܐܫܬܡܥܢܝ

Allegro molto

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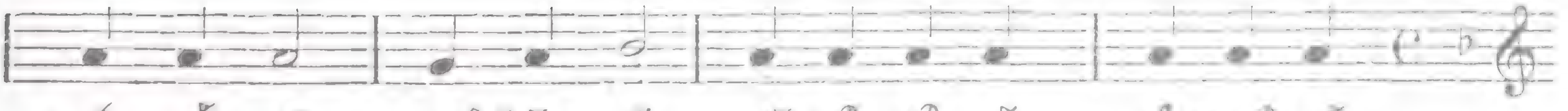

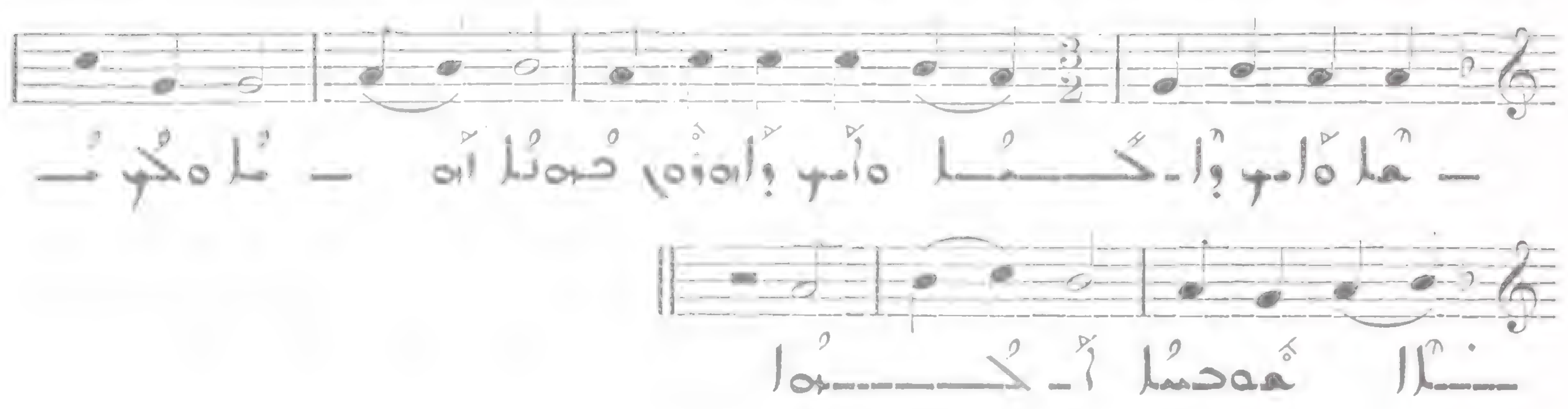

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Allegro molto

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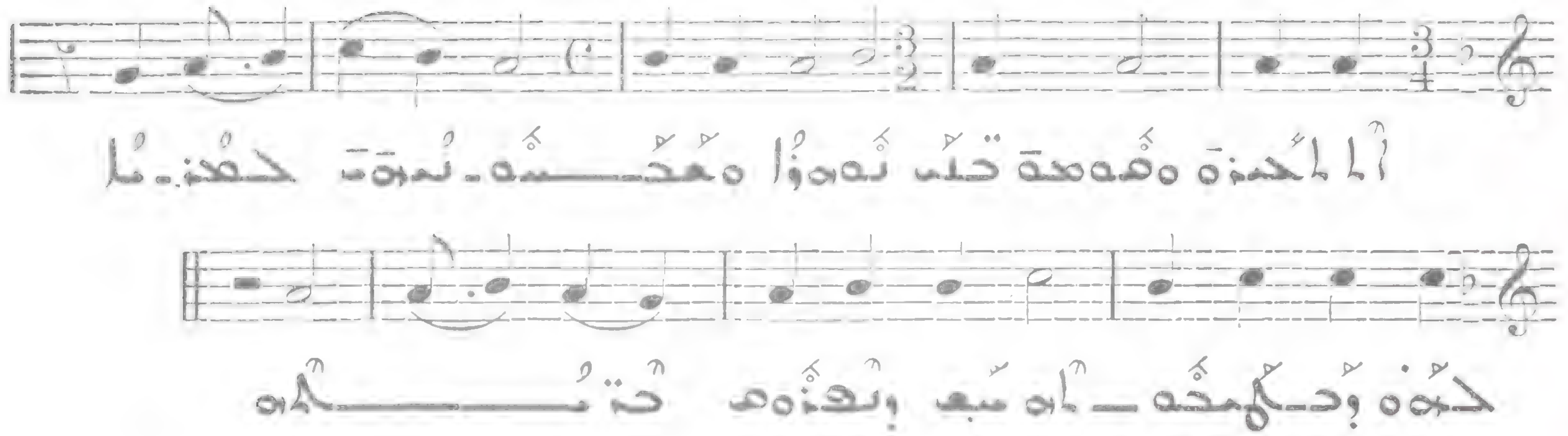

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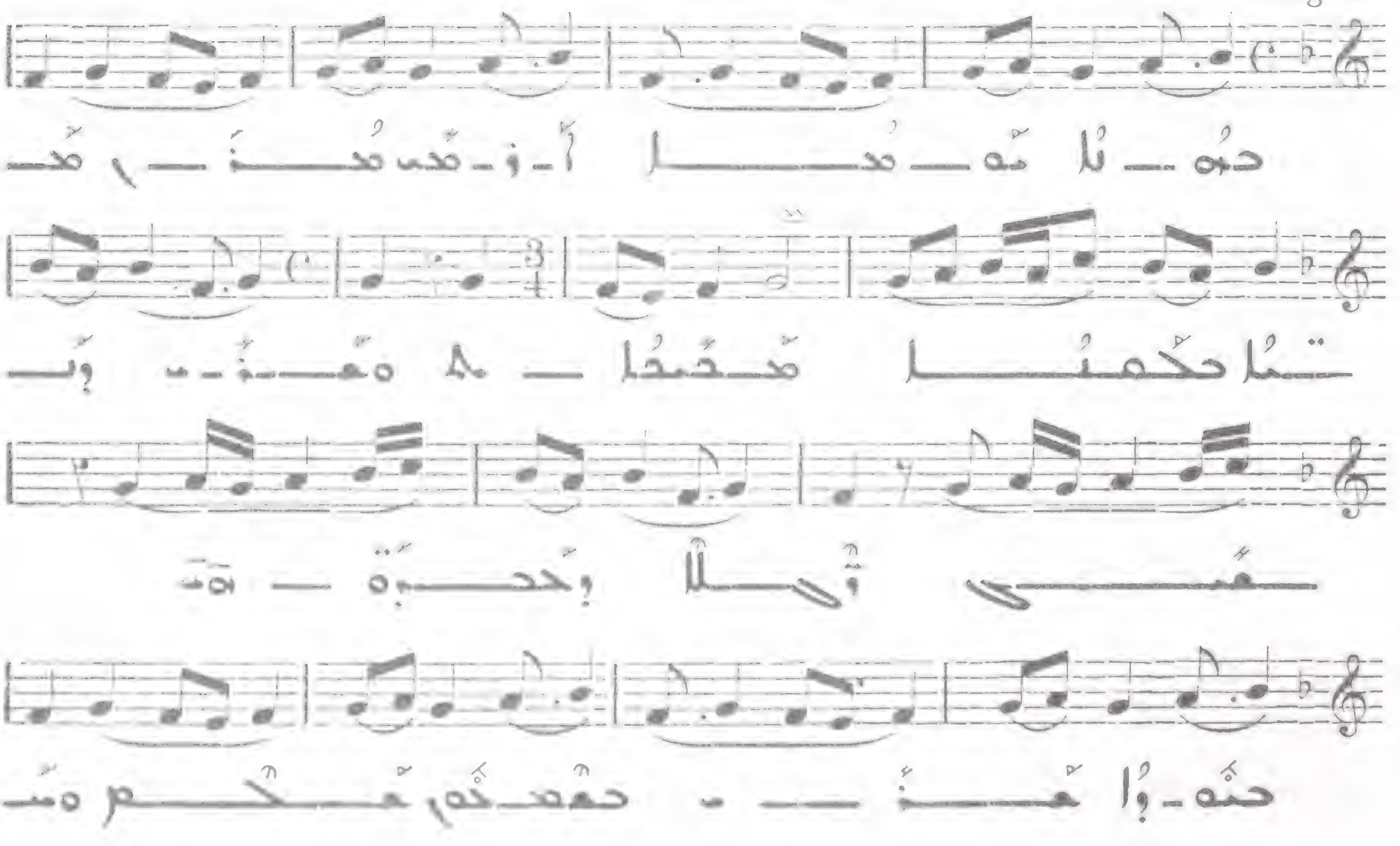
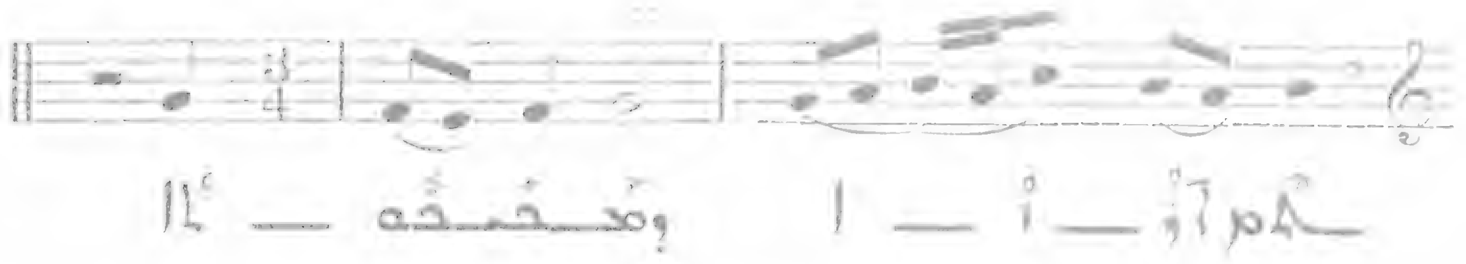
Allegro

II





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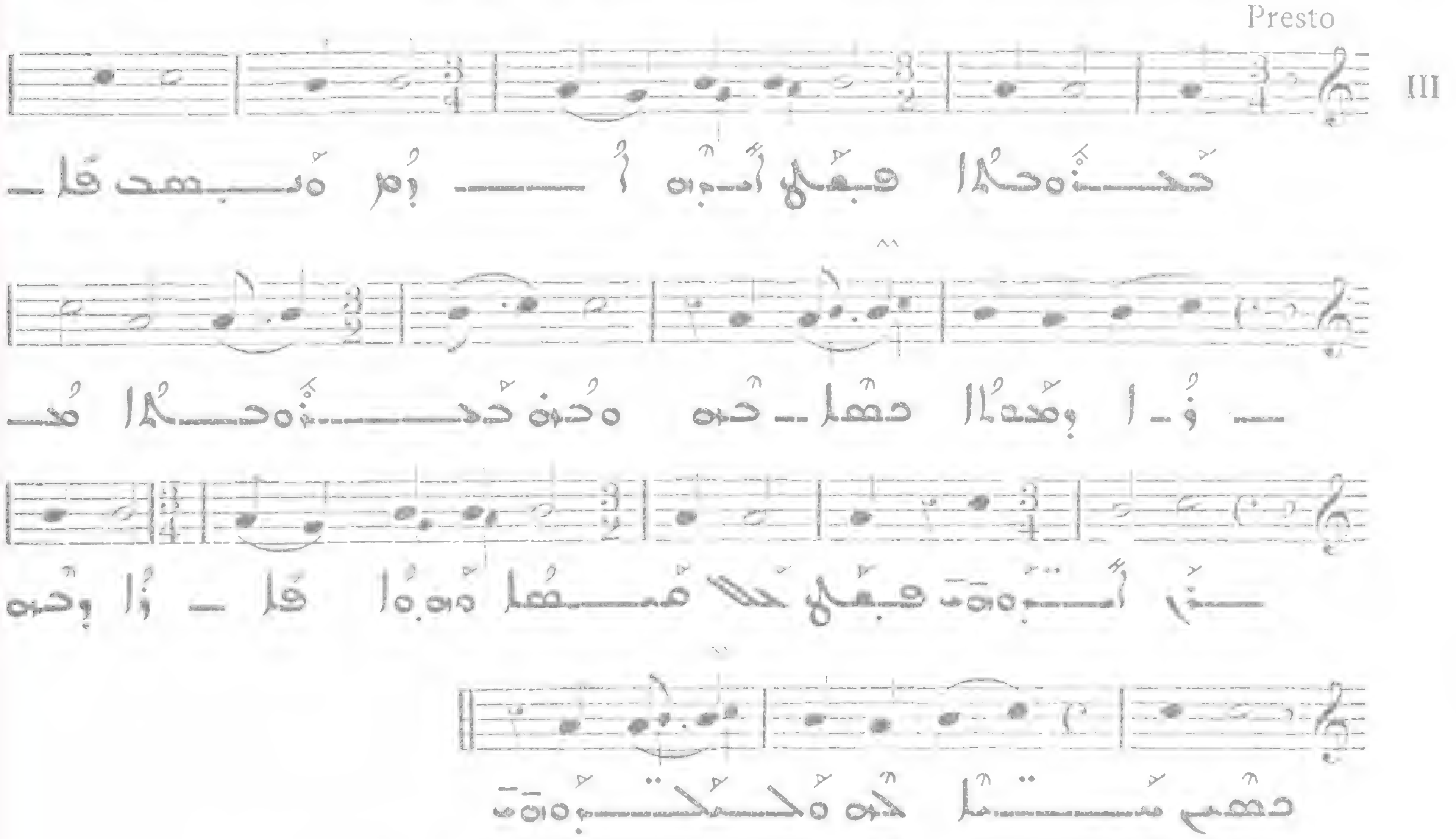

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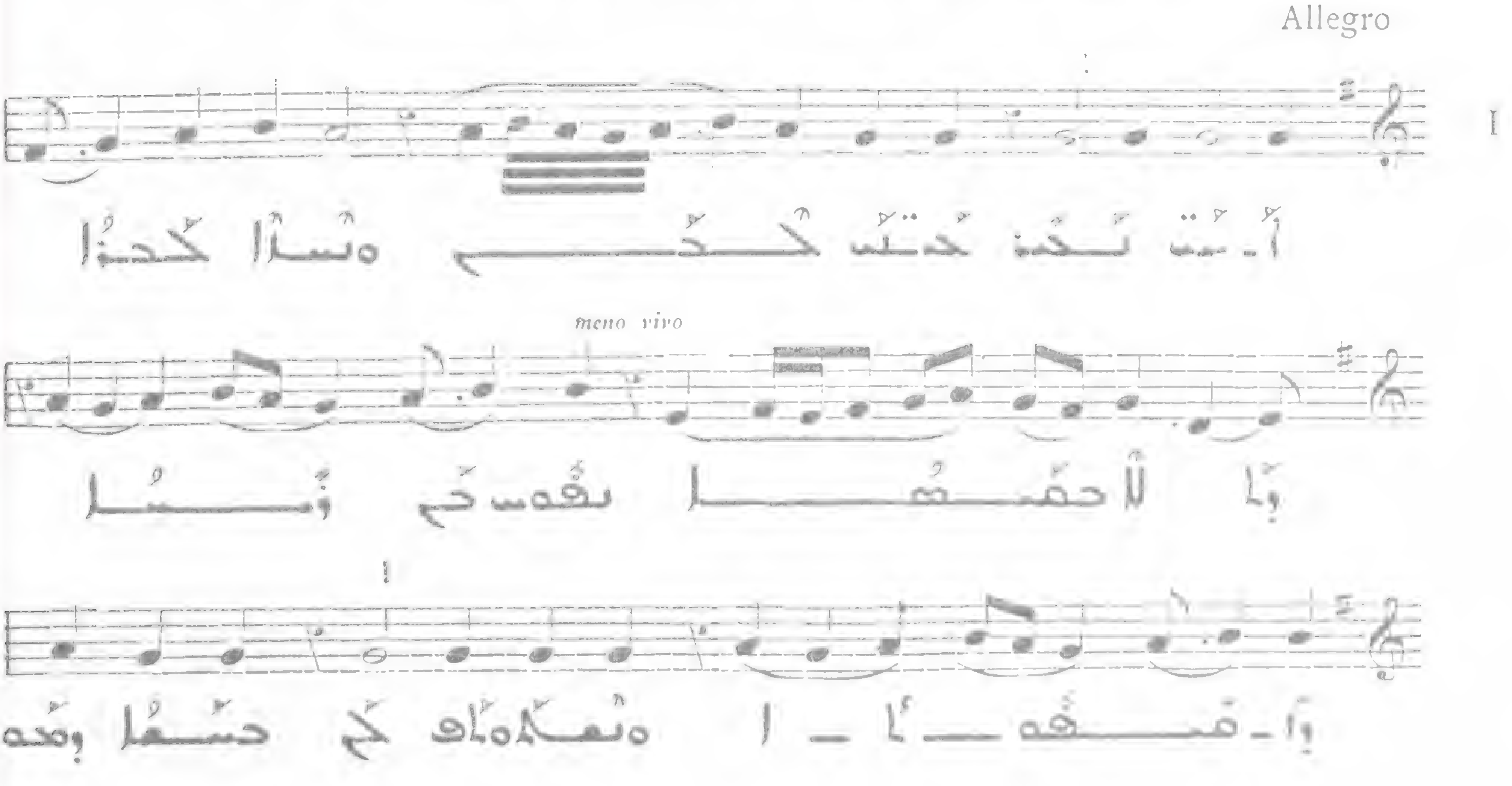

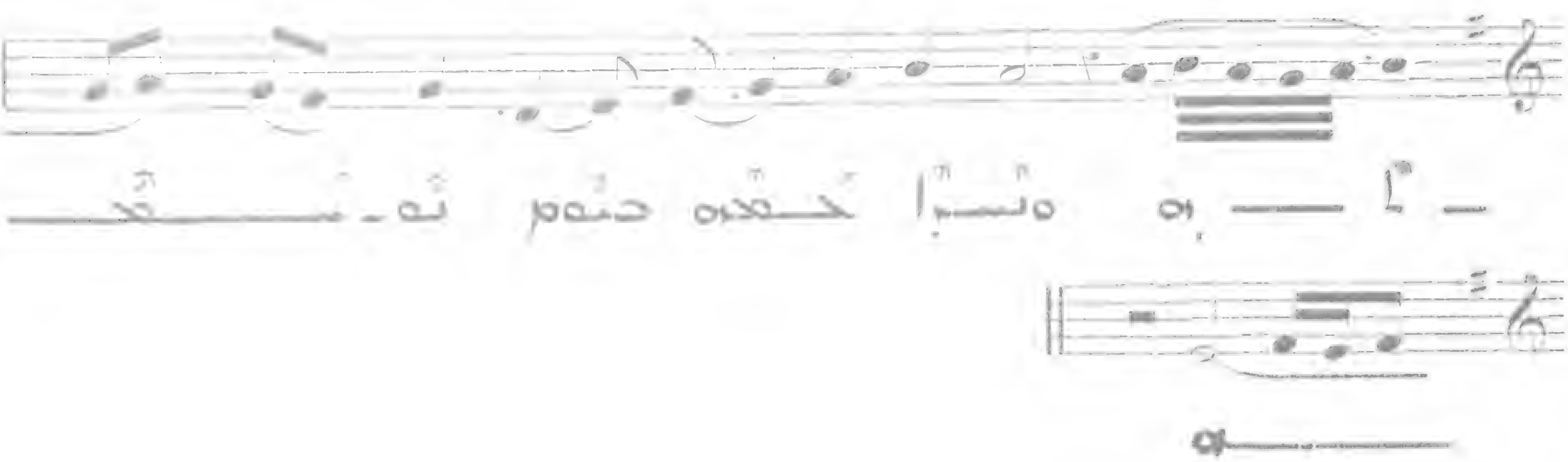

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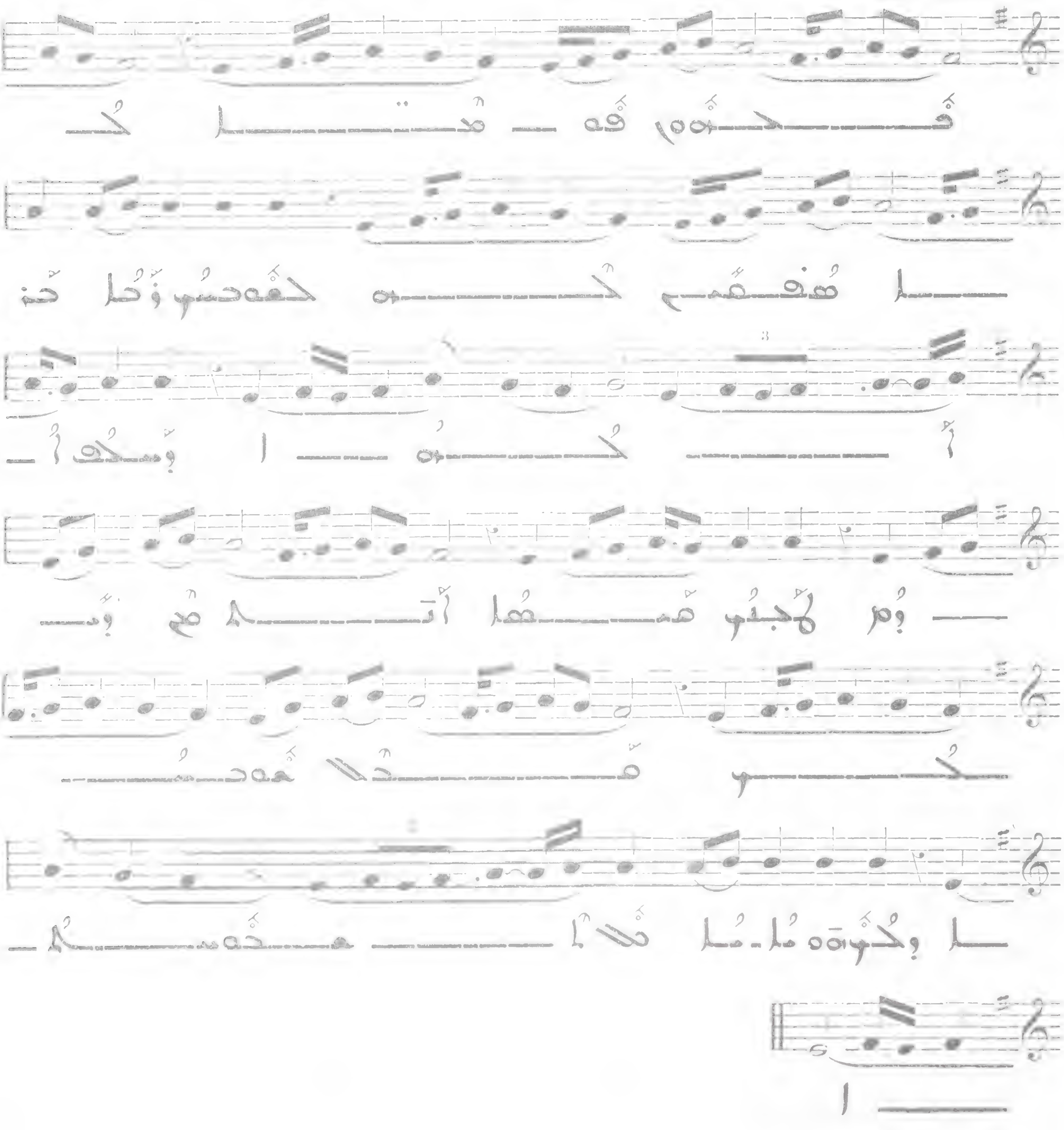
All. moderato

II



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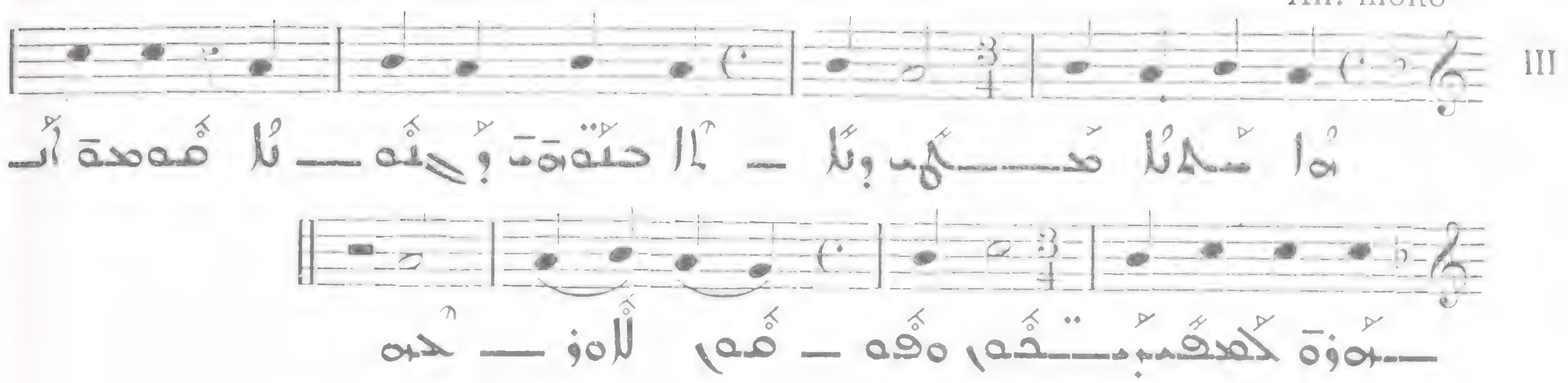

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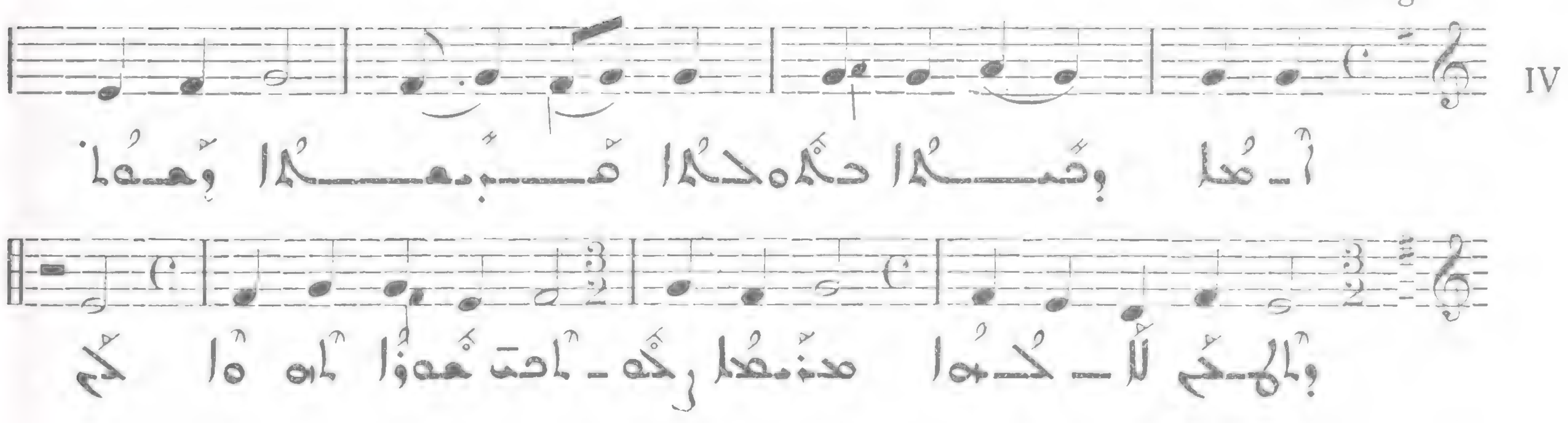
657 ܐܚܐ ܕܫܠܡܐ



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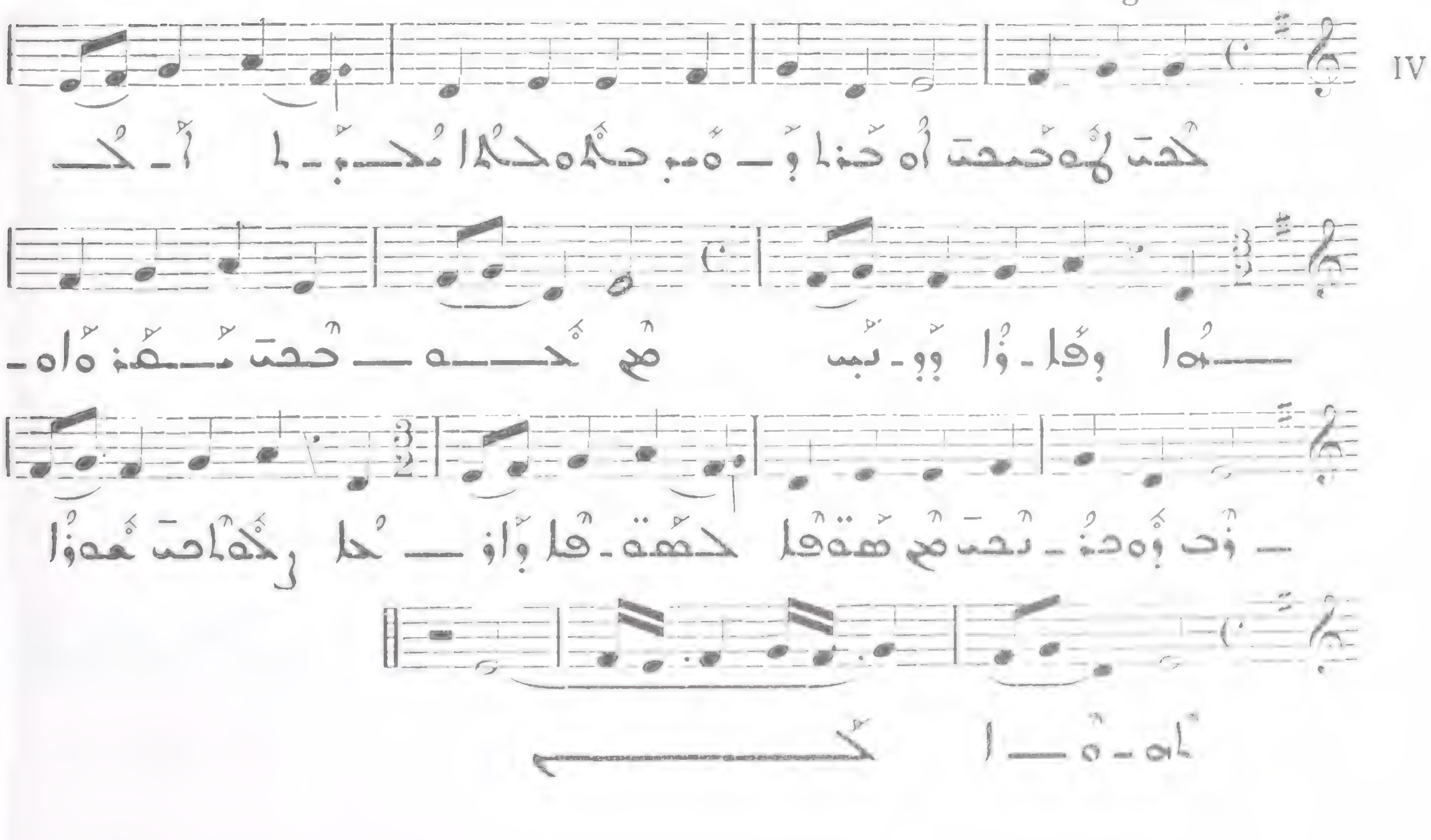
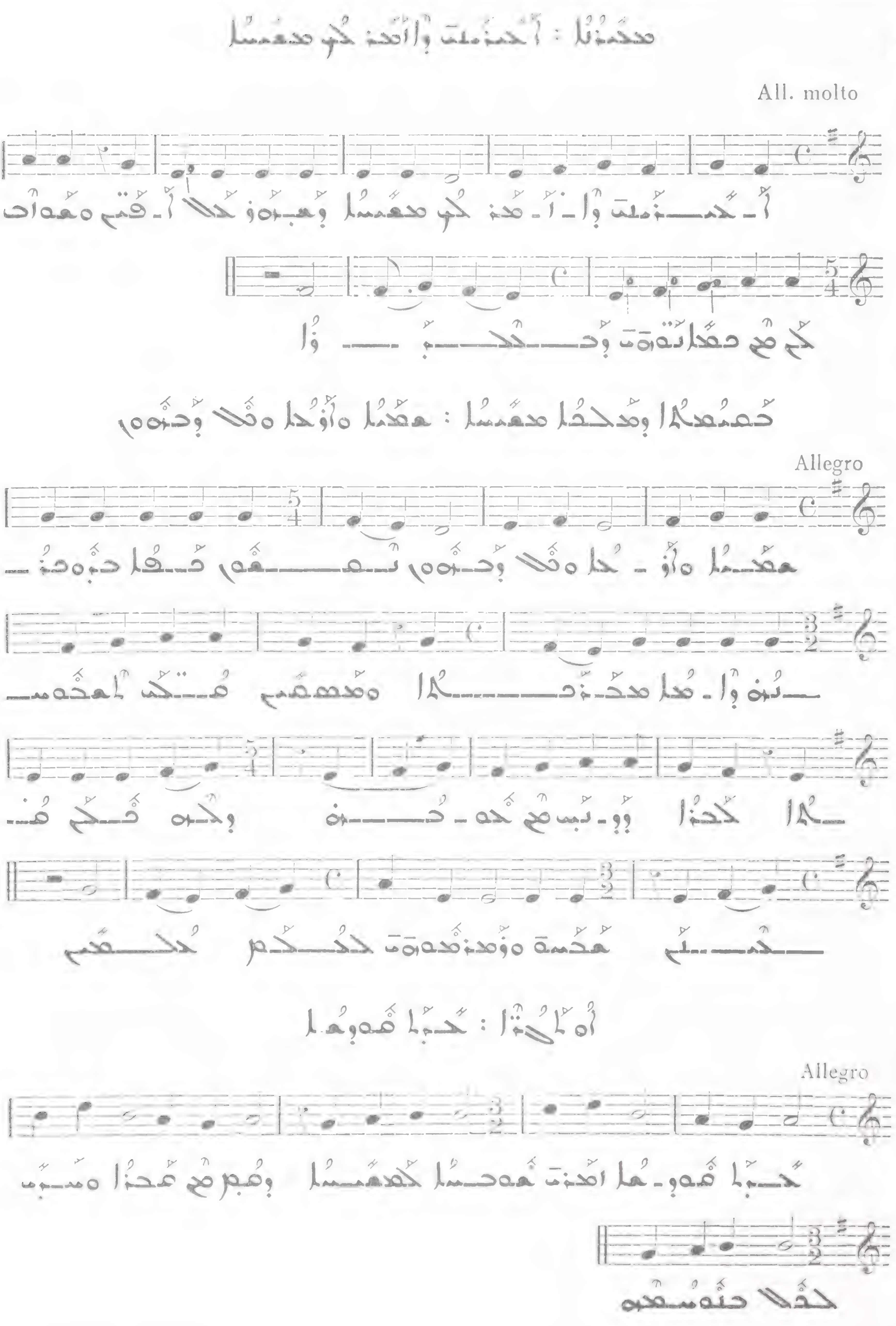
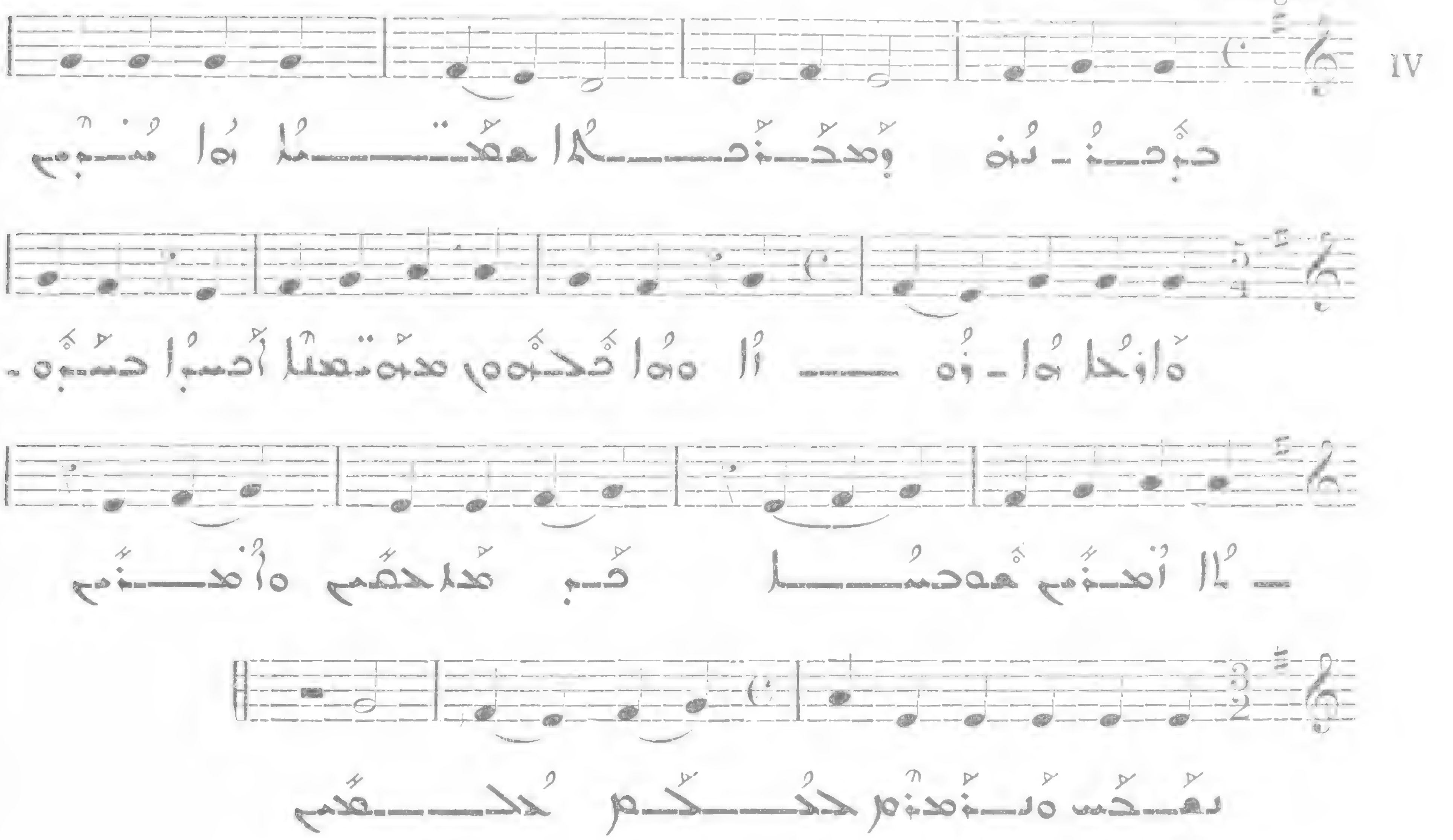
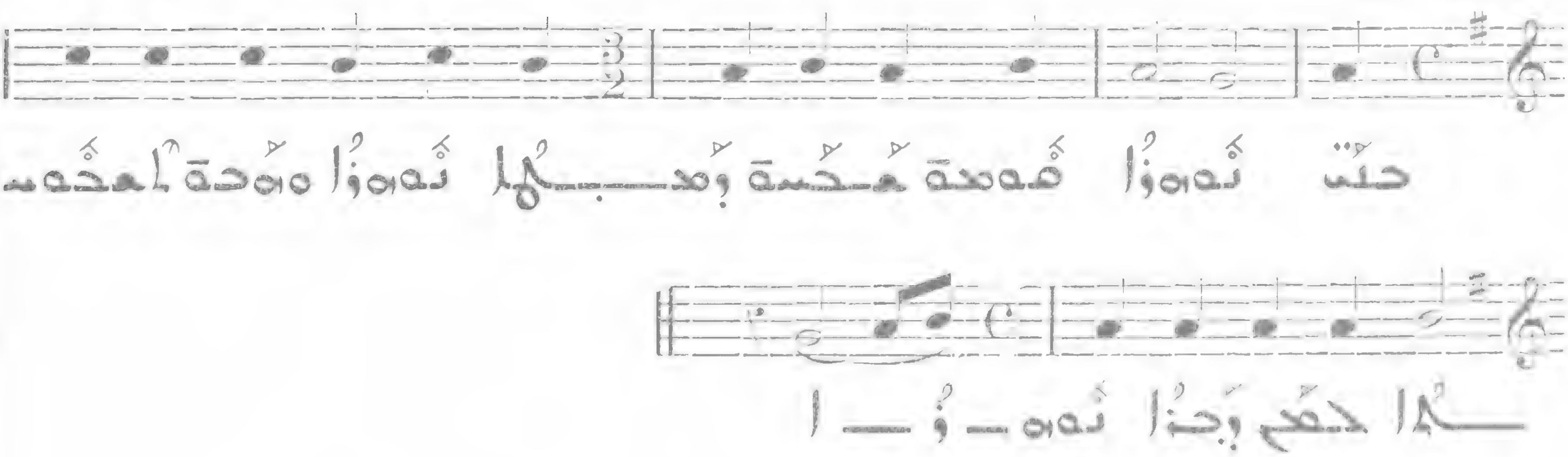



All. molto
Allegro
Allegro

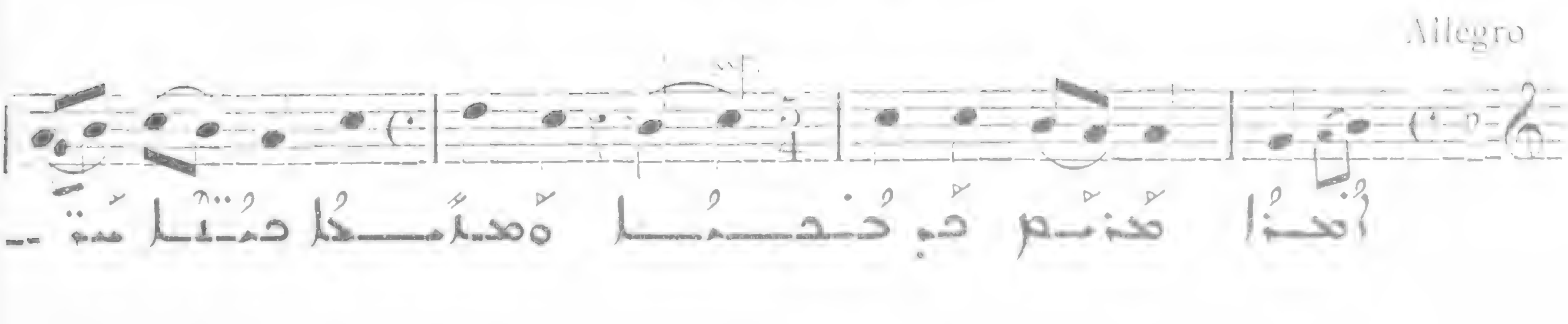
662 ܒܩܘܡܒܠܐ ܕܒܪܐ ܘܡܪܐ : ܒܝܘܒܢܢܗ ܘܡܕܒܪܢܘܬܐ

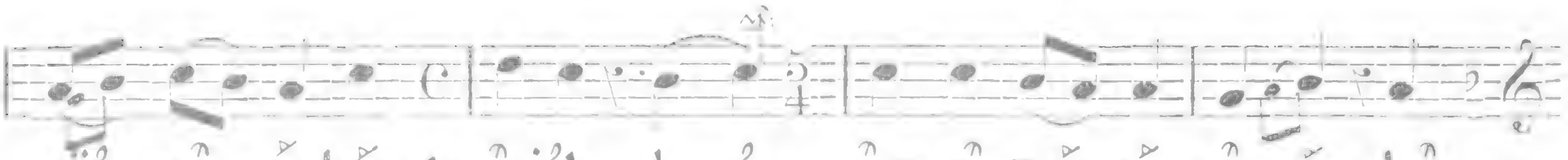


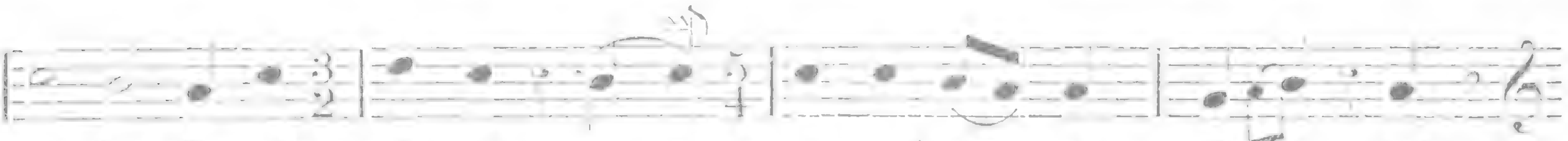
663 ܒܝ̈ܬ ܢܘܗܪܐ : ܐܘ ܒܪܝܟ ܢܘܗܪܐ

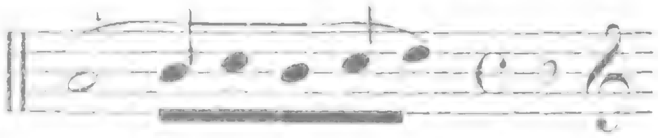


664 ܐܡܪܐ ܡܪܝܡ





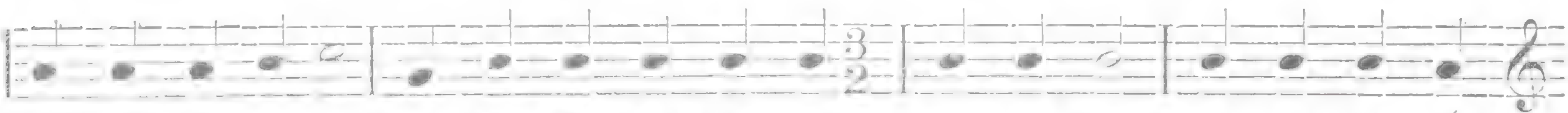


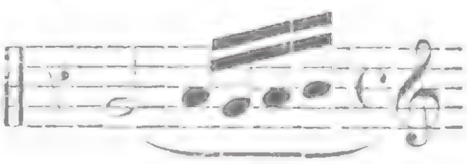


665 ܡܫܒܚܬܐ ܐܠܗܐ : ܚܕܐ ܒܪܝܟ

Allegro

IV





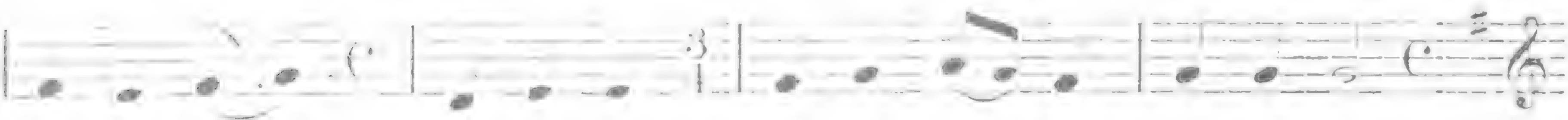
666 ܒܗ ܕܒܪܐ ܡܢ ܟܠܗ ܕܡܐ : ܩܠܐ ܕܠܐ ܫܪܐ ܒܪܐ

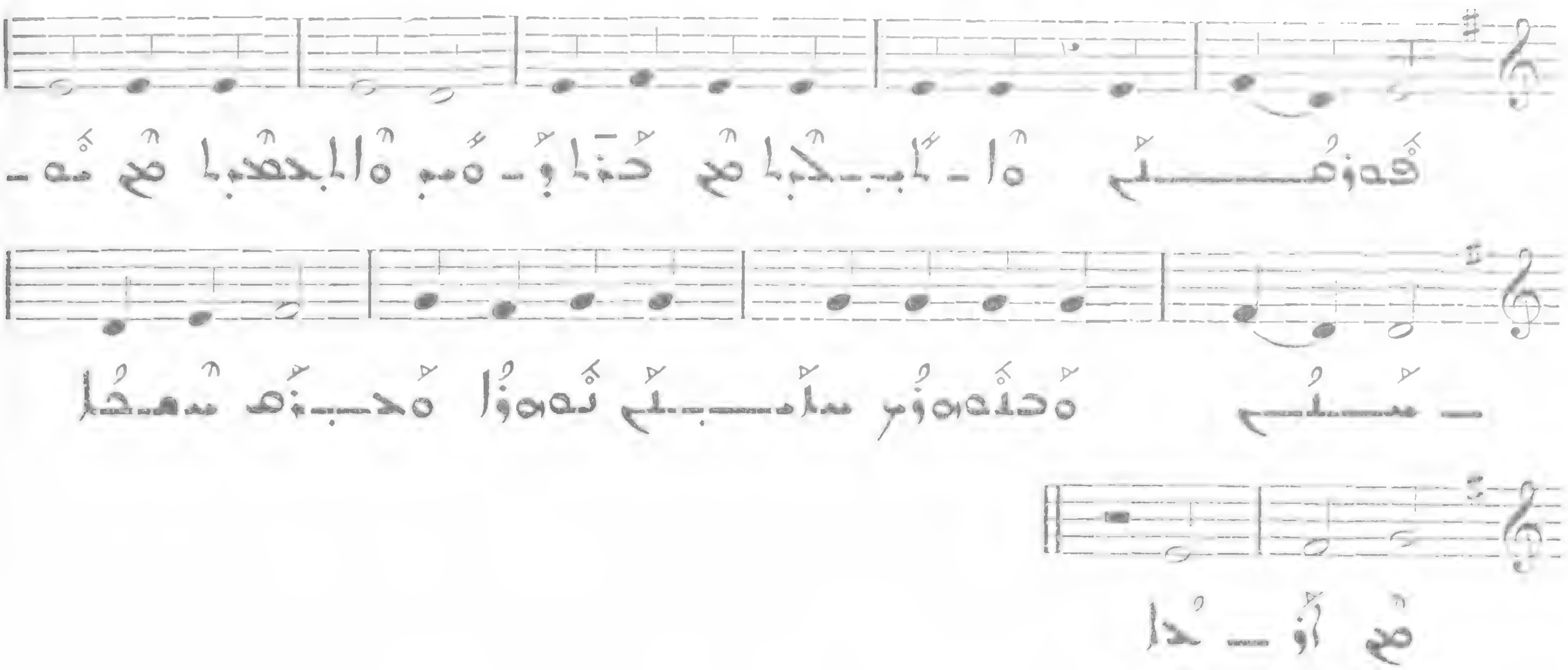
ܐܟܘ : ܒܝ ܕܐܝܣܘܥ Cf. N° 779

667 ܩܘܡ ܡܪܝ ܡܢ ܡܕܒܪܐ : ܒܝ ܫܘܒܚܐ ܡܢܚܬܗ ܕܐܒܐ

Allegro molto

VI

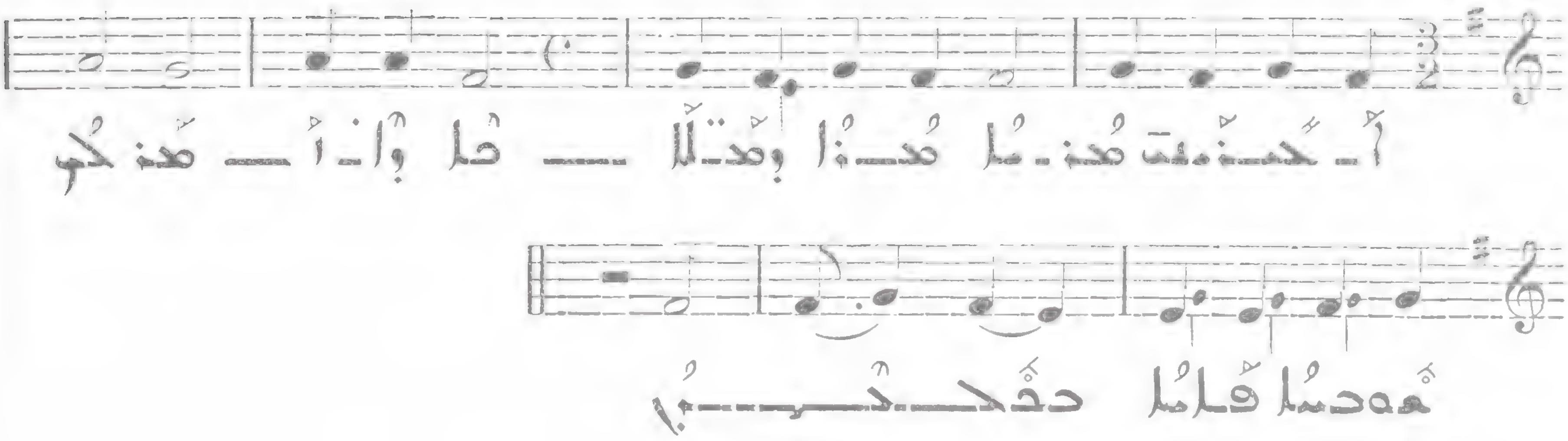




668

Allegro

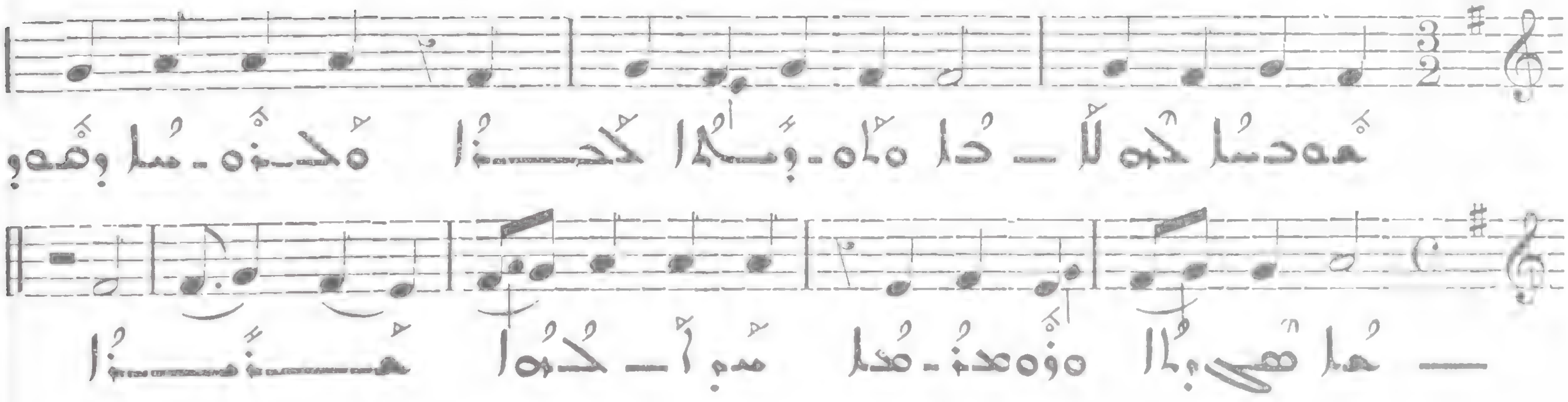
V



669

Allegro

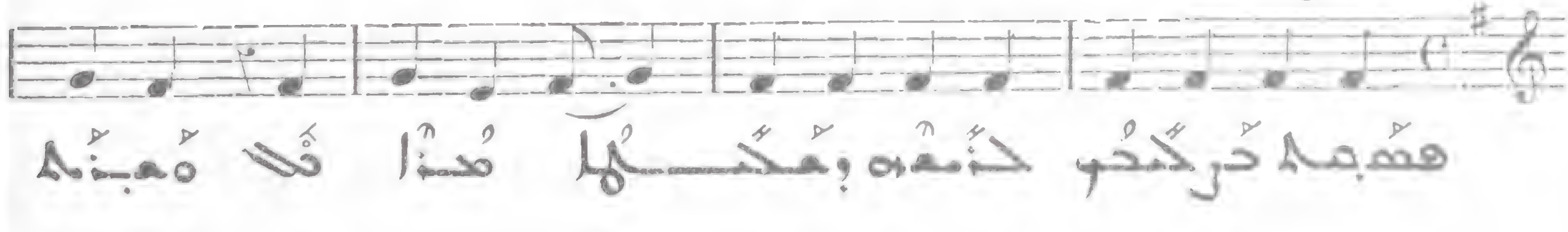
V

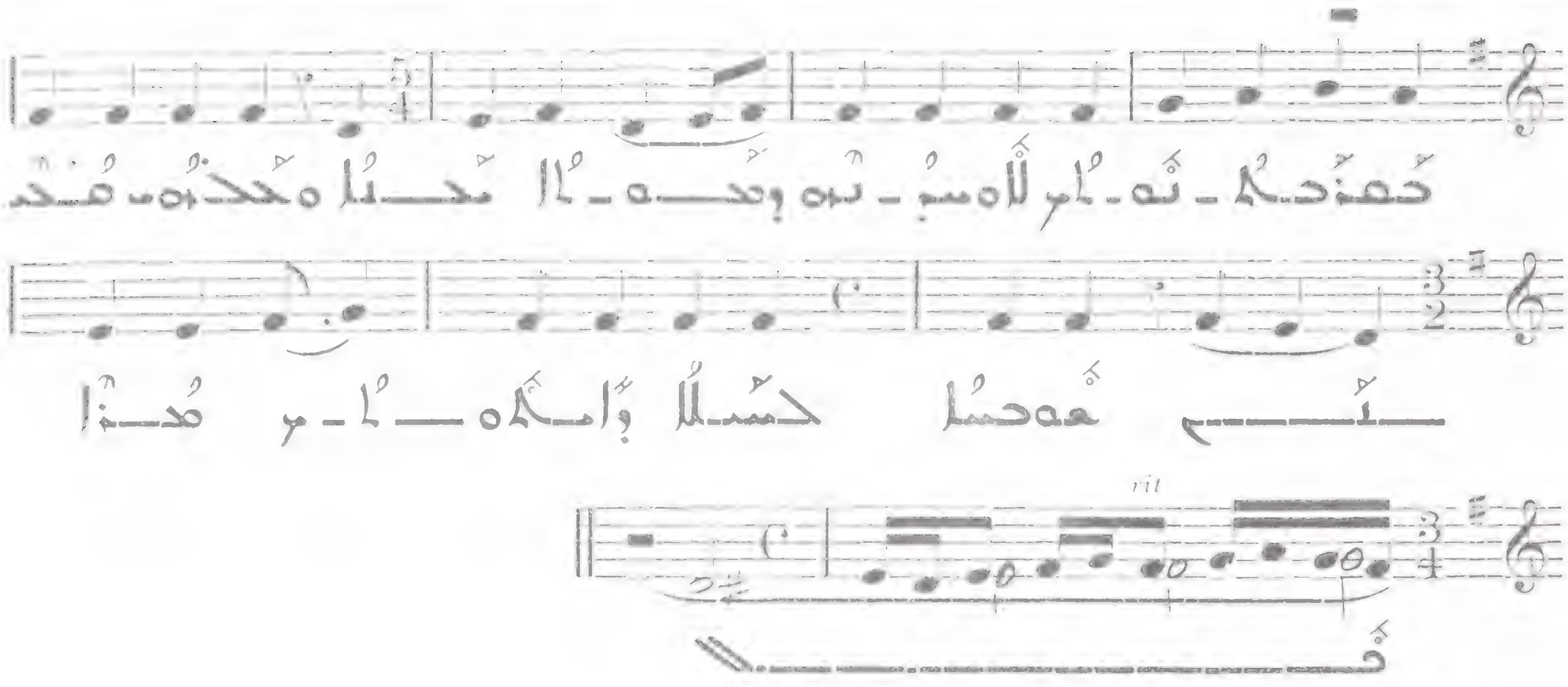


670

Allegro moderato

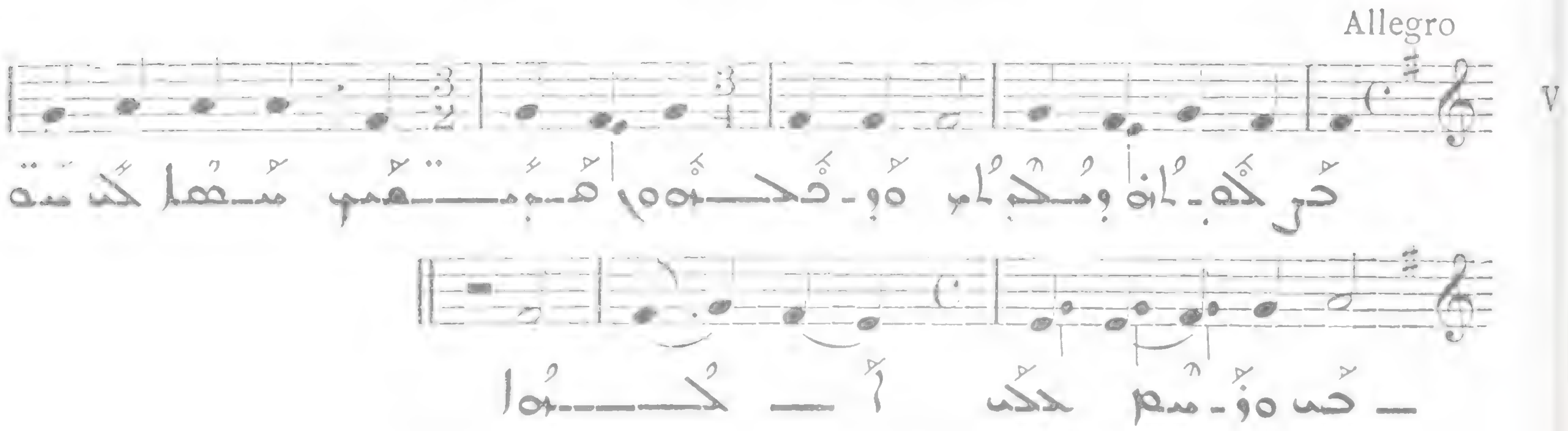
V



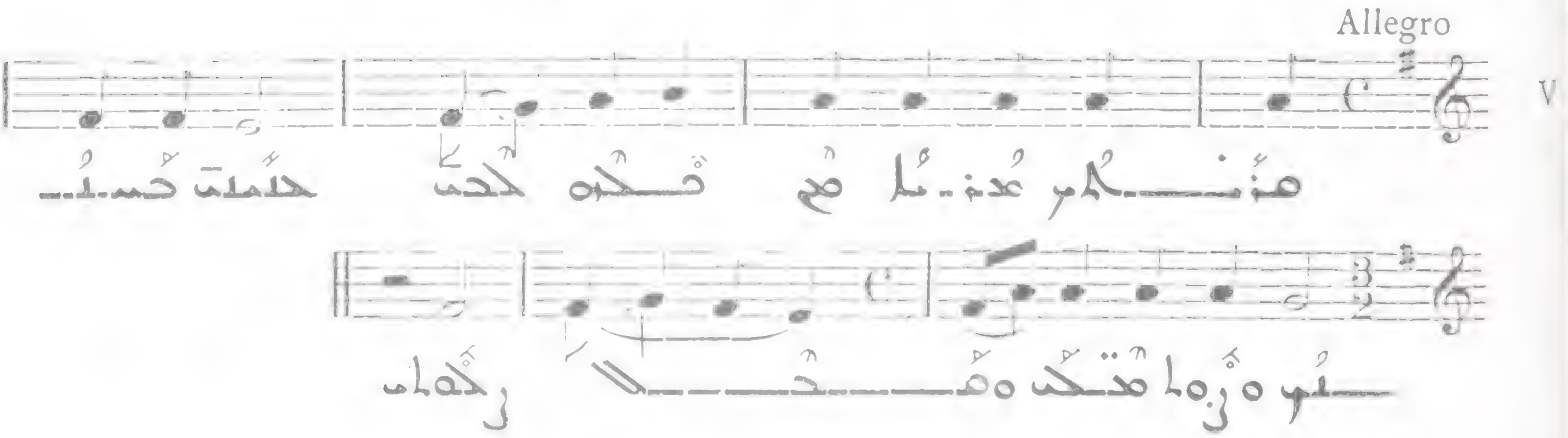


671 ܩܘܠܐ ܚܕ̈ܬܐ

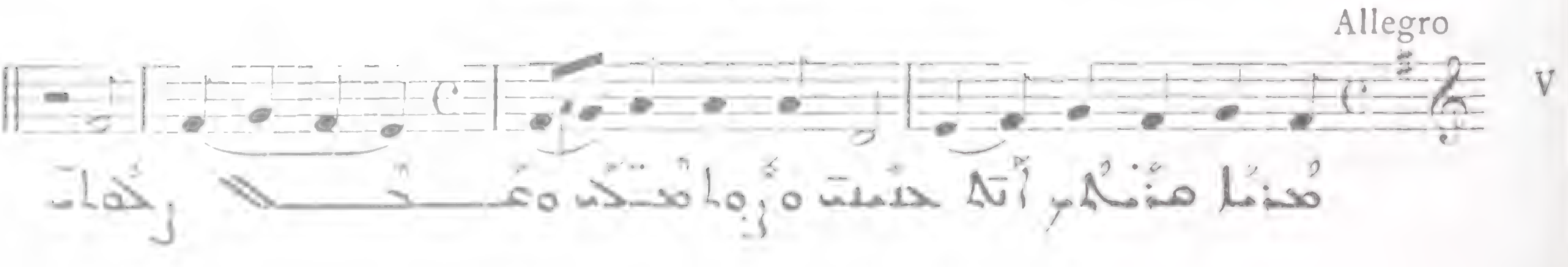
ܕܡܥܡܕܢܐ : ܒܝ ܟܘܢܘ ܕܢܘܪܐ



672 ܦܪܝܩܝܢ ܒܢܝܐ : ܦܪܝܩܝܢ ܒܢܝܐ ܡܢ ܦܘܠܘ ܠܟܘܢ



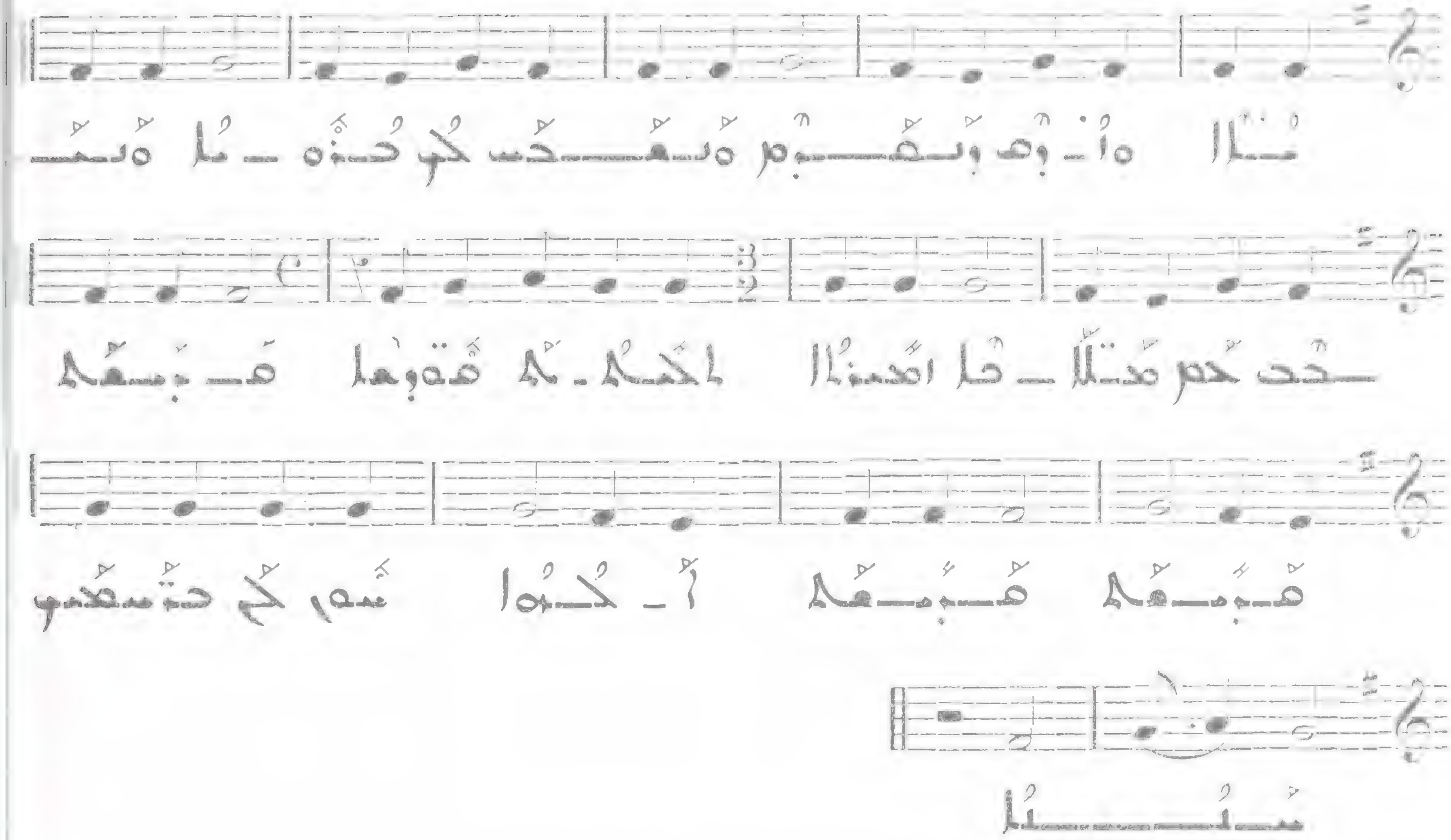
673 ܒܢܝܐ ܦܪܝܩܝܢ ܐܢܬܘܢ ܒܕܡܗ



674

Allegro

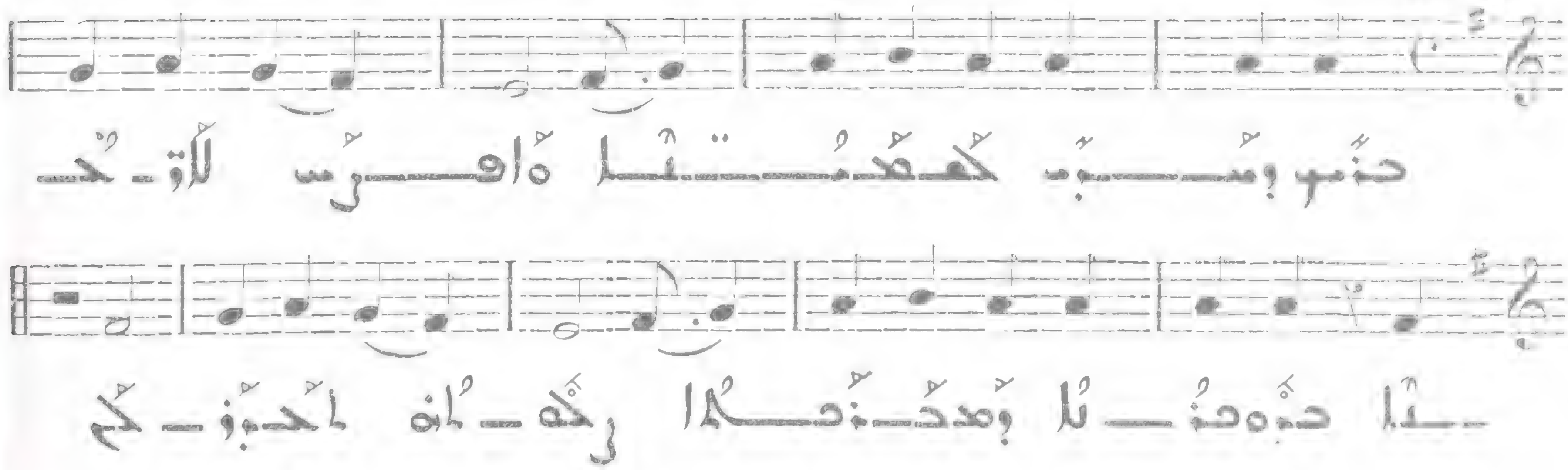
V



675

Allegro

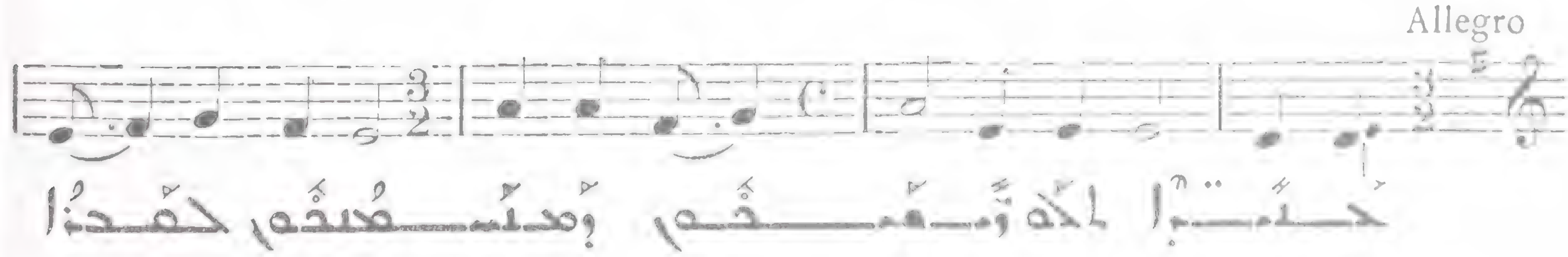
V

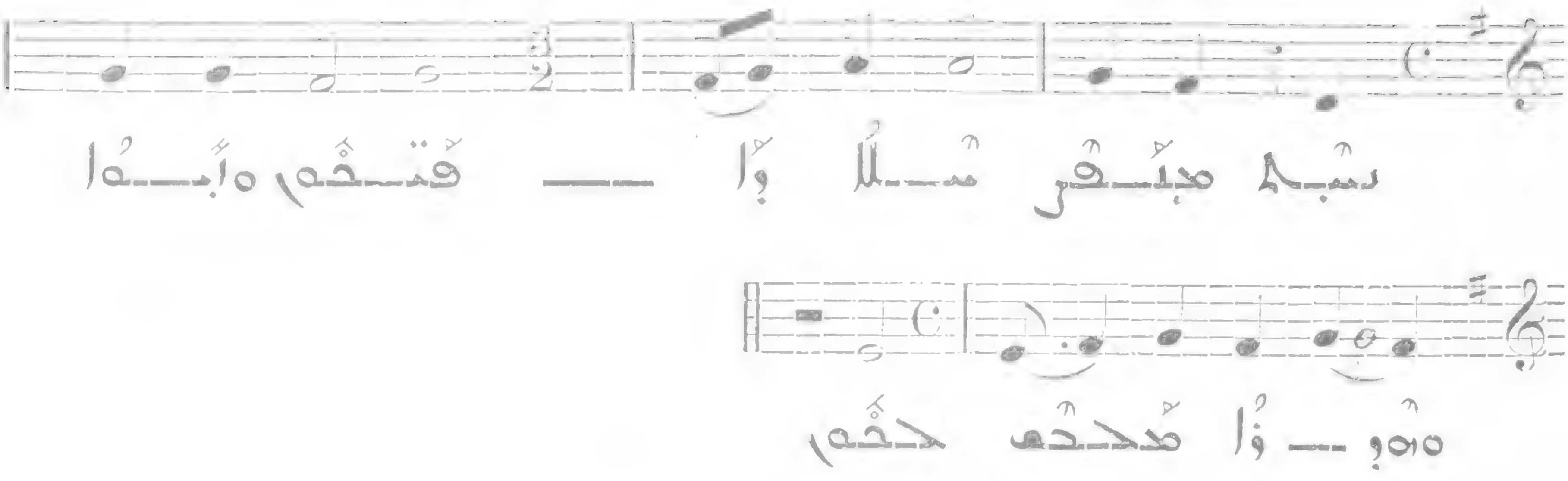


676

Allegro

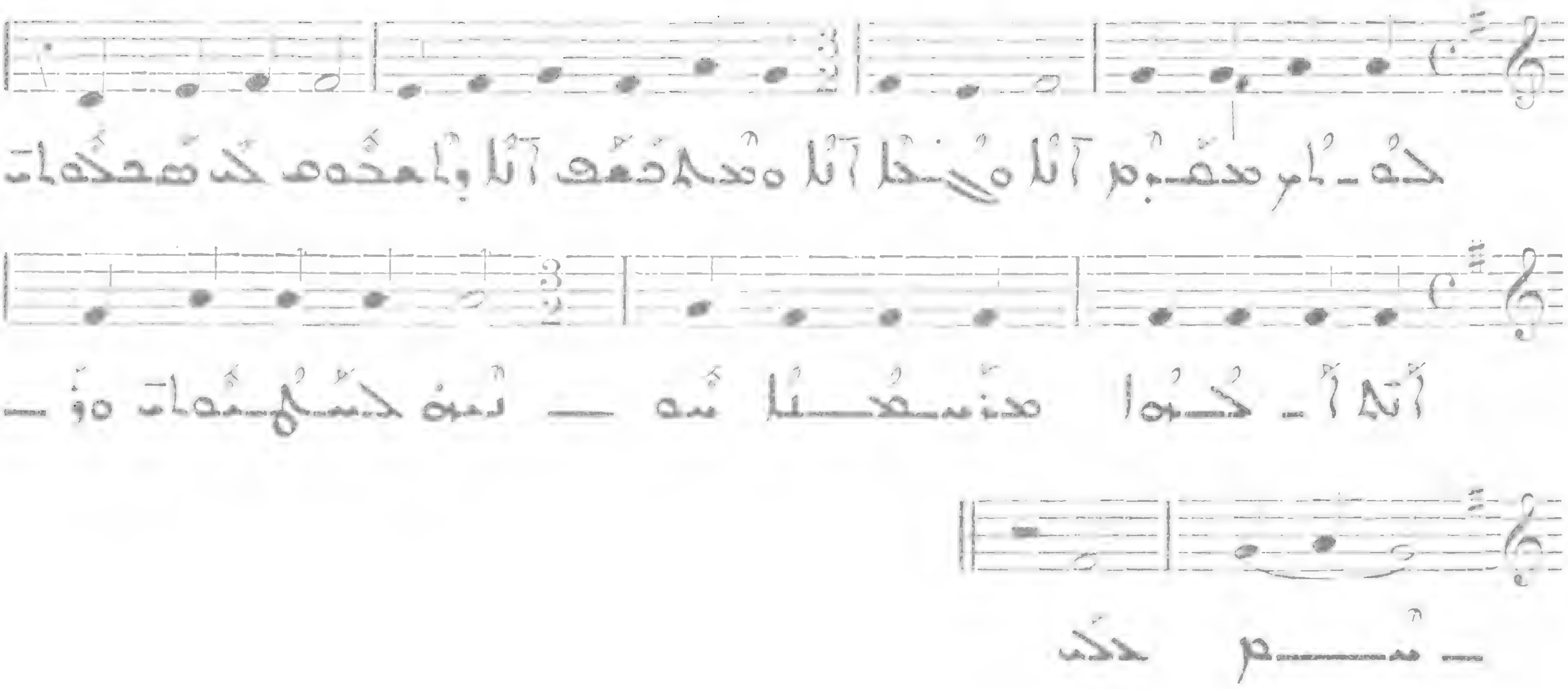
V





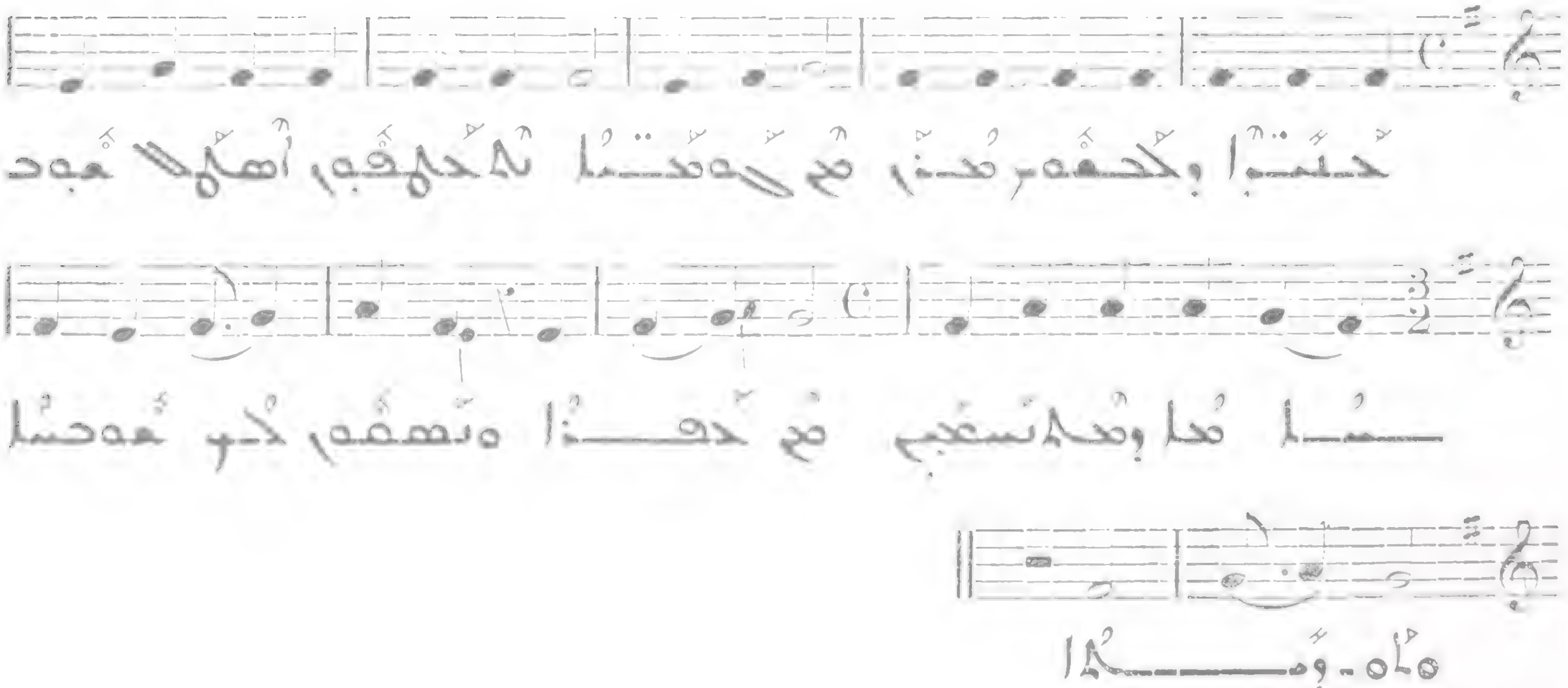
67

Allegro



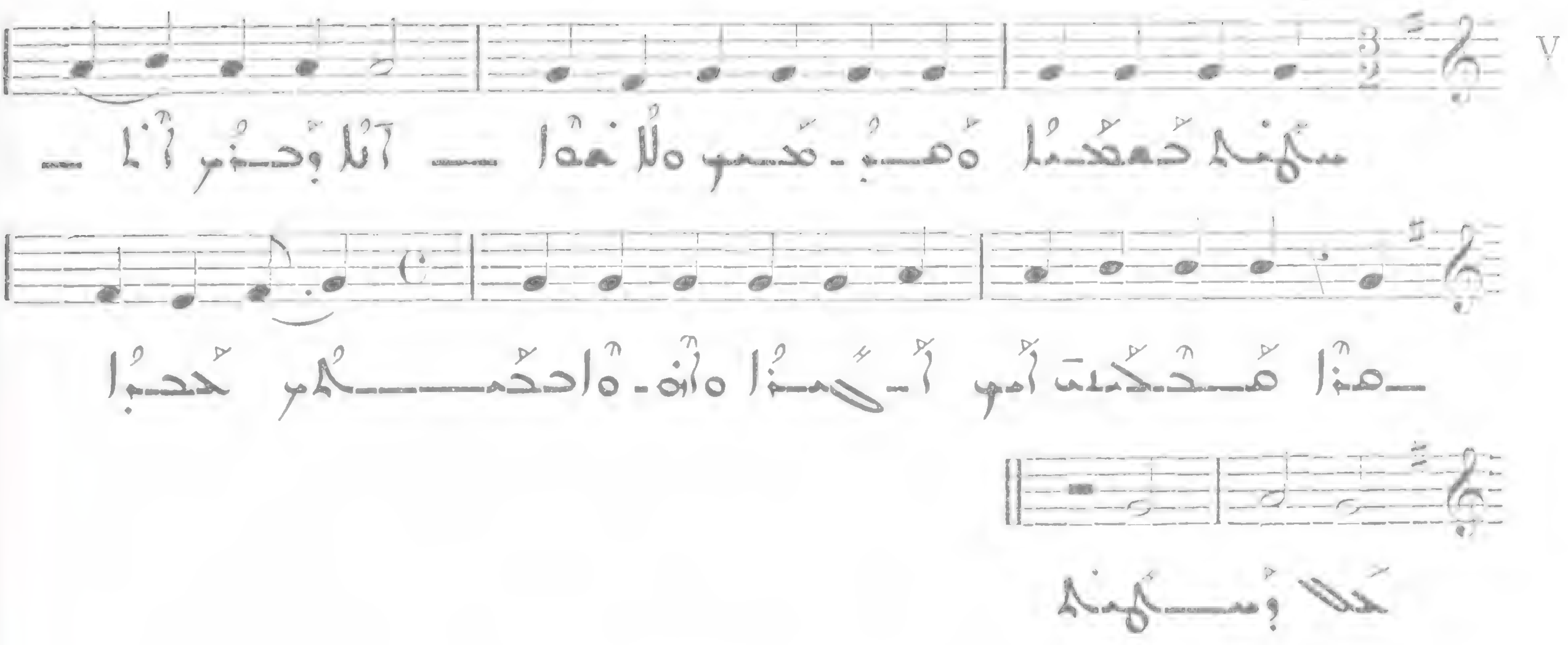
67

Allegro



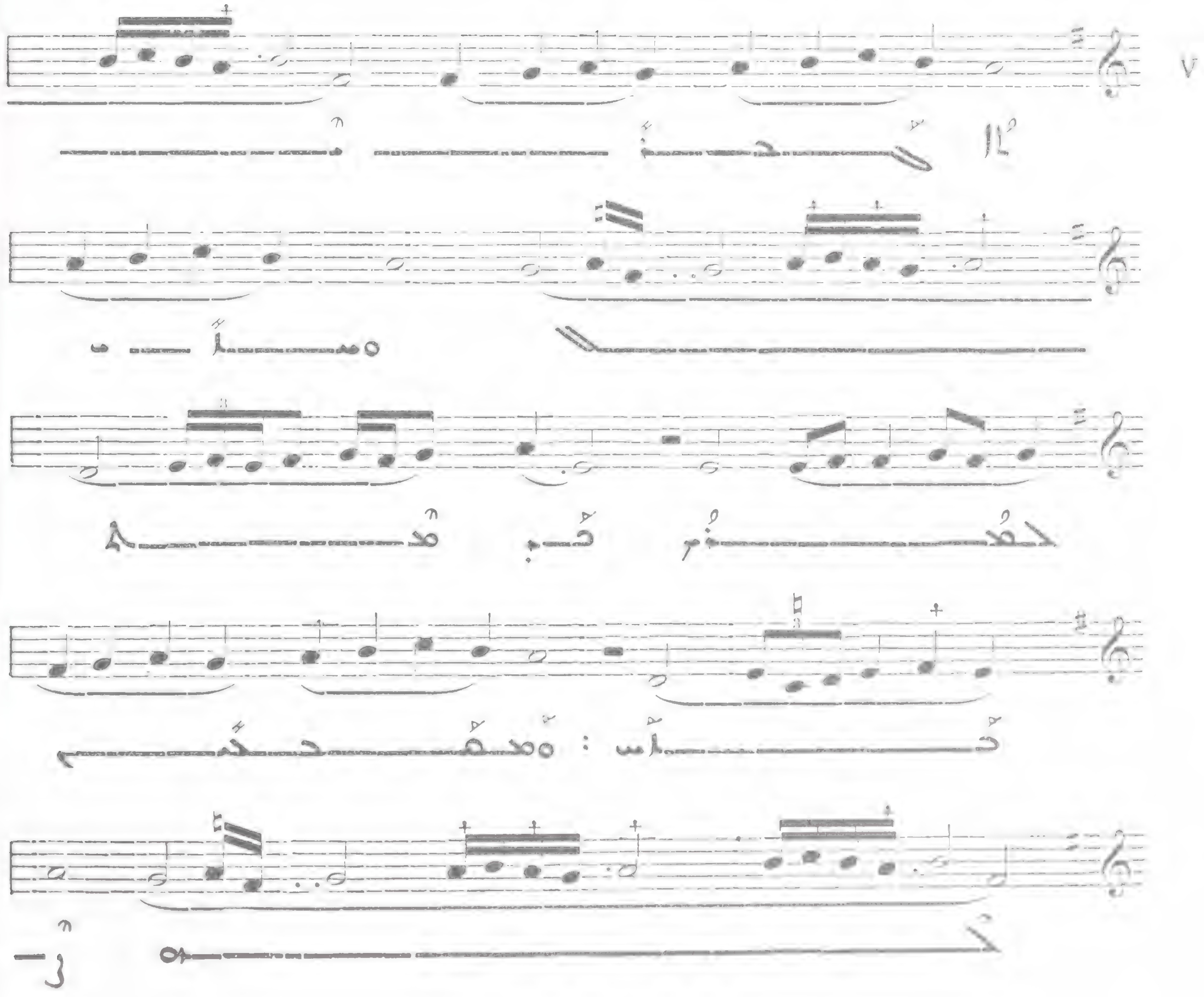
679

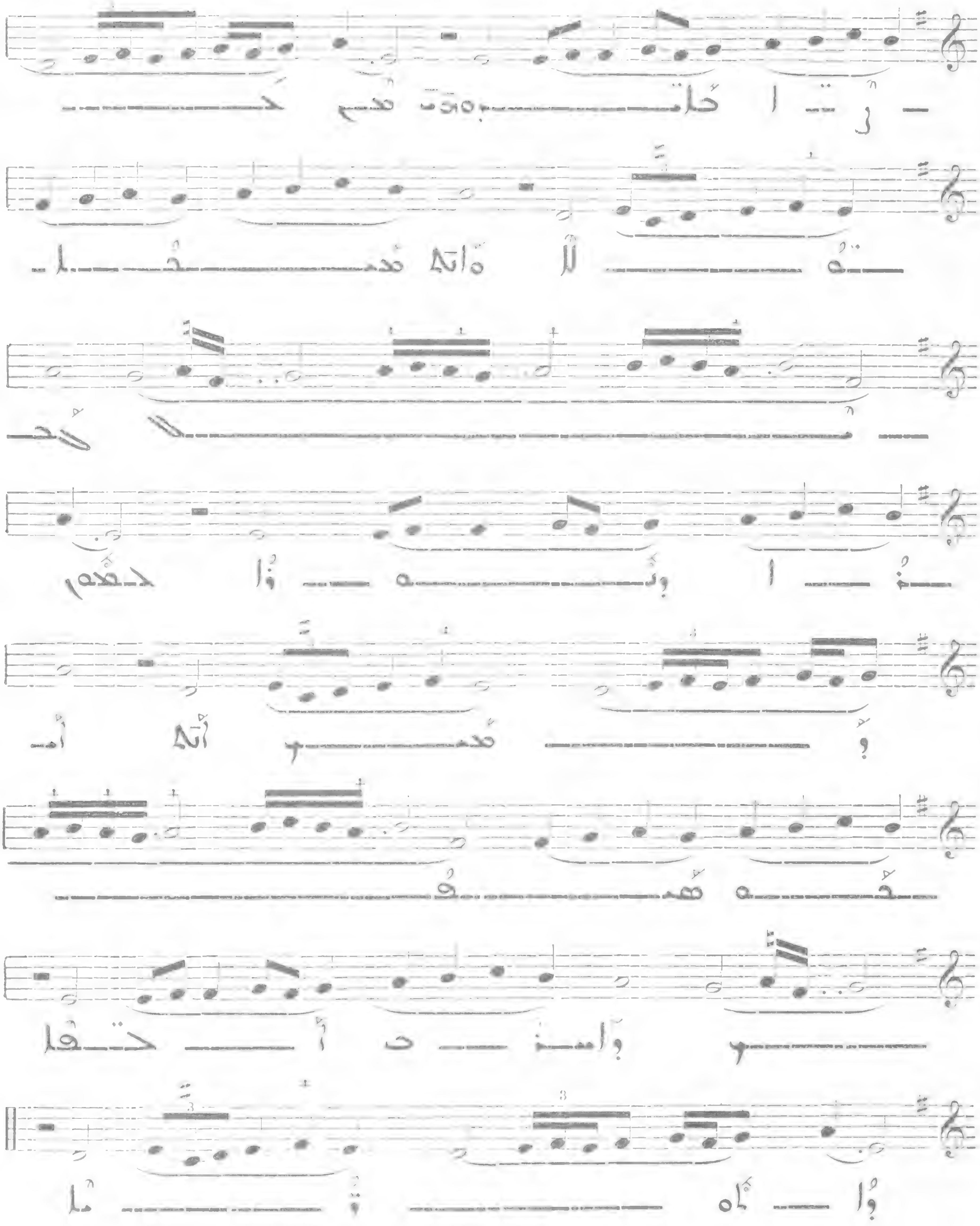
Allegro molto



680

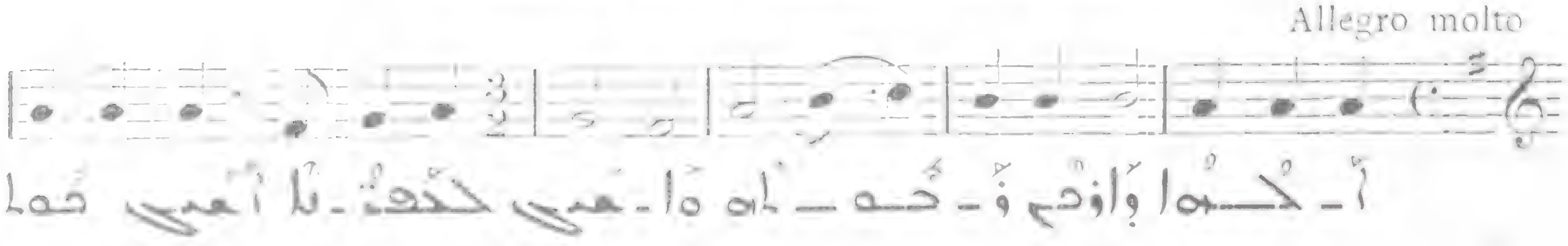
Allegro moderato

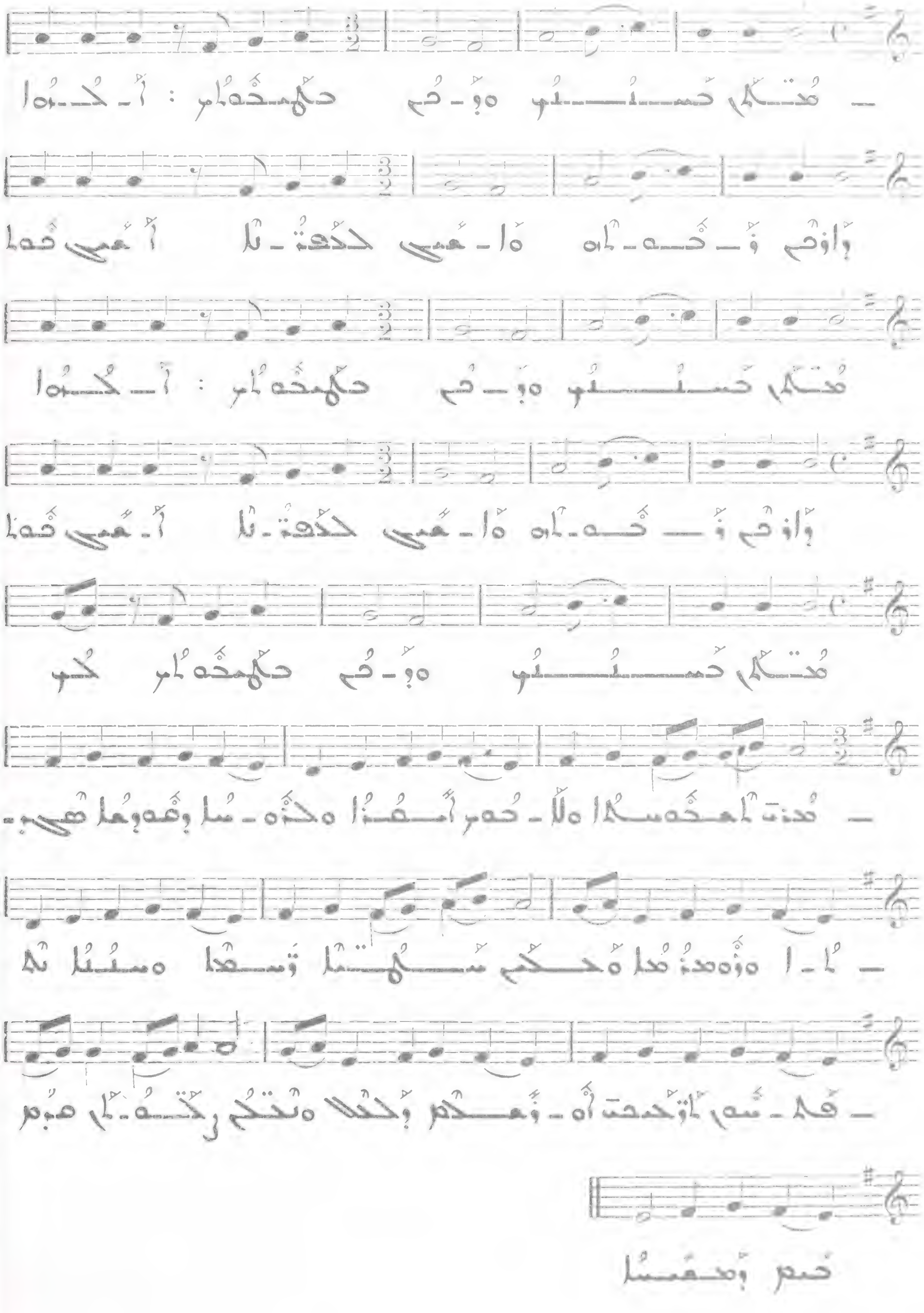




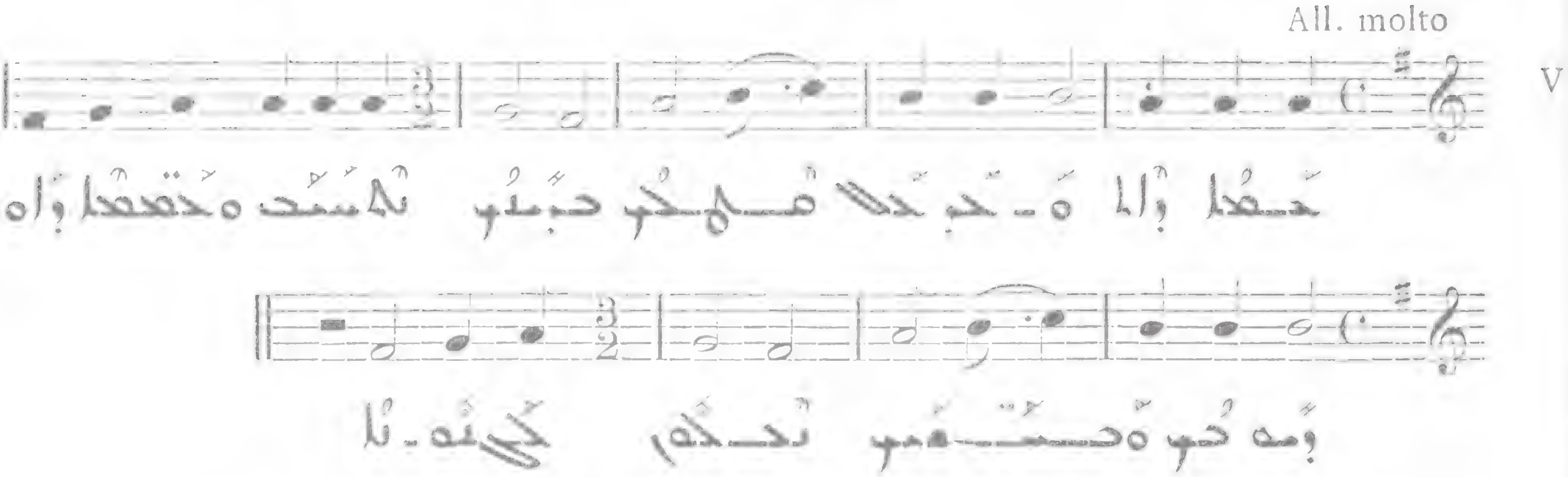
ܕܡܫܝܚܐ : ܟܠܗܘܢ ܥܡܡܝܢ ܫܒܚܘܗܝ

68

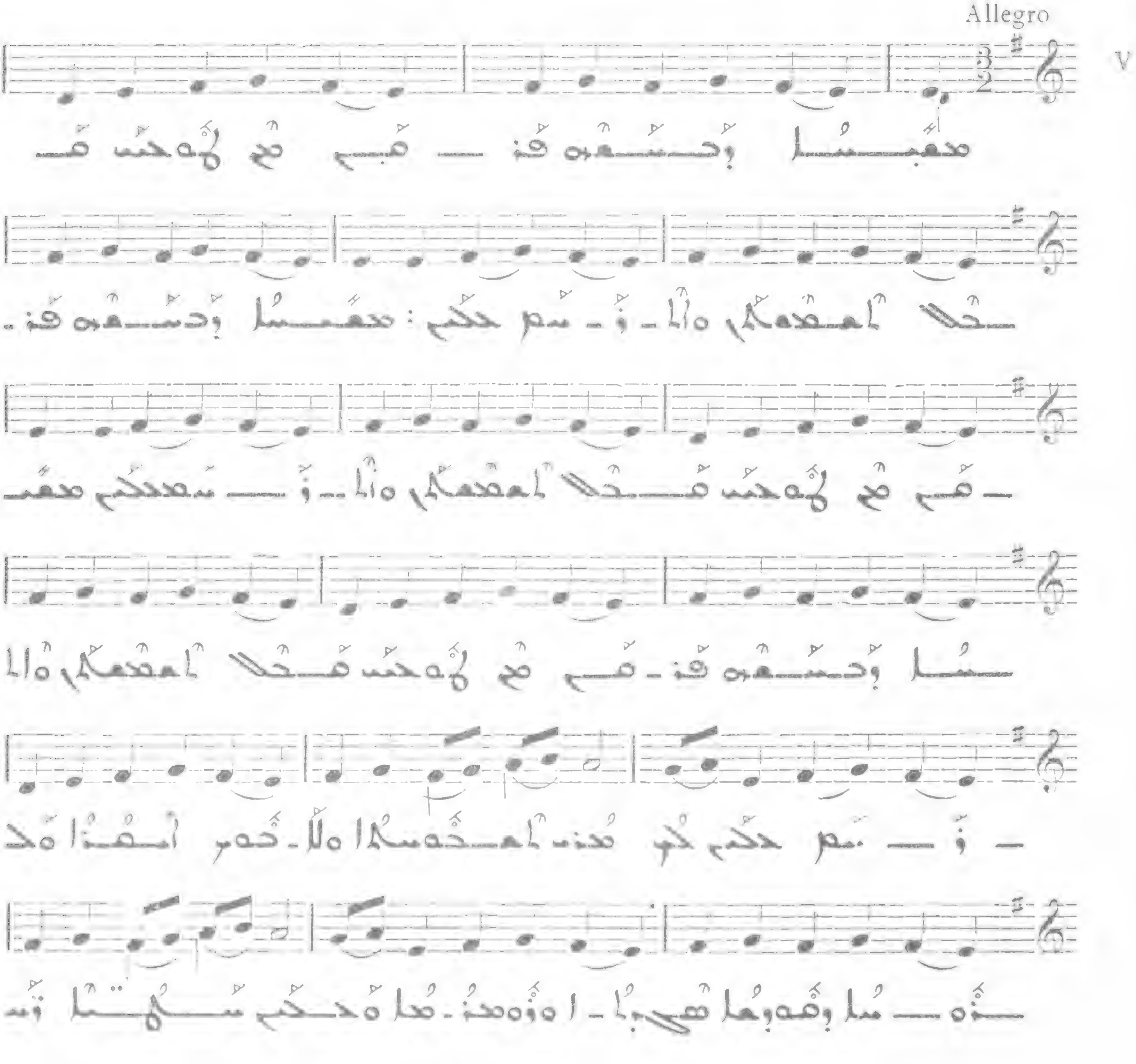


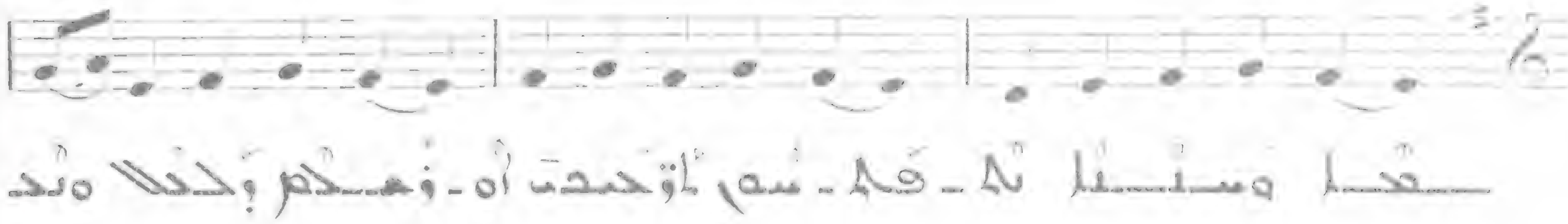


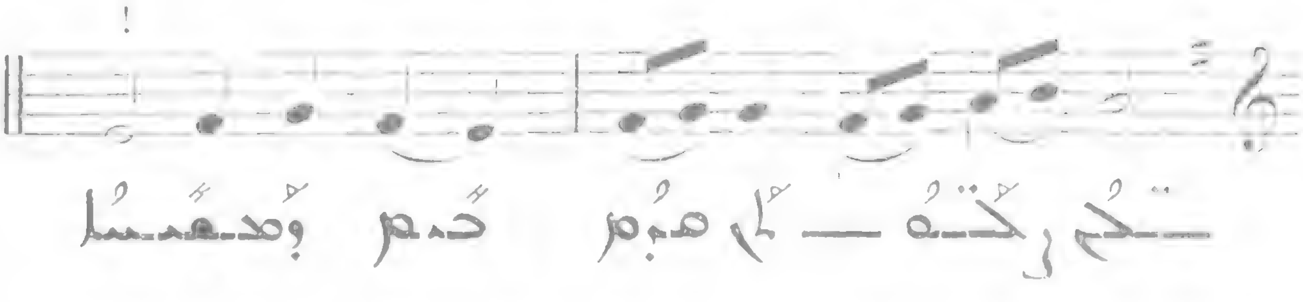
682 ܒܗܘ ܢܘܗܪܐ ܕܐܬܐ : ܒܥܠܡܐ ܕܐܬܐ ܥܡ ܩܕܝܫܝܢ



683 ܡܫܝܚܐ ܕܒܕܡܗ ܦܪܩܢ



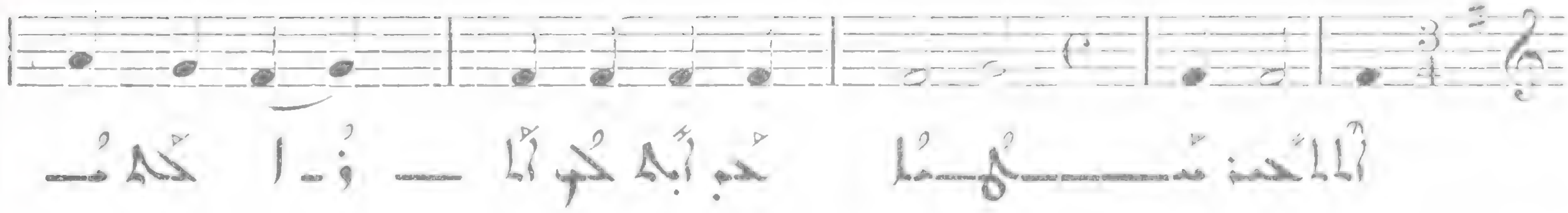


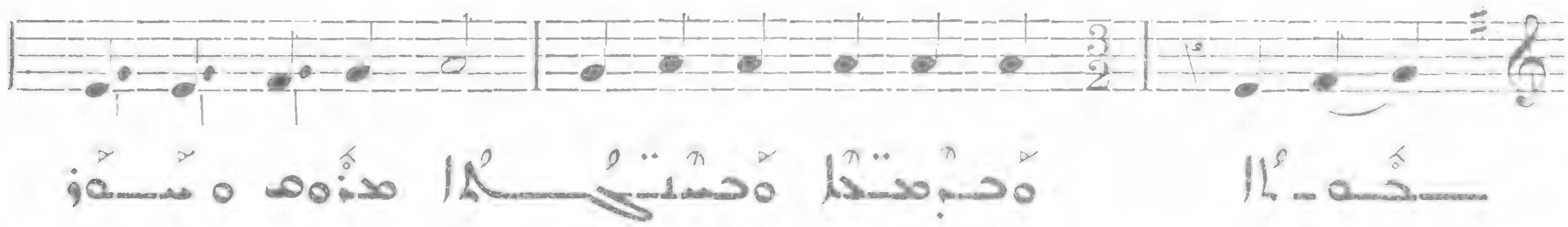


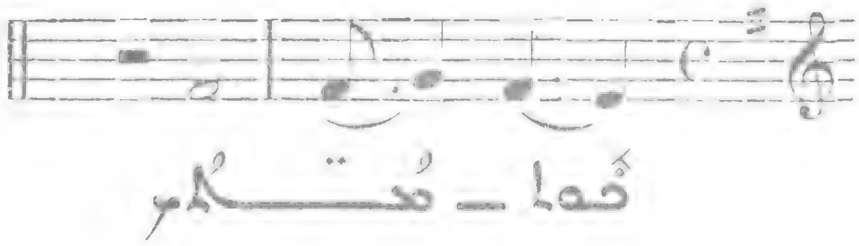
684

Allegro molto

V



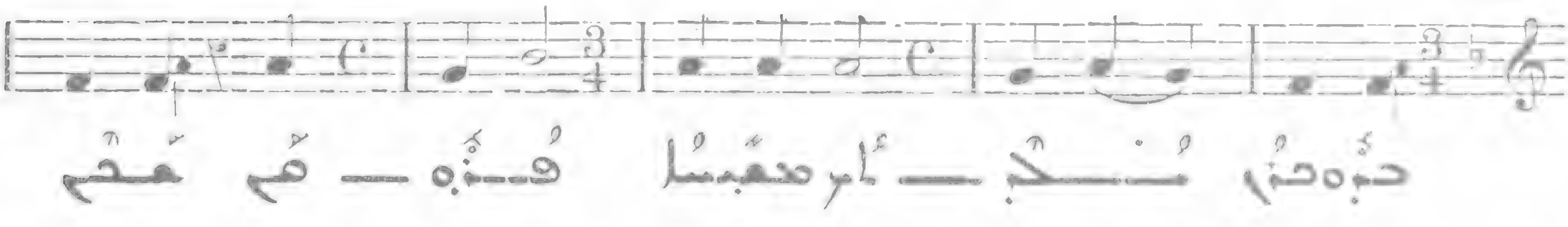


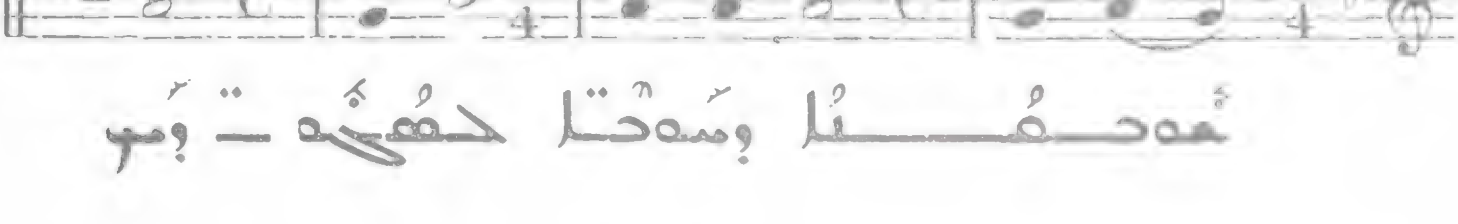


685

Presto

VI

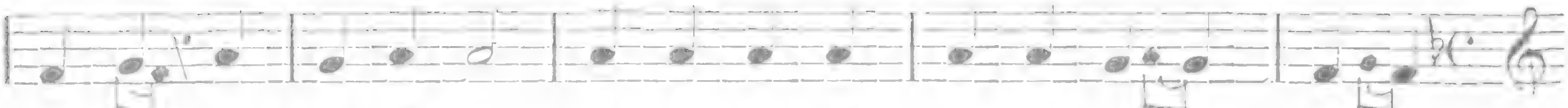




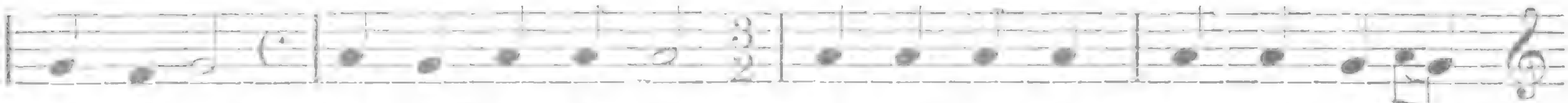
686 ܒܢܝܢ ܒܫܡܝܢ ܢܘܪܐ . ܐܘ ܒܪܫܡܐ ܐܠܗܘܬܗ ܕܒܪܐ ܥܠܡܐ .
ܐܘ ܗܘ ܕܠܒܫ ܟܠ ܒܪܢܫܐ . ܐܘ ܡܫܒܚܝܢ ܒܫܘܒܚܐ ܩܕܝܫܐ

Presto

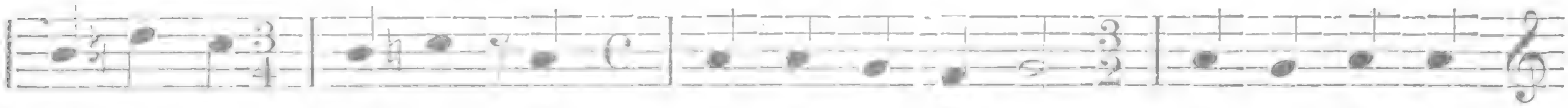
VI



ܡܫܒܚܝܢ ܒܫܘܒܚܐ ܩܕܝܫܐ ܕܒܪܐ ܒܪܚܡܘܗܝ ܠܐ ܓܘܦܐ ܗܘ ܕܒ—



—ܩܝܡܐ ܐܒܘܗܝ ܒܗ ܘܡܫܒܚ ܡܫܒ—ܚܝܢ ܡܠܟܝ ܡܢܗ ܡܢ ܟܠ ܒܪܝܬܗ



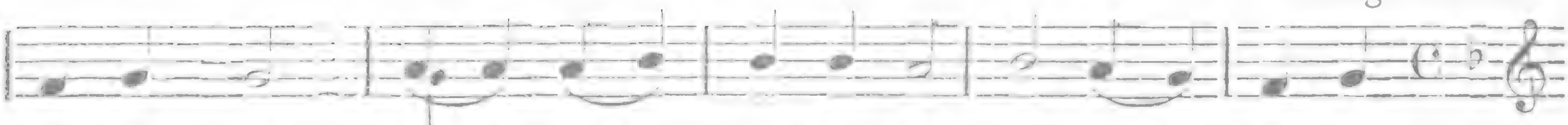
ܘܒܪܗ ܗܘ ܡܫܒ— ܚܐ ܗܘ ܒܪ—ܢܝܐ ܡܫܒ—ܚܝܢ ܠܗ ܪܘ— ܚܢ ܒܗ

— ܥܡܐ ܐ— ܓܘܦܐ ܕܠܐ ܡܫ—ܚ — ܢܐ

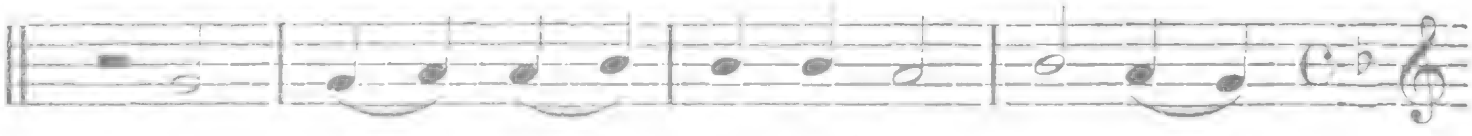
687 ܠܐ ܐܥܘܠ ܠܒܝܬܐ

Allegro molto

VI



ܡܘܚܠܐ ܠܗ ܠܐ — ܢܐ ܘܐܘܪ—ܚܐ ܠܒ—ܝܬܐ ܘܠܒܐ

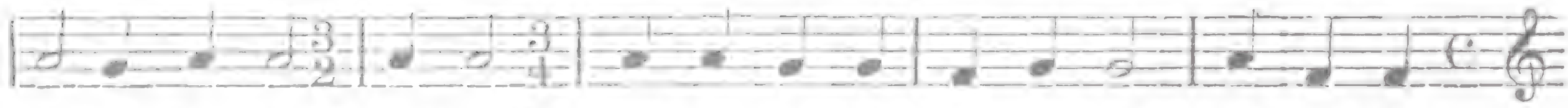


— ܡܠܐ ܕܡܘܪܝܐ ܡܠܟ—ܐ — ܡܫܝ—ܚܐ

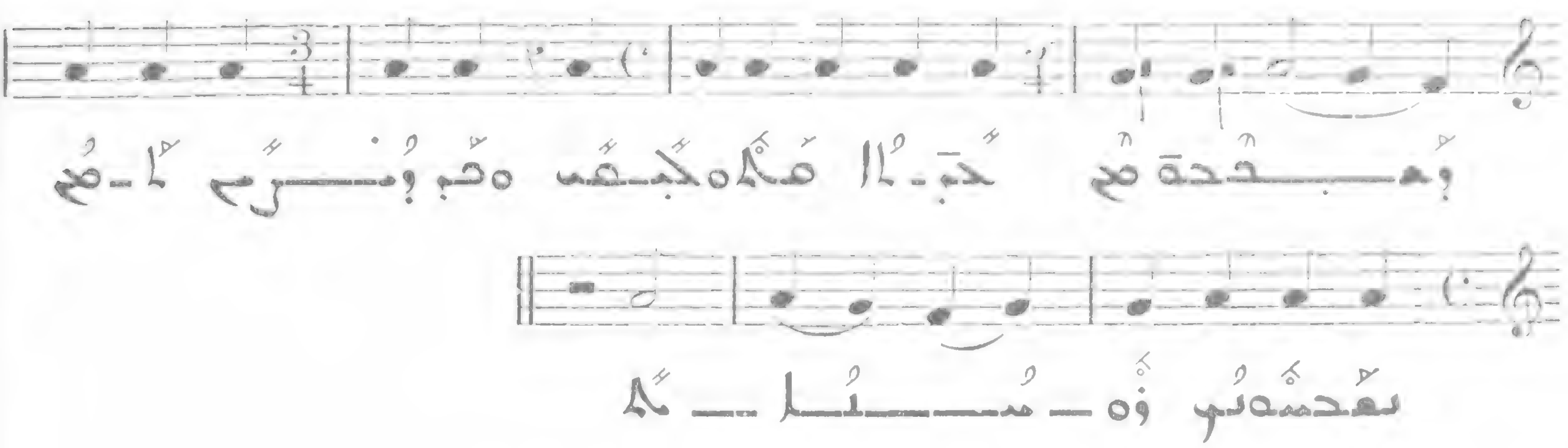
688 ܡܫܒܚܝܢ ܒܢܝܚܐ : ܐܝܟܢܐ ܡܢ—ܝܐ ܟܠܗ̈ܝܢ

All. molto

VI



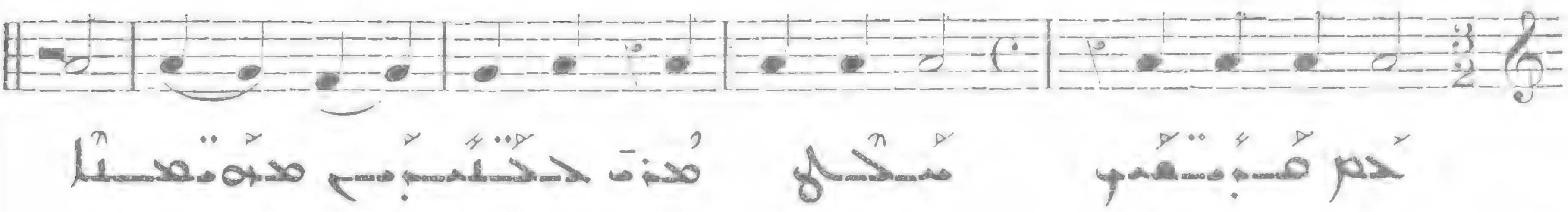
ܐܝܟܢܐ ܡܢ—ܝܐ ܟܠܗ—ܝܢ ܡܫܒܚܝܢ ܠܗ—ܘ ܒܢܫܡ̈ܬܐ ܕܟܠܢܫ



689

ܩܠܐ ܢܥܡܬܐ : ܒܗ ܩܕܝܫܝܢ

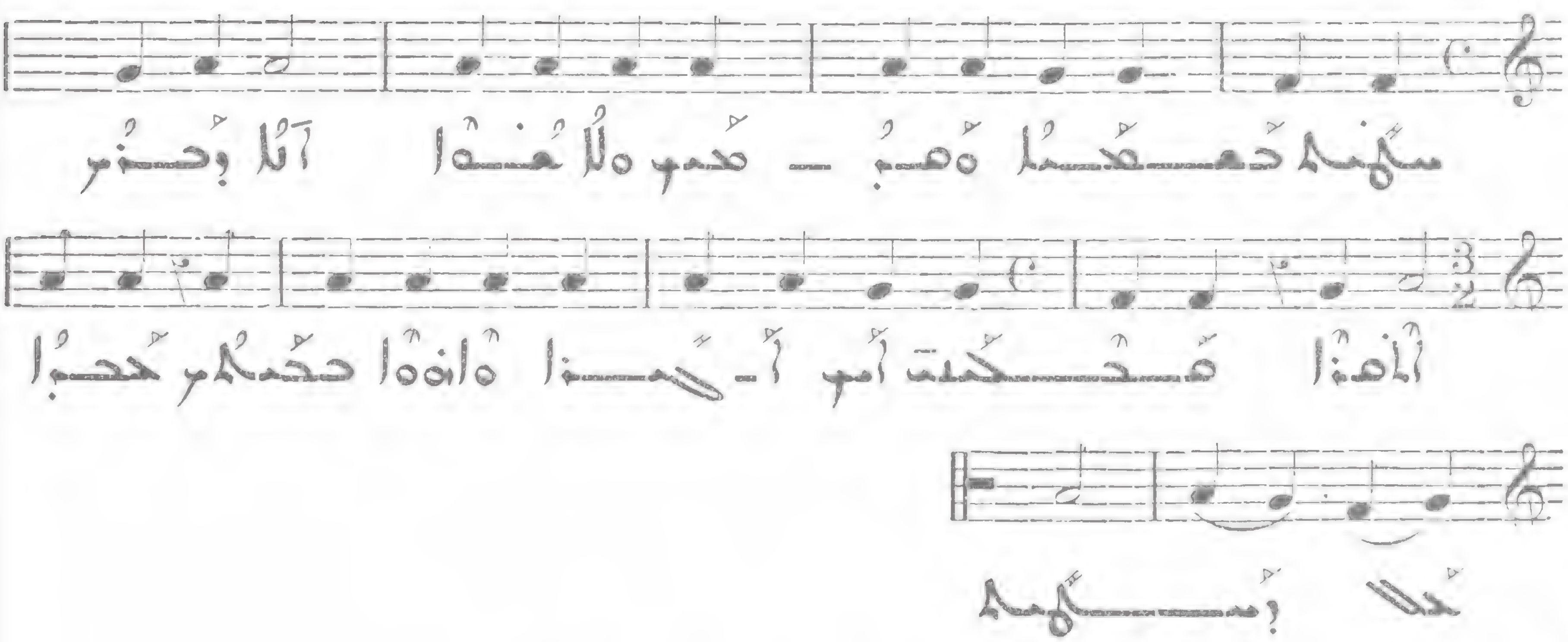
Allegro molto VI



690

ܫܠܡ ܒܫܠܡܐ

Allegro VI

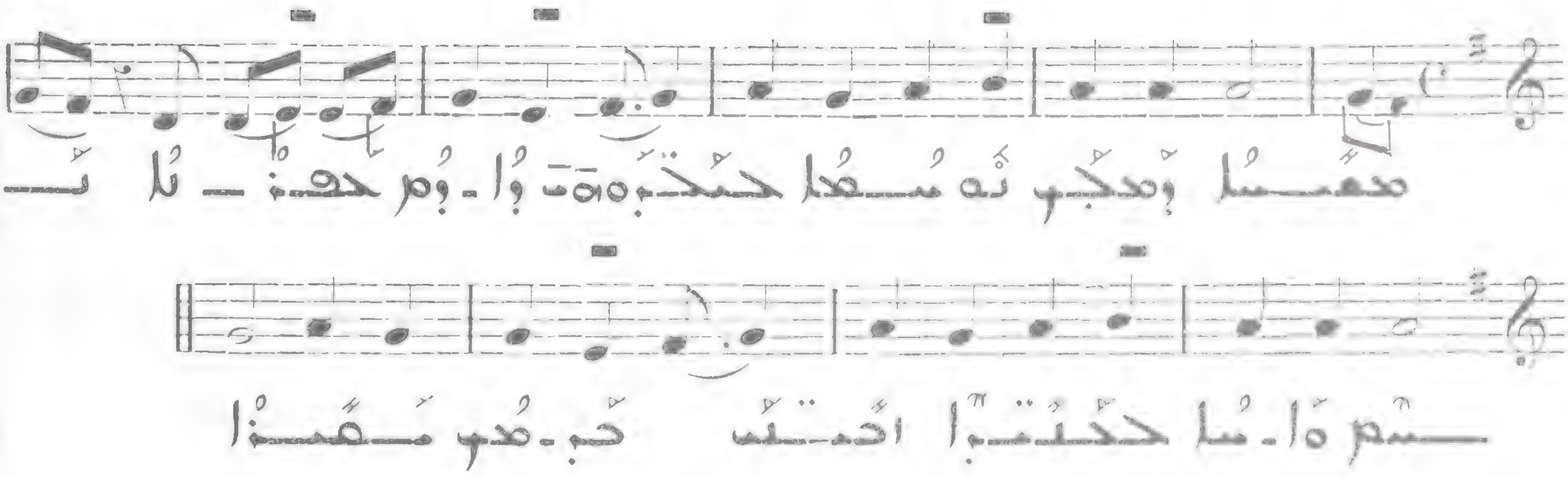


691

ܡܫܝܚܐ ܕܒܪܟ ܢܘܗܪܐ

Allegro V

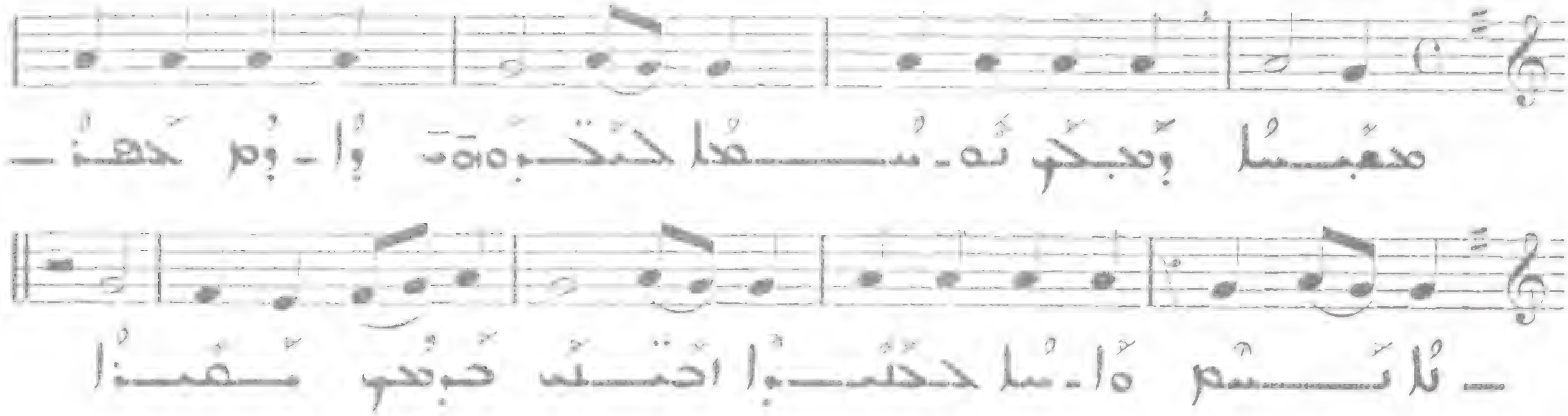
VIII



ܐܚܪܝܬܐ : ܡܫܝܚܐ ܕܡܢ ܒܬܘܠܬܐ 692

Allegro molto

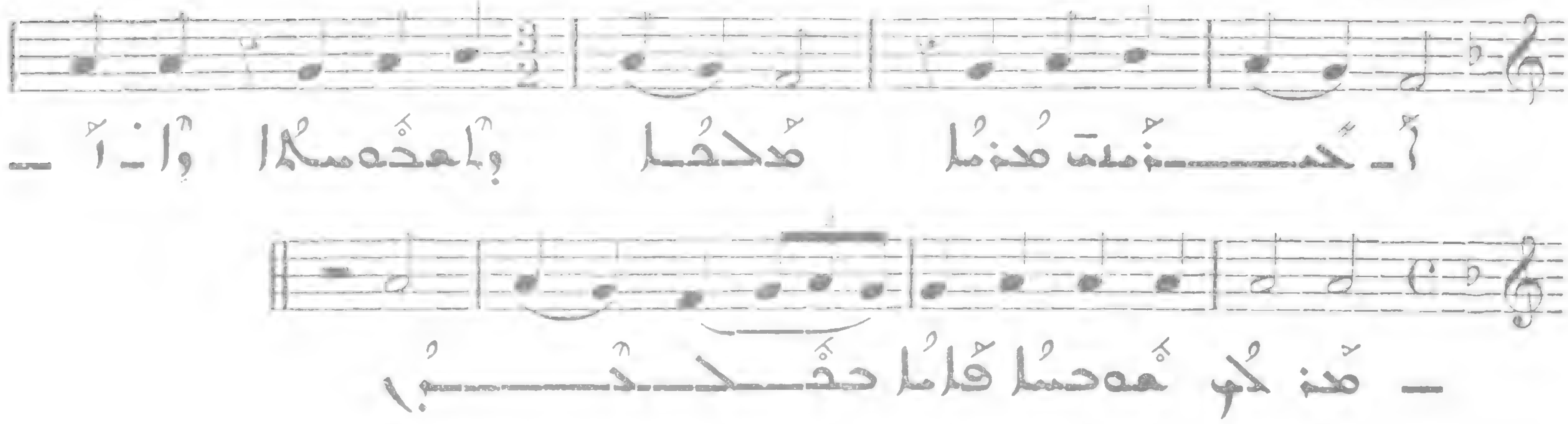
VIII



ܐܬܒܪܟܬ ܡܪܝܐ ܡܠܟܐ 693

All. molto

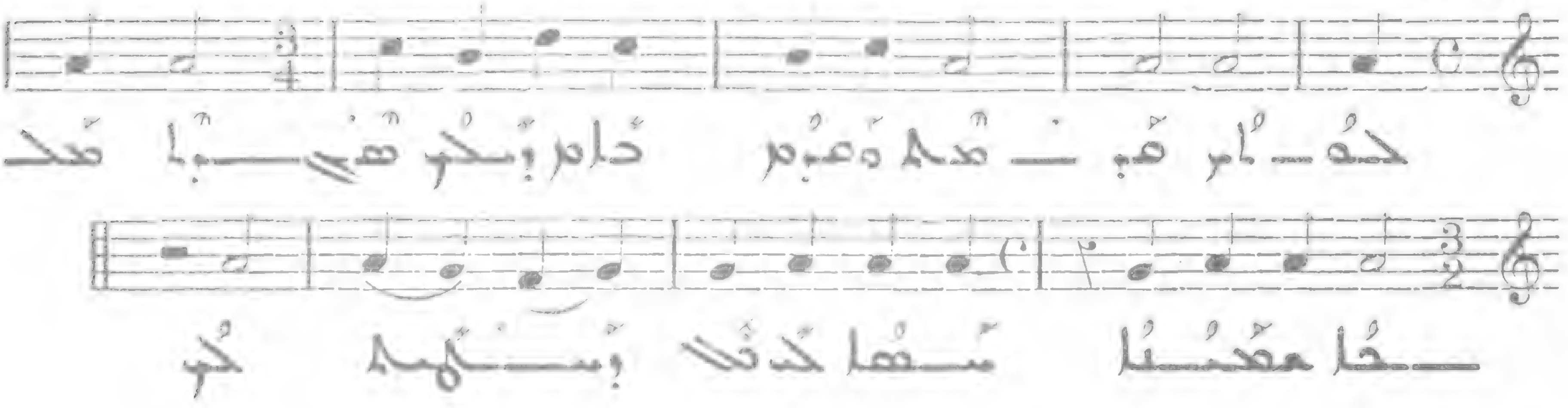
VI



ܠܟ ܐܡܪ ܫܡܥܘܢ ܟܐܢܐ ܕܒܗ ܫܒܐ 694

Presto

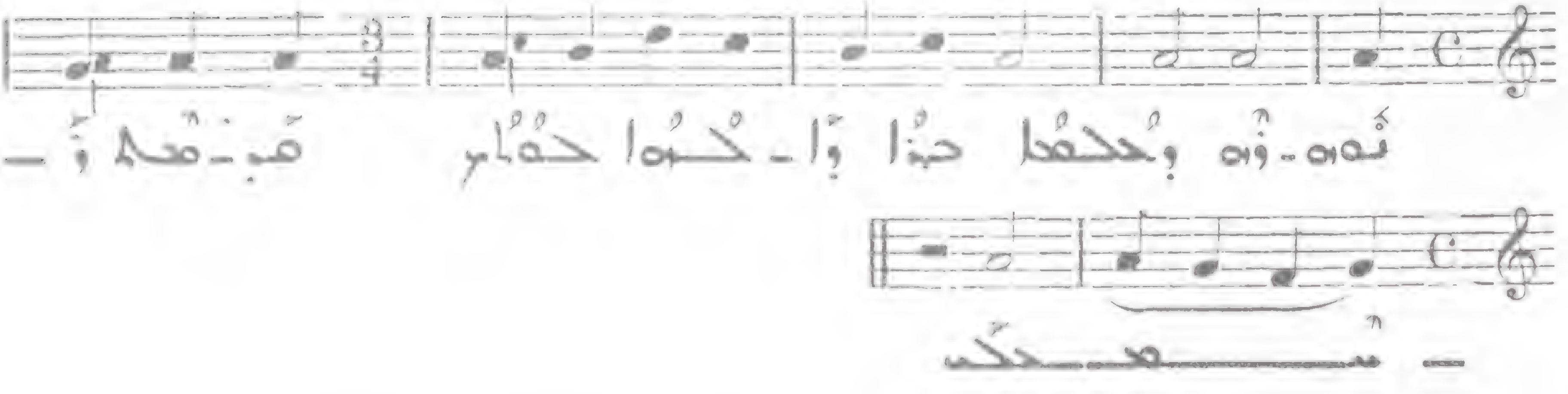
VI



ܫܘܒܚܐ ܕܡܠܟܐ ܒܪܐ ܕܐܠܗܐ 695

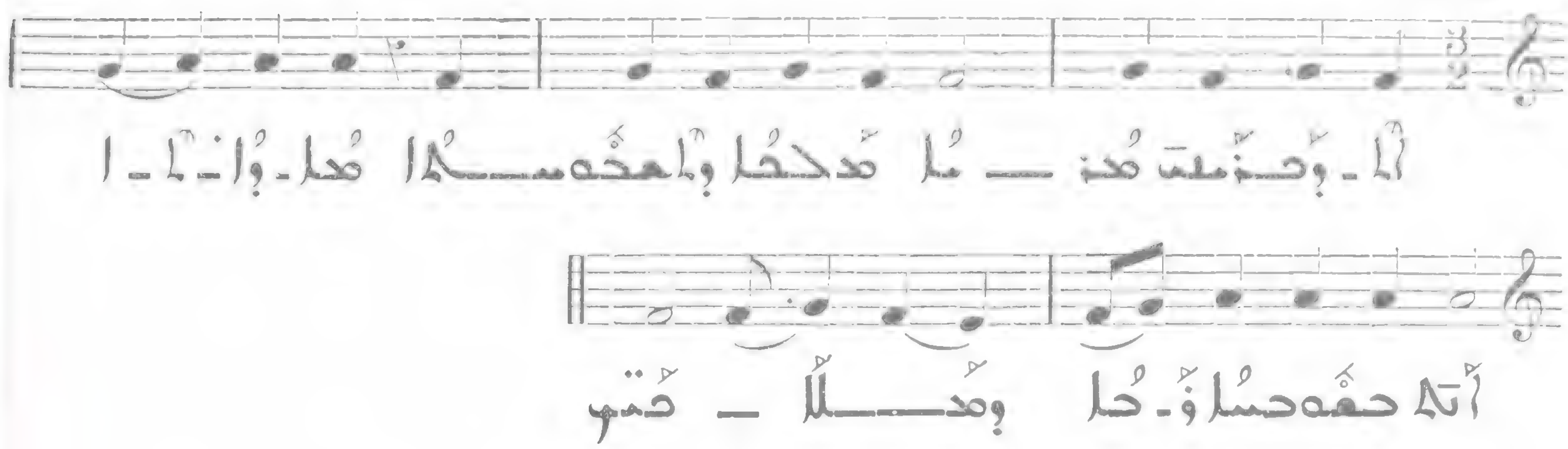
Presto

VI



696

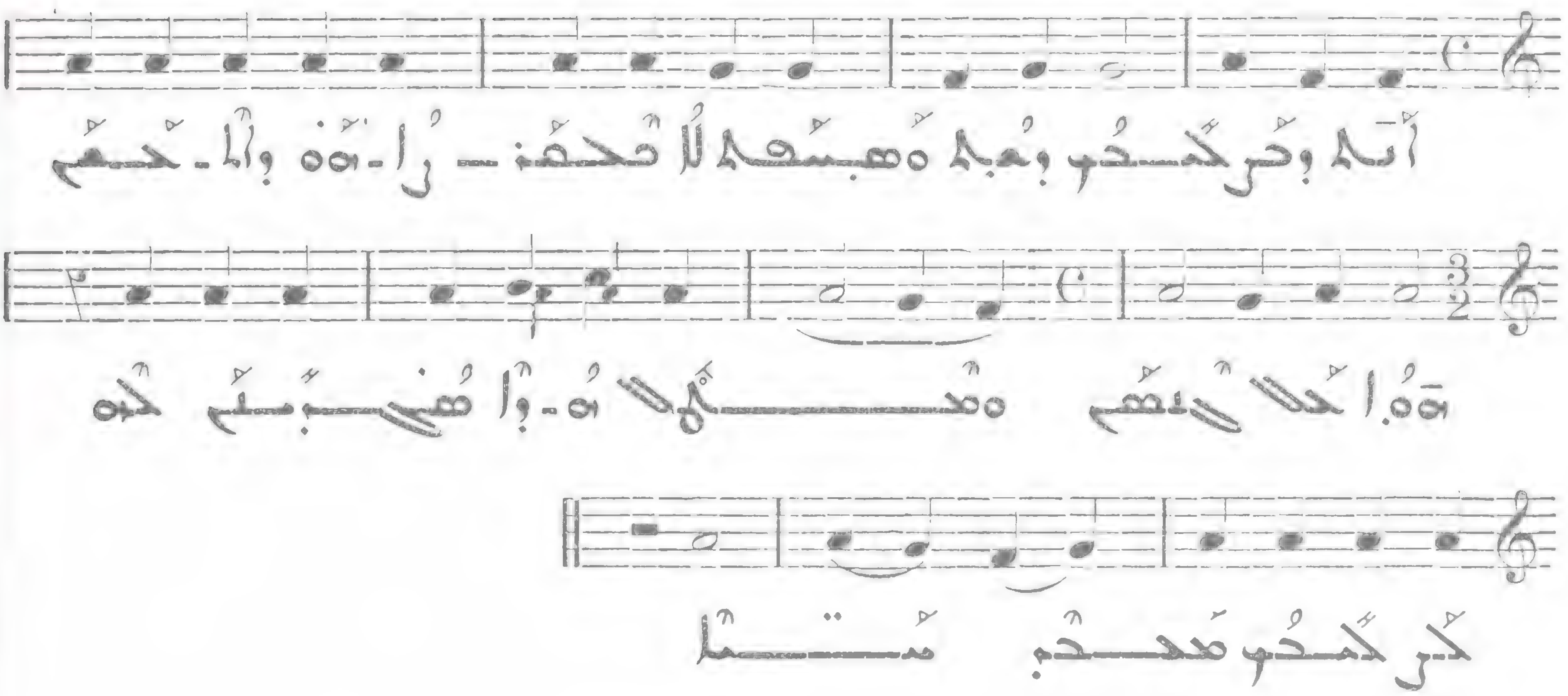
Allegro



697

All. molto

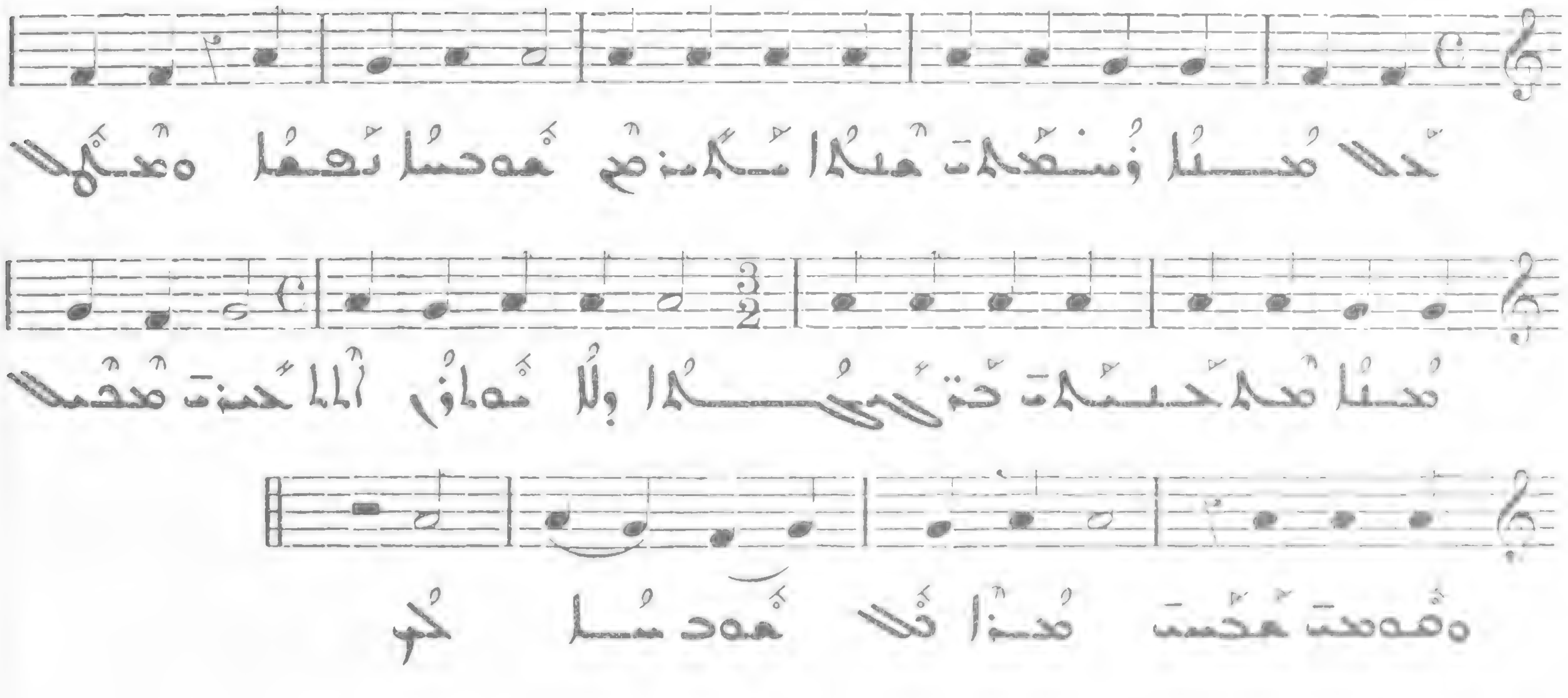
VI



698

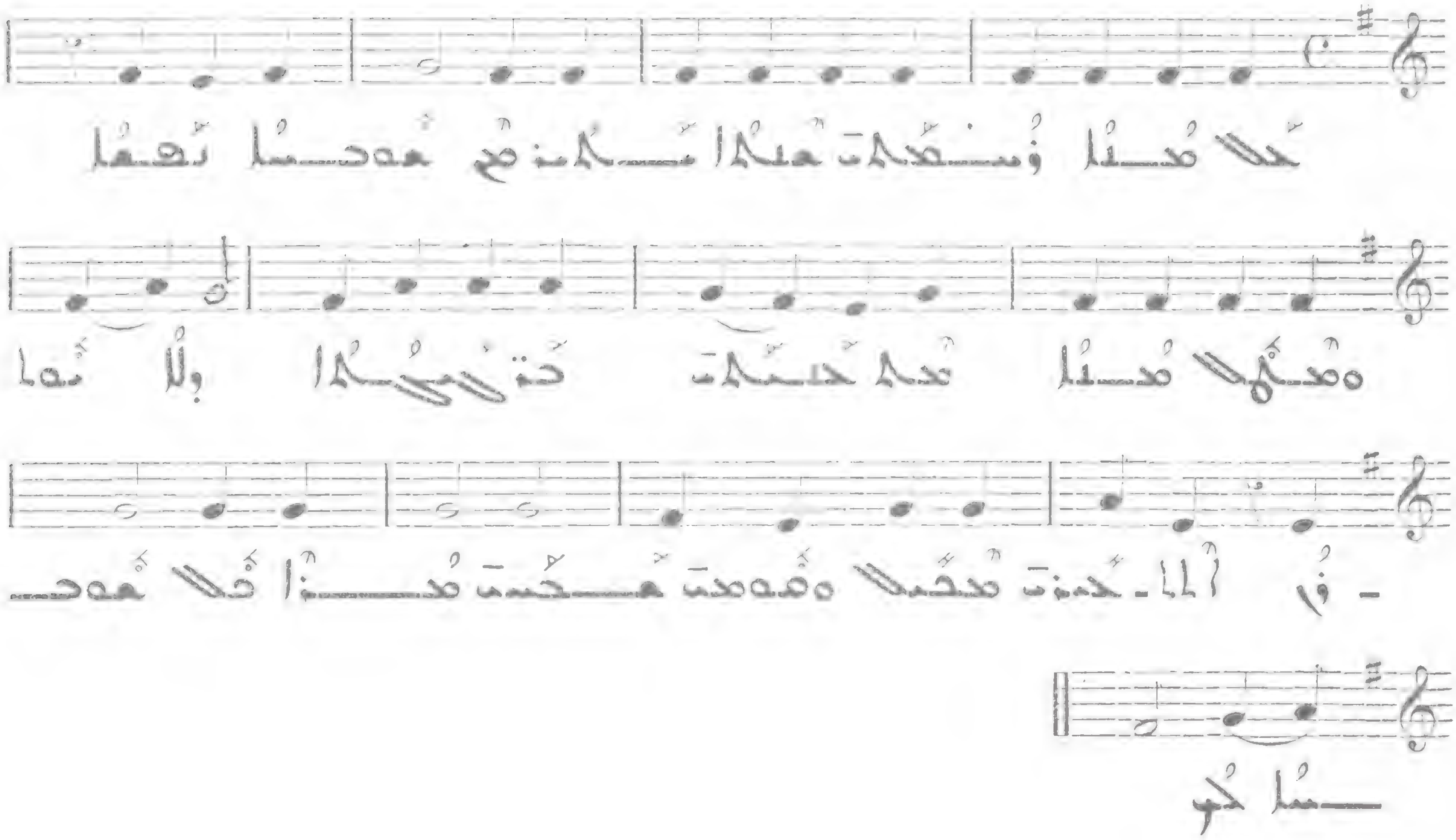
Presto

VI



ܟܠ ܚܝܠܐ ܘܫܘܠܛܢ̈ܐ 698

Presto (bis)



ܡܥܢܝܢܐ : ܒܪܐ ܕܠܐ ܙܒܢ 699

All. molto

VI

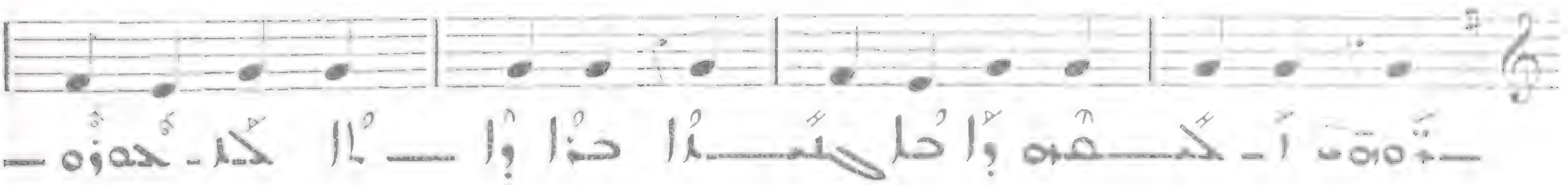
ܡܕܪܫܐ ܡܕܢܚܝܐ

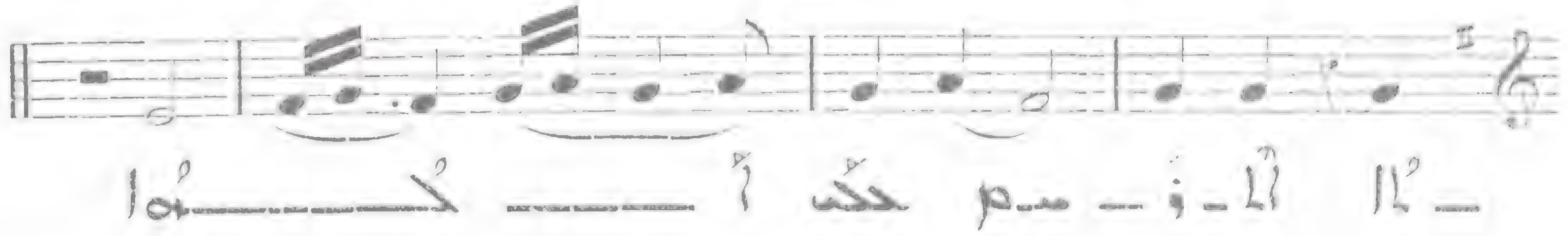
ܢܘܗܪܐ ܕܒܪܐ ܐܒܪܐ : ܪܡܫܐ ܡܫܝܚܐ ܠܥܘܠܡܐ

700

Allegro

VII

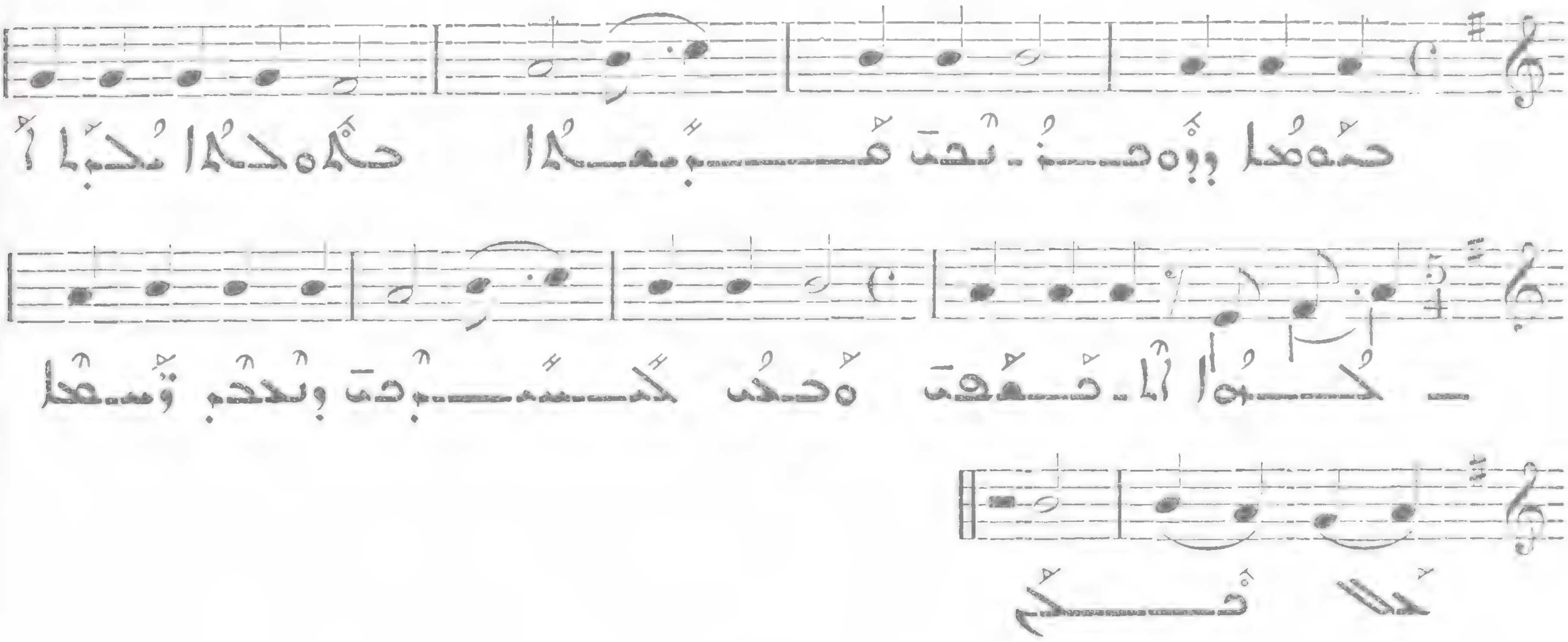




701

Allegro molto

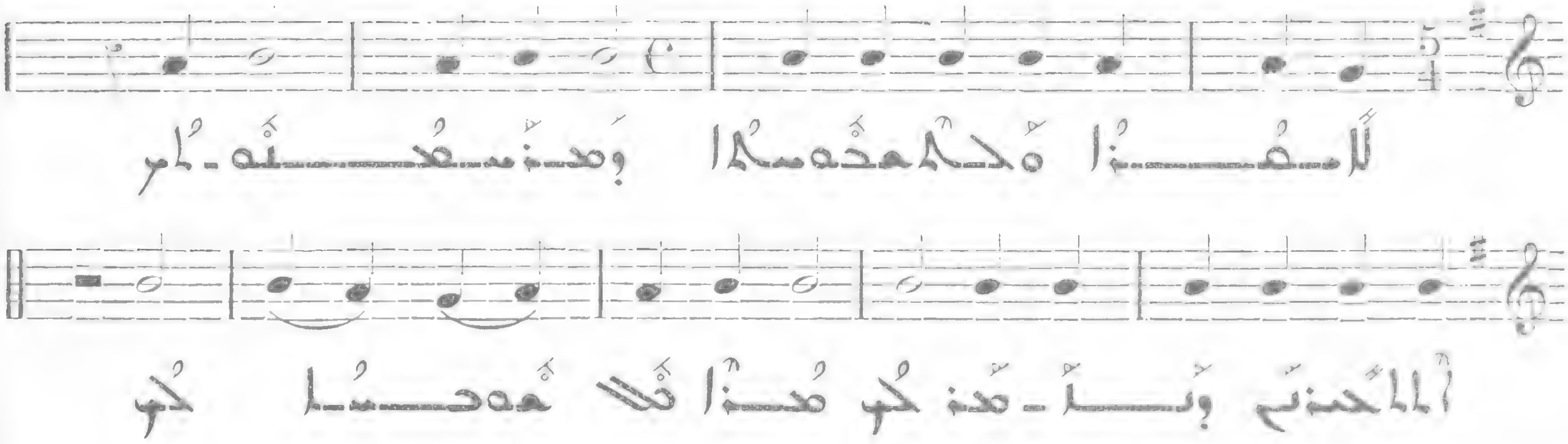
VII



702

Presto

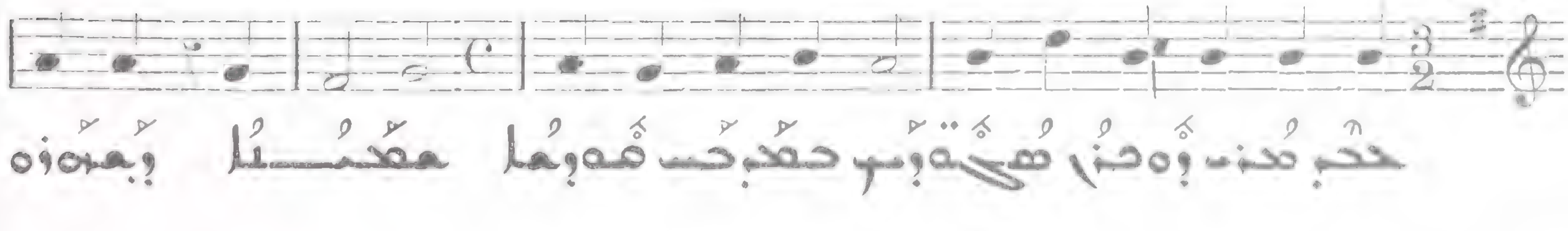
VII
VI

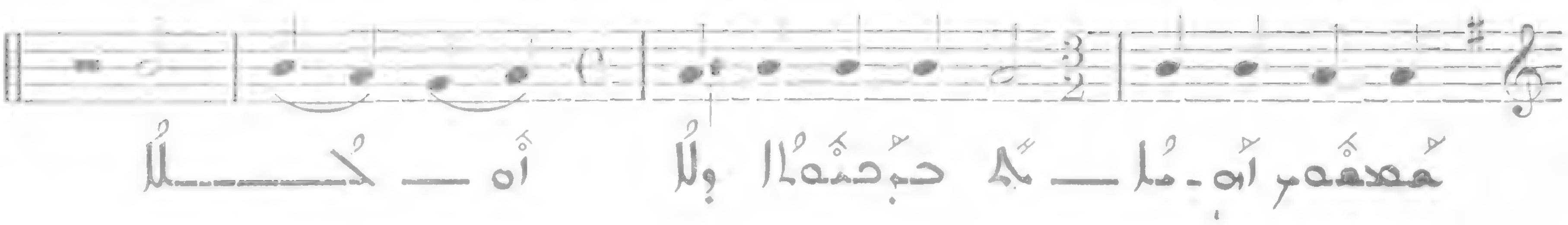


703

Presto

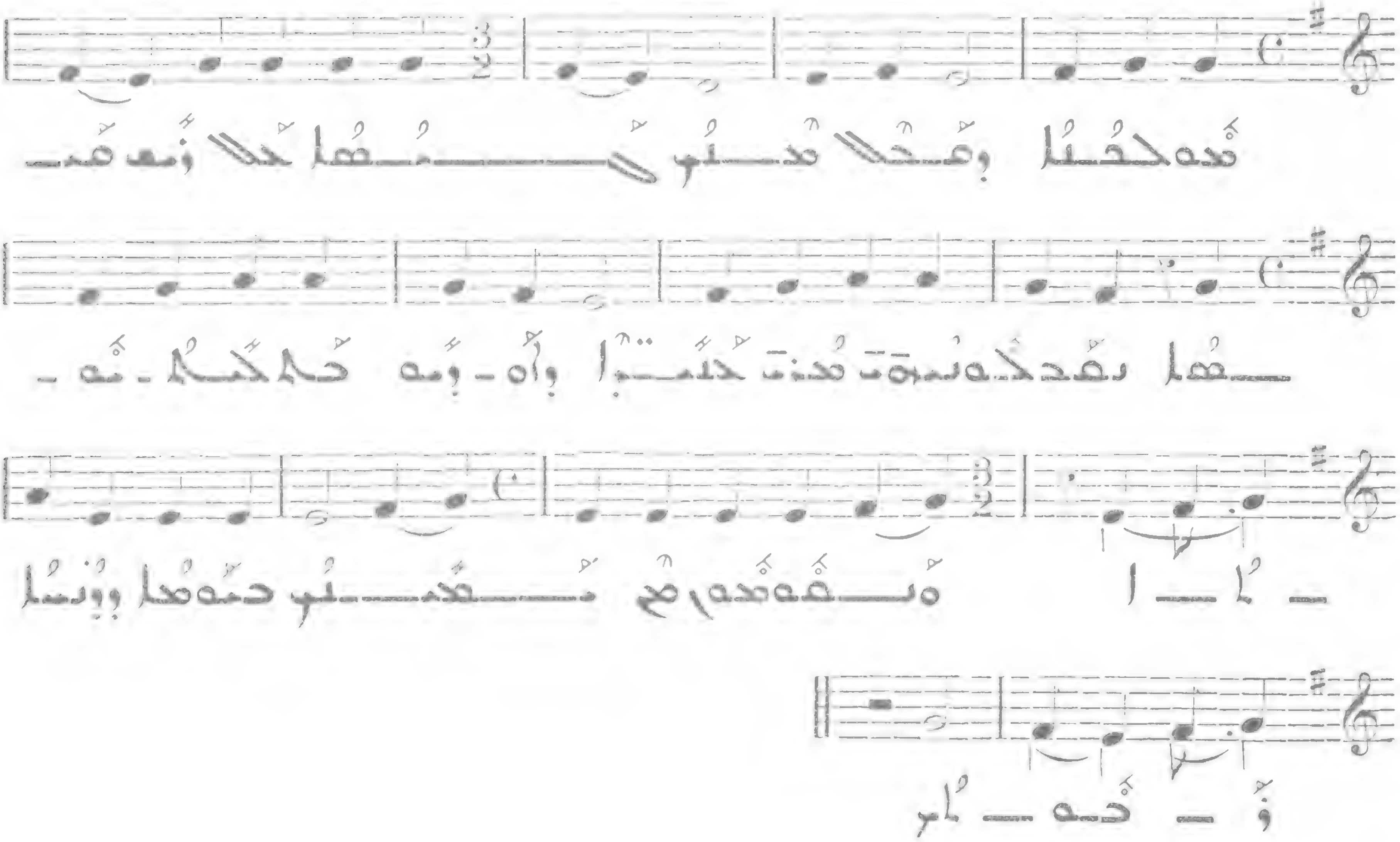
VI





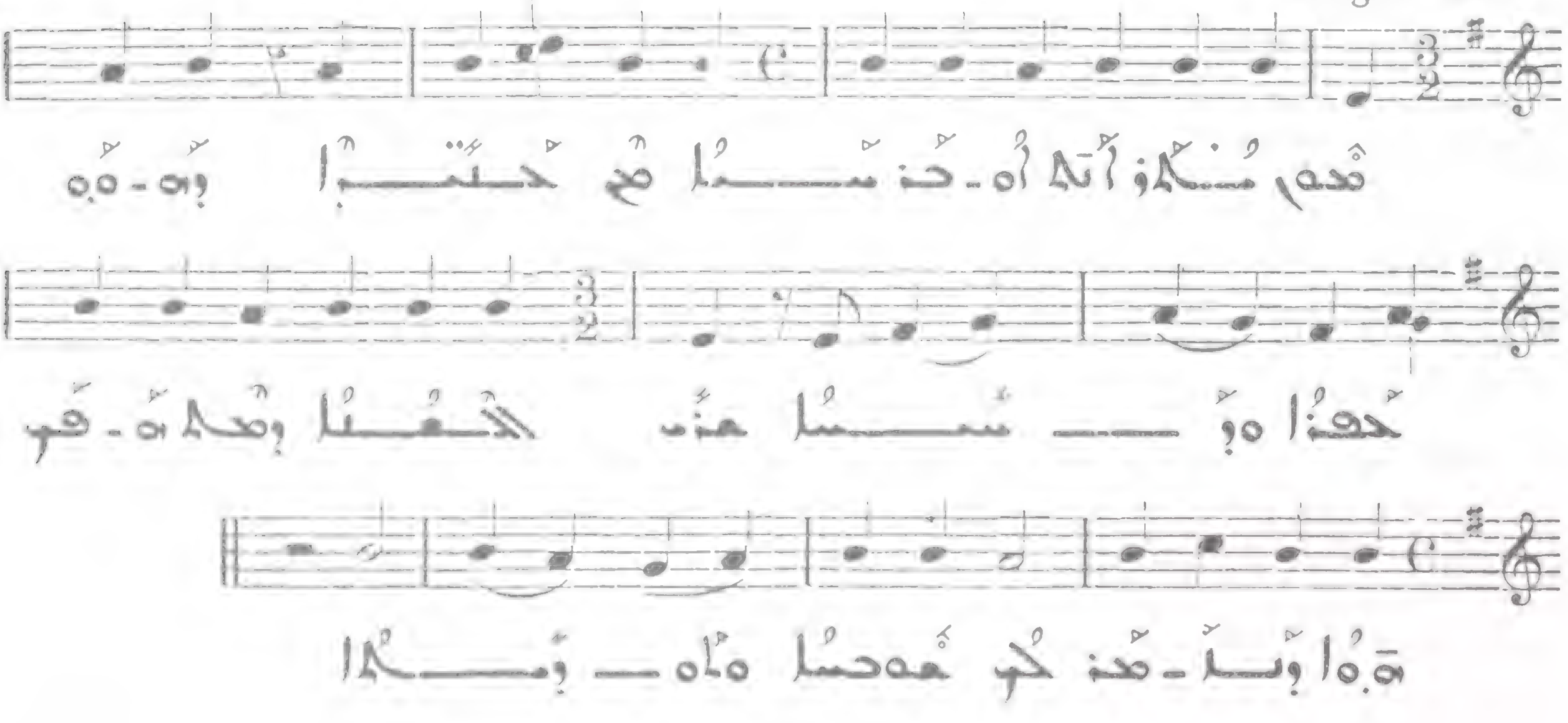
704 ܡܫܝܚܐ ܕܢܚܬ ܠܒܝܬ ܡܝ̈ܬܐ : ܒܛܝܒܘܬܐ ܕܫܪܐ ܫܒܝܐ

V Presto

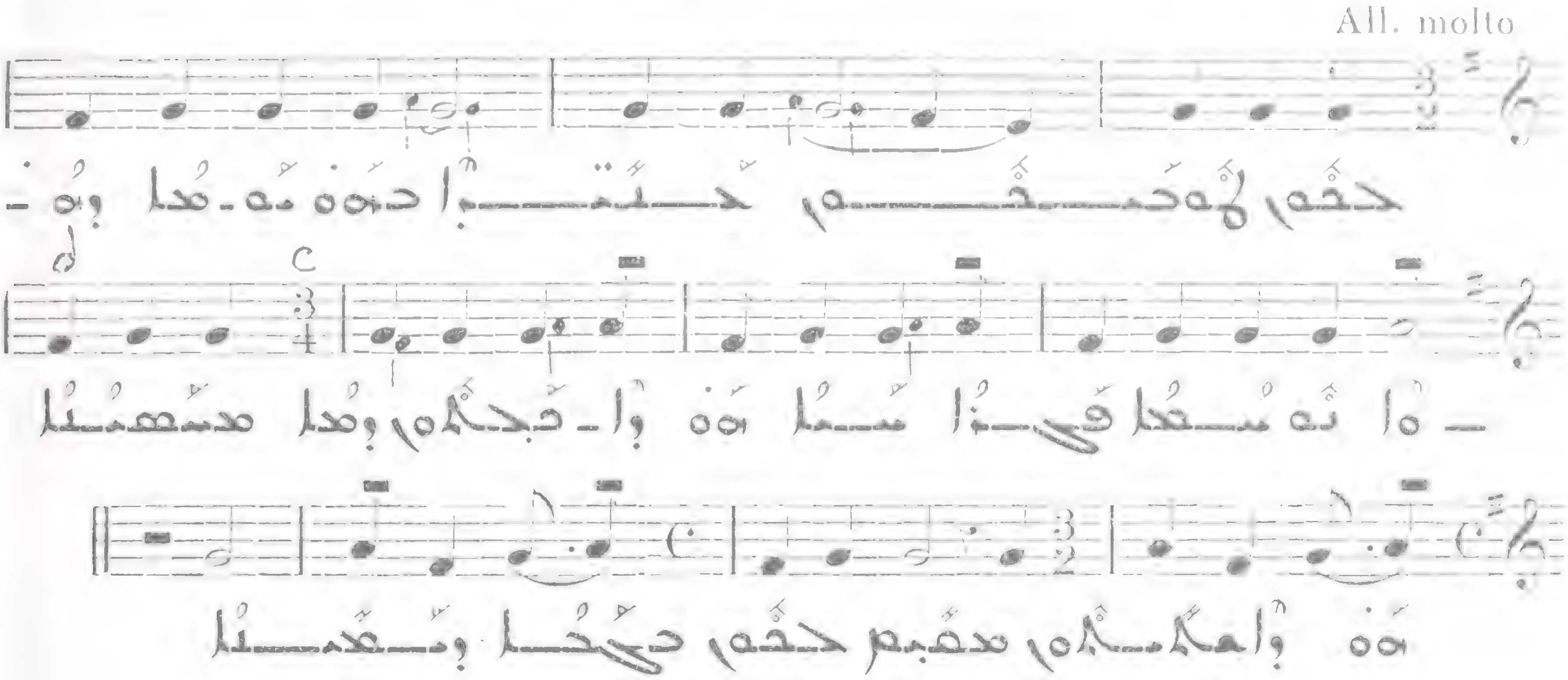


705 ܟܠܐ ܘܥܘܕܪܢܐ : ܒܥܘ ܡܢܟ ܐܠܗܐ ܐܘ ܪܚܡܢܐ

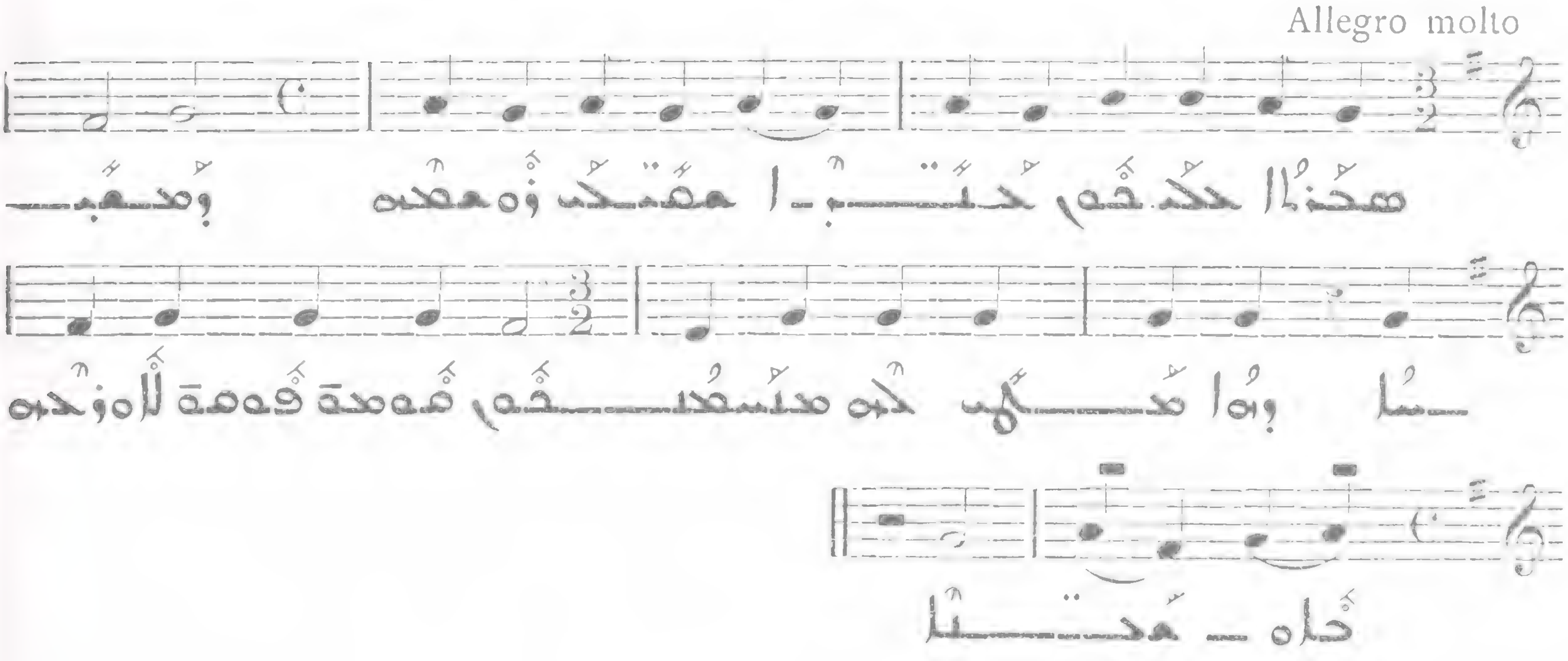
VI Allegro molto



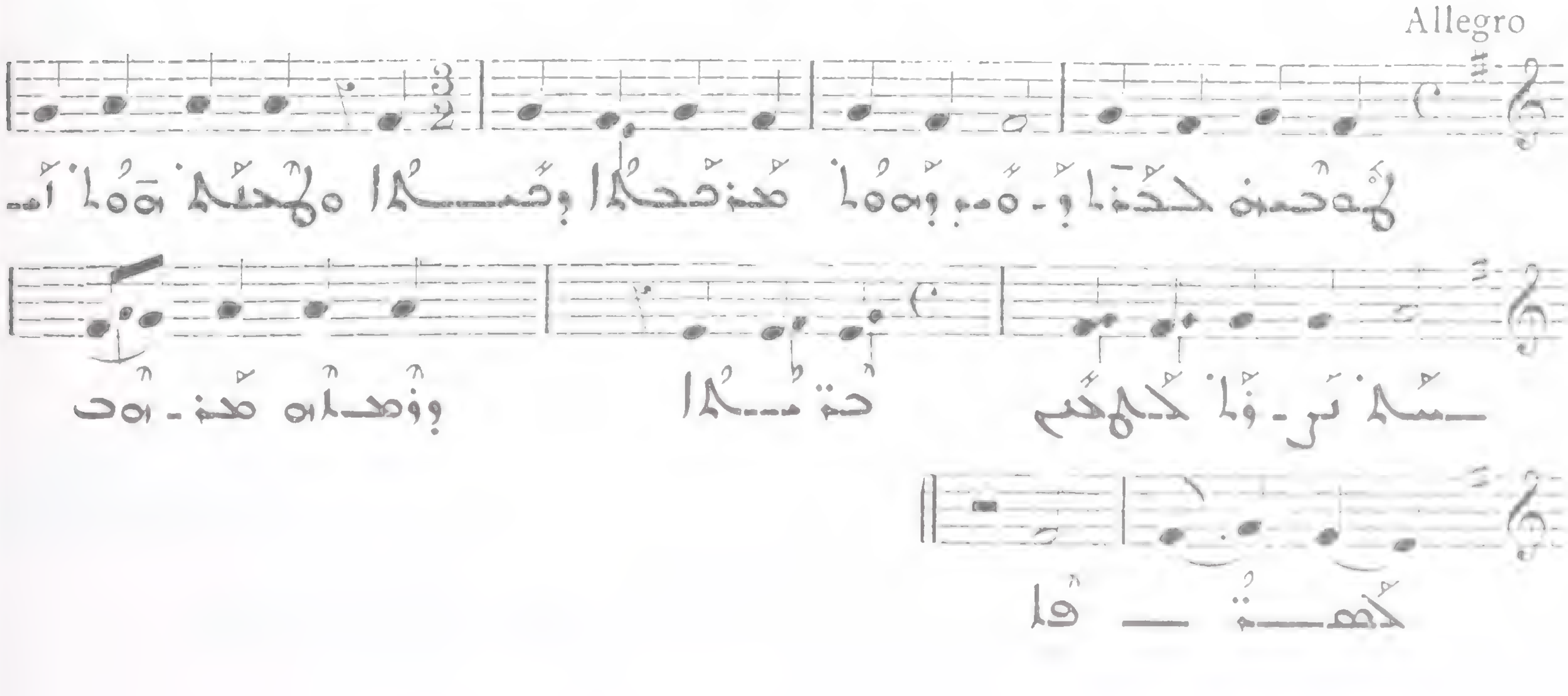
706



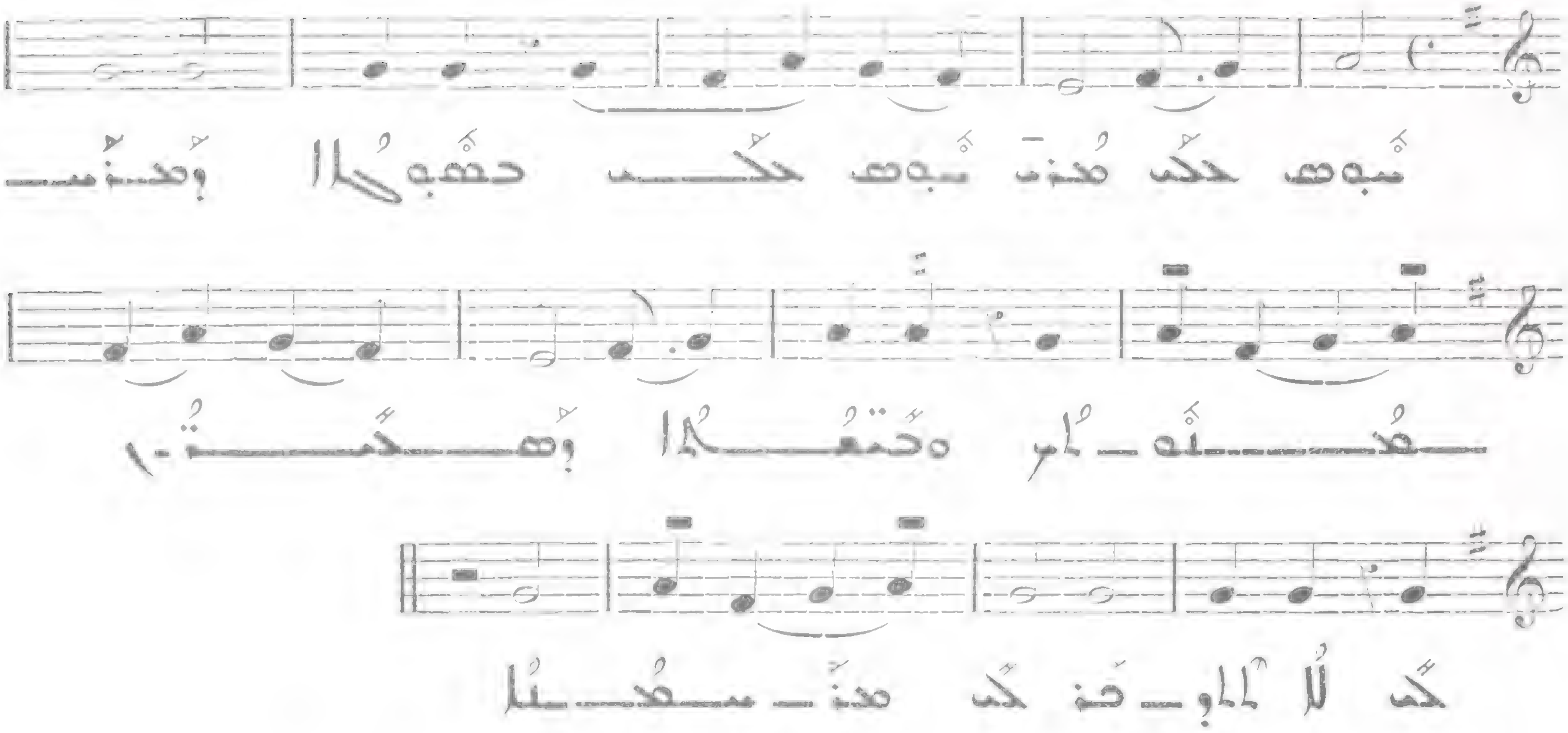
707



708

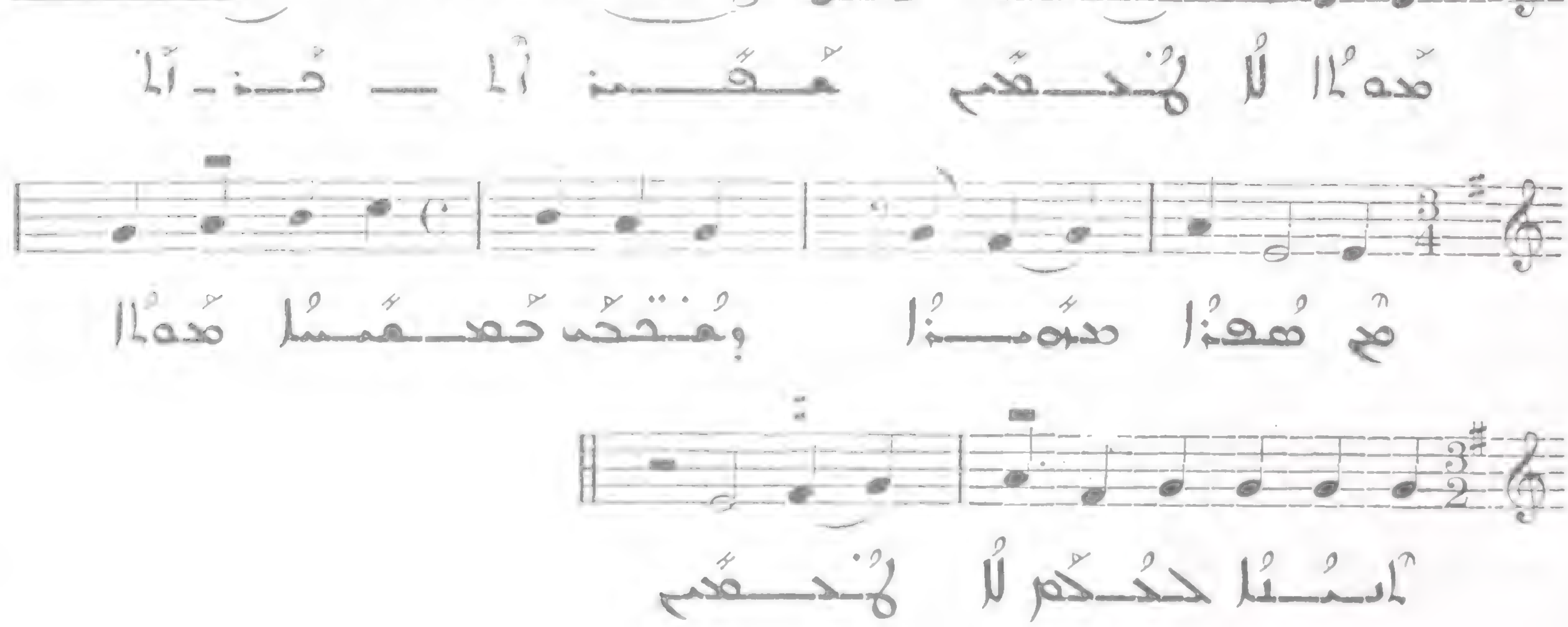


Allegro molto



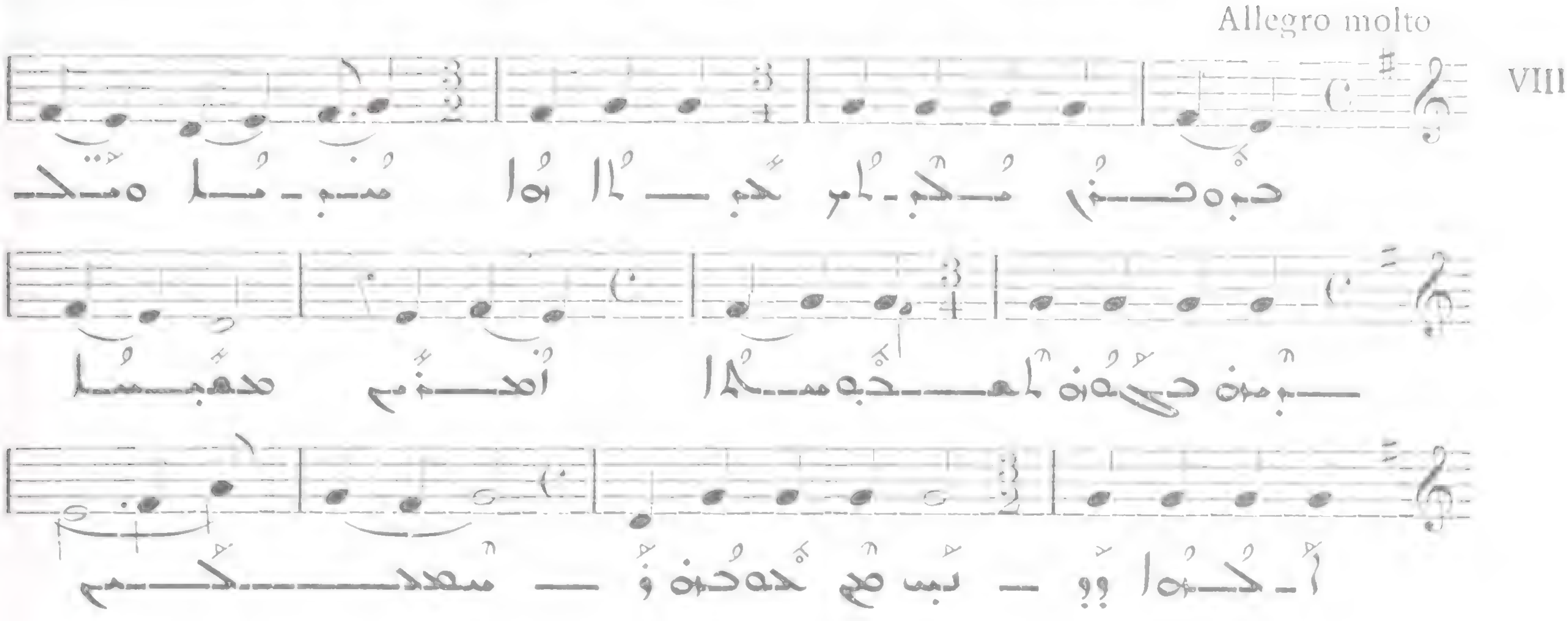
(Cf. N° 615)

Allegro

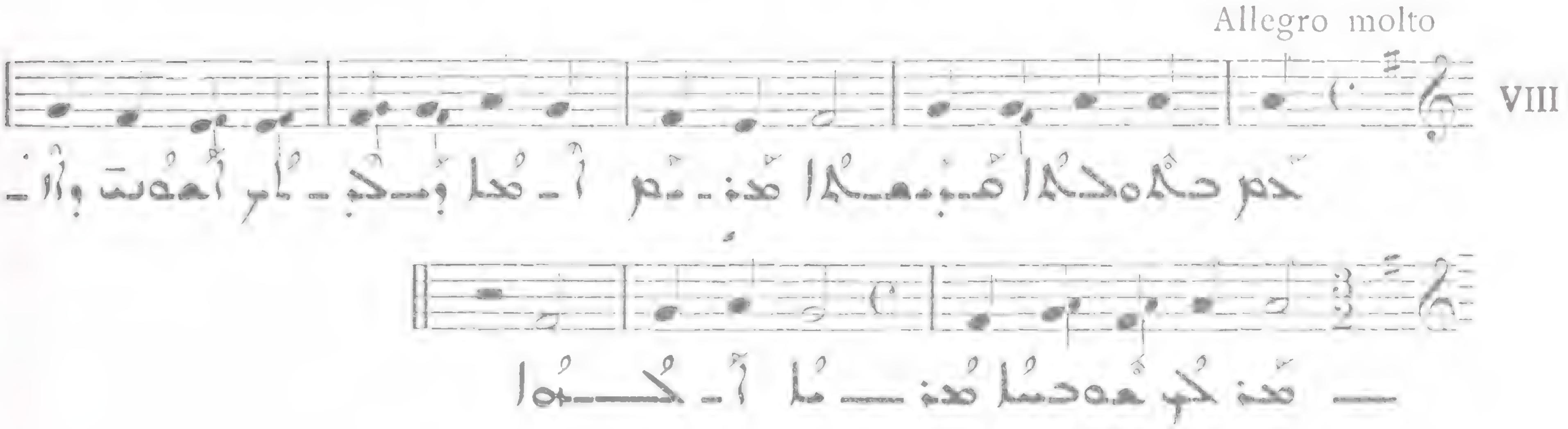


ܥܢܝܢܐ ܩܕܡܝܐ 712

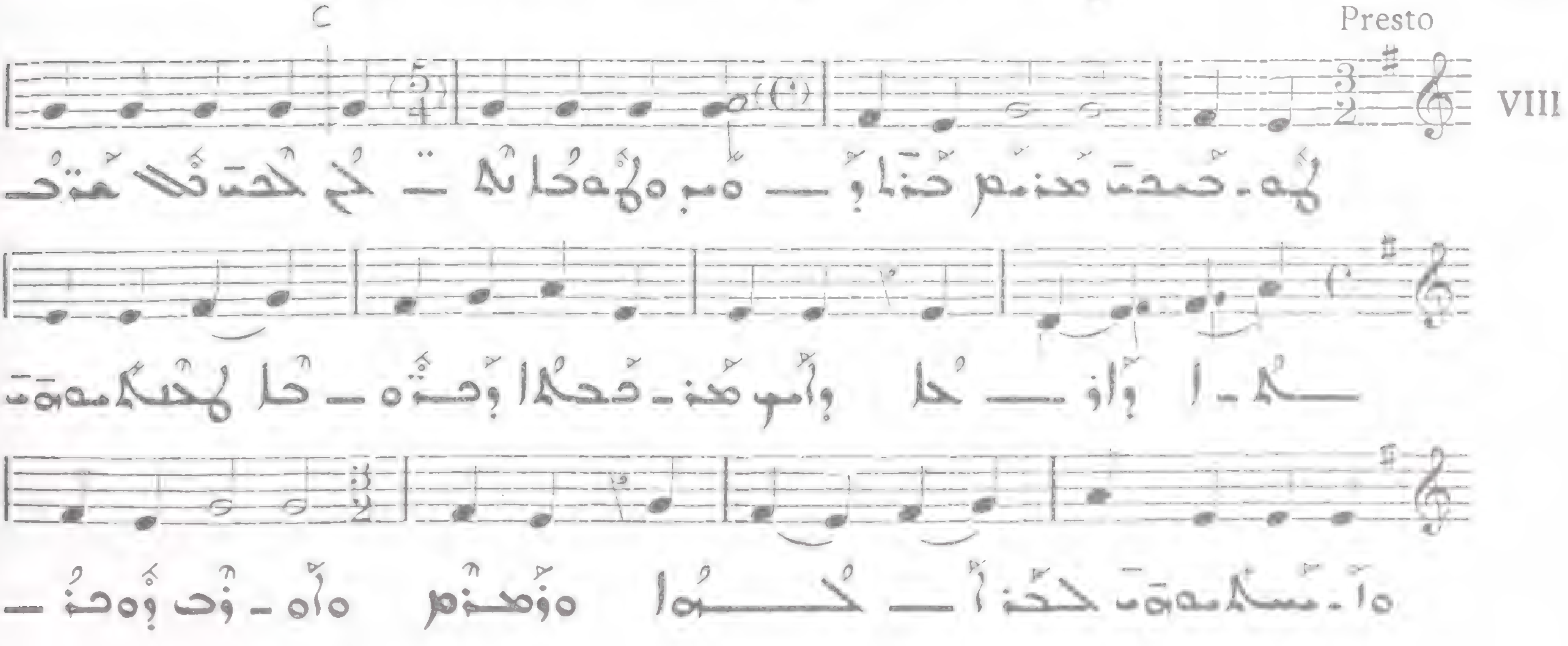
ܕܡܫܝܚܐ: ܒܪܘܟܝ ܡܟܐܪ ܒܪܐܐ ܗܘܐ ܡܫܝܚܐ

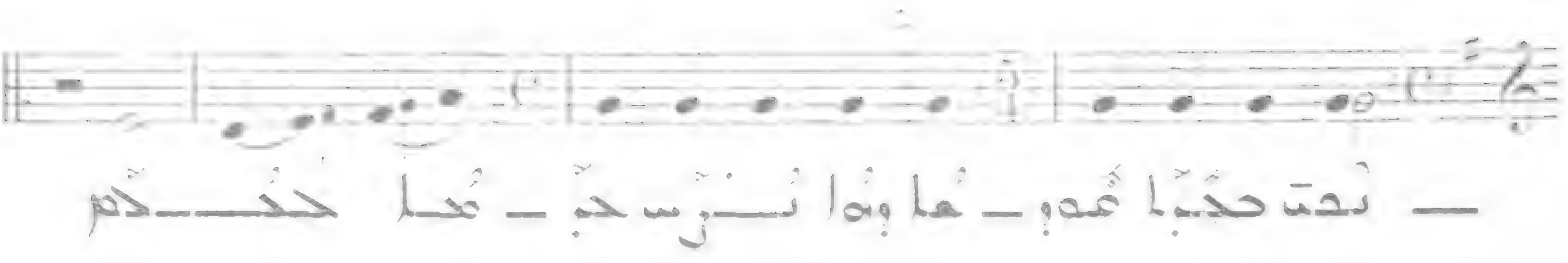


ܕܡܫܝܚܐ: ܒܗ ܒܥܘܒܐ ܩܕܝܫܐ 713

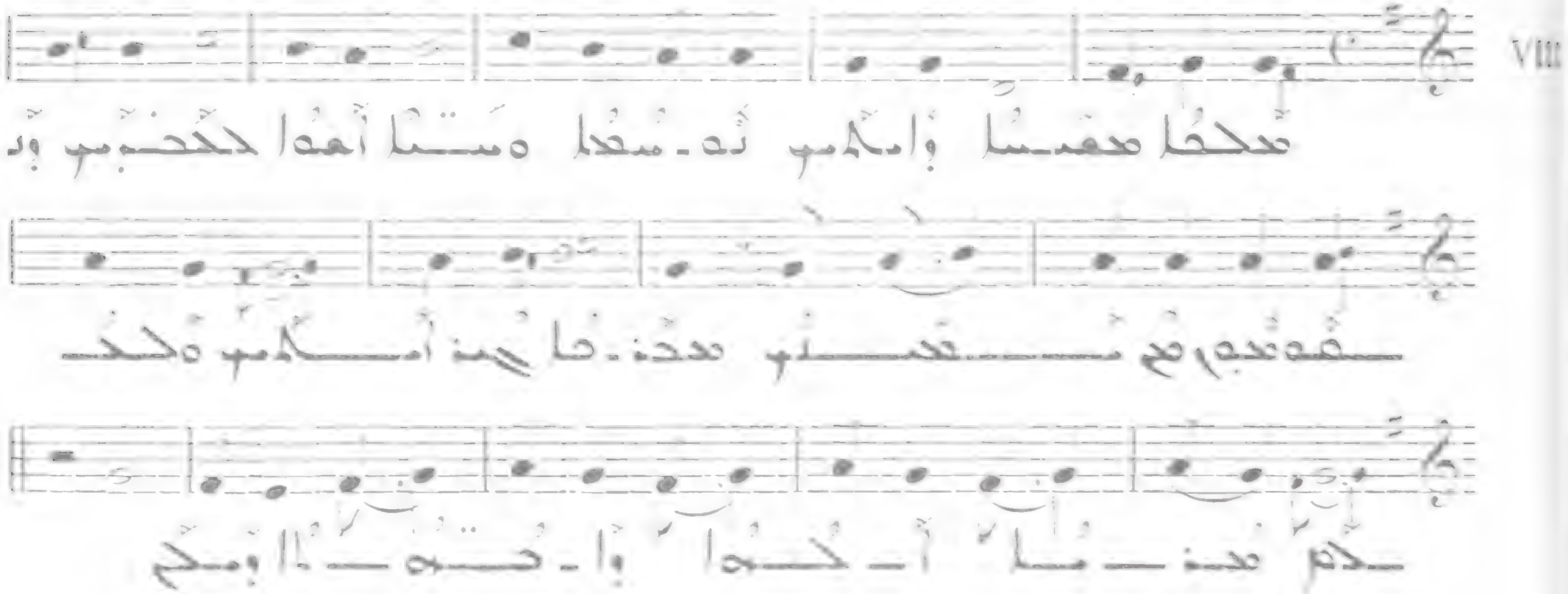


ܒܩܝܡܐ ܕܡܪܬܐ: ܛܘܒܝܗ ܠܡܪܝܡ ܒܪܬ ܕܘܝܕ 714

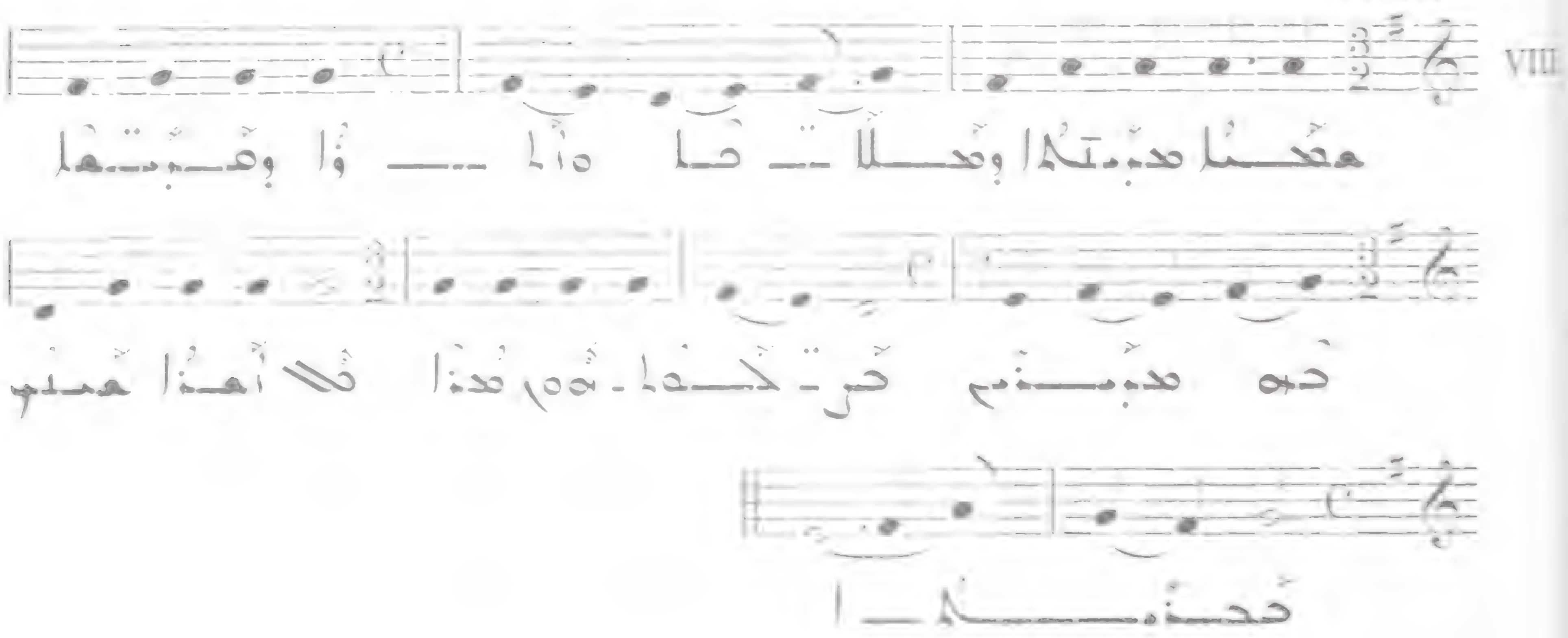




715



716



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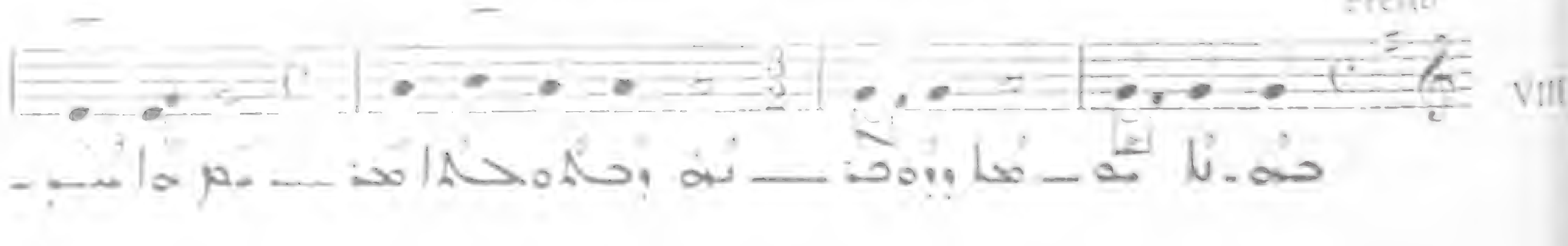
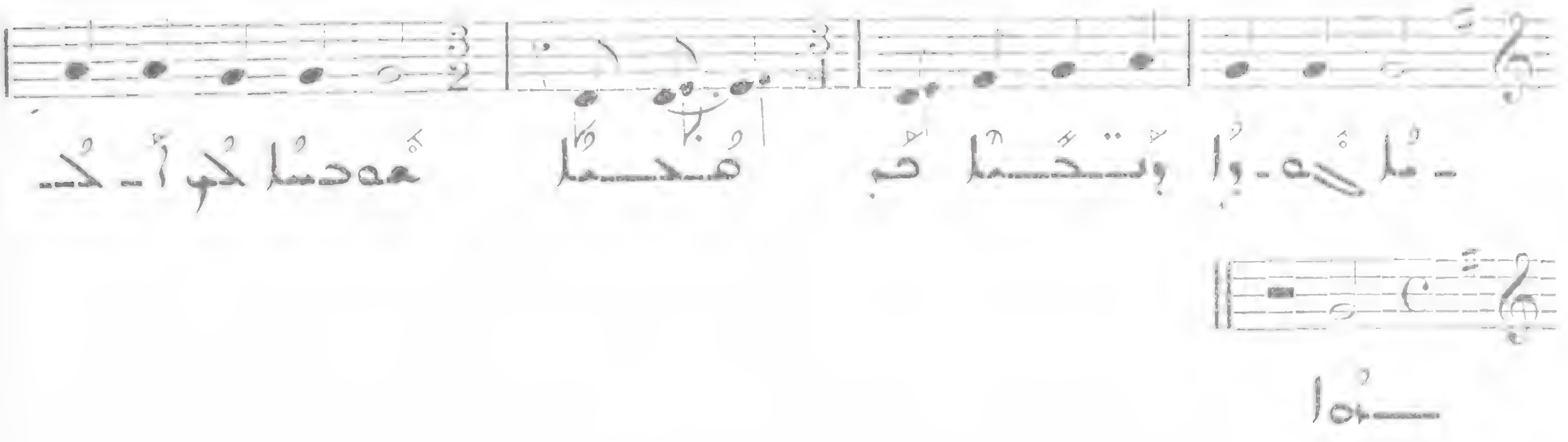
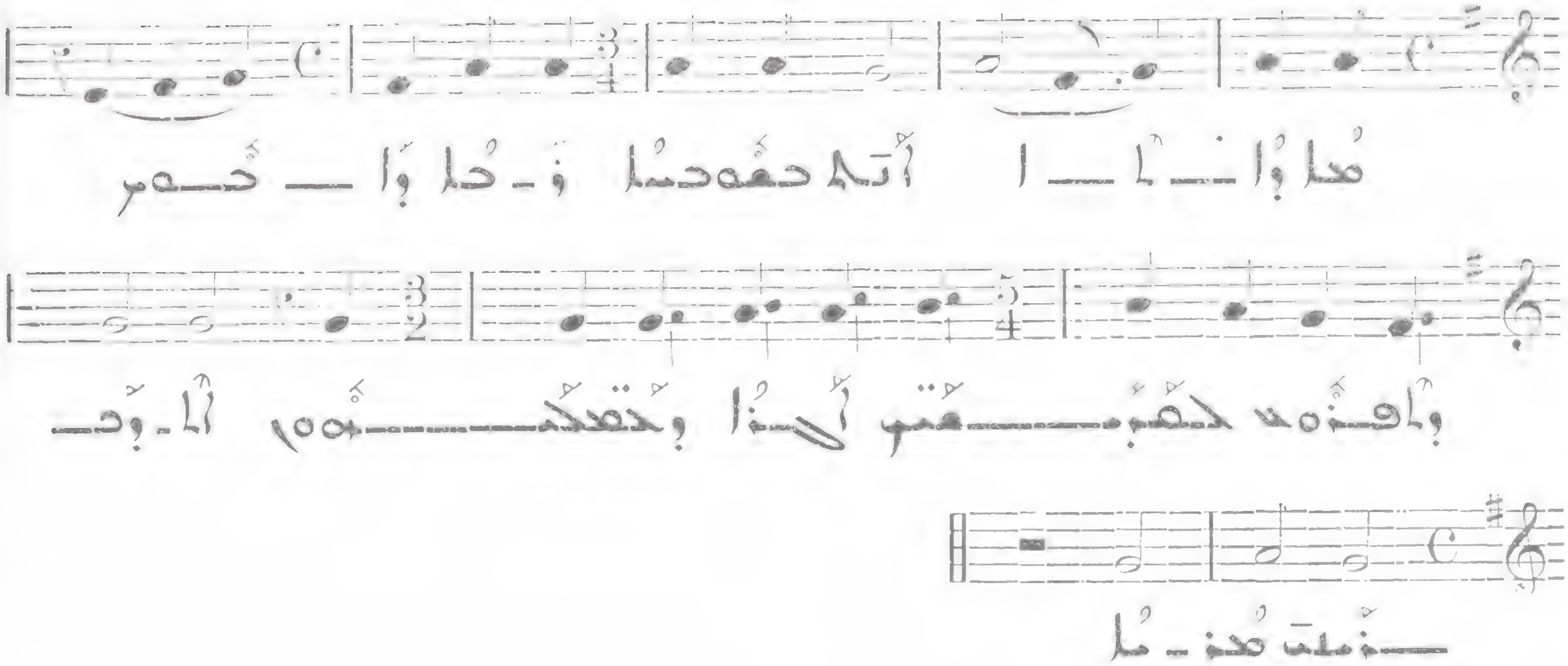




718

Allegro molto

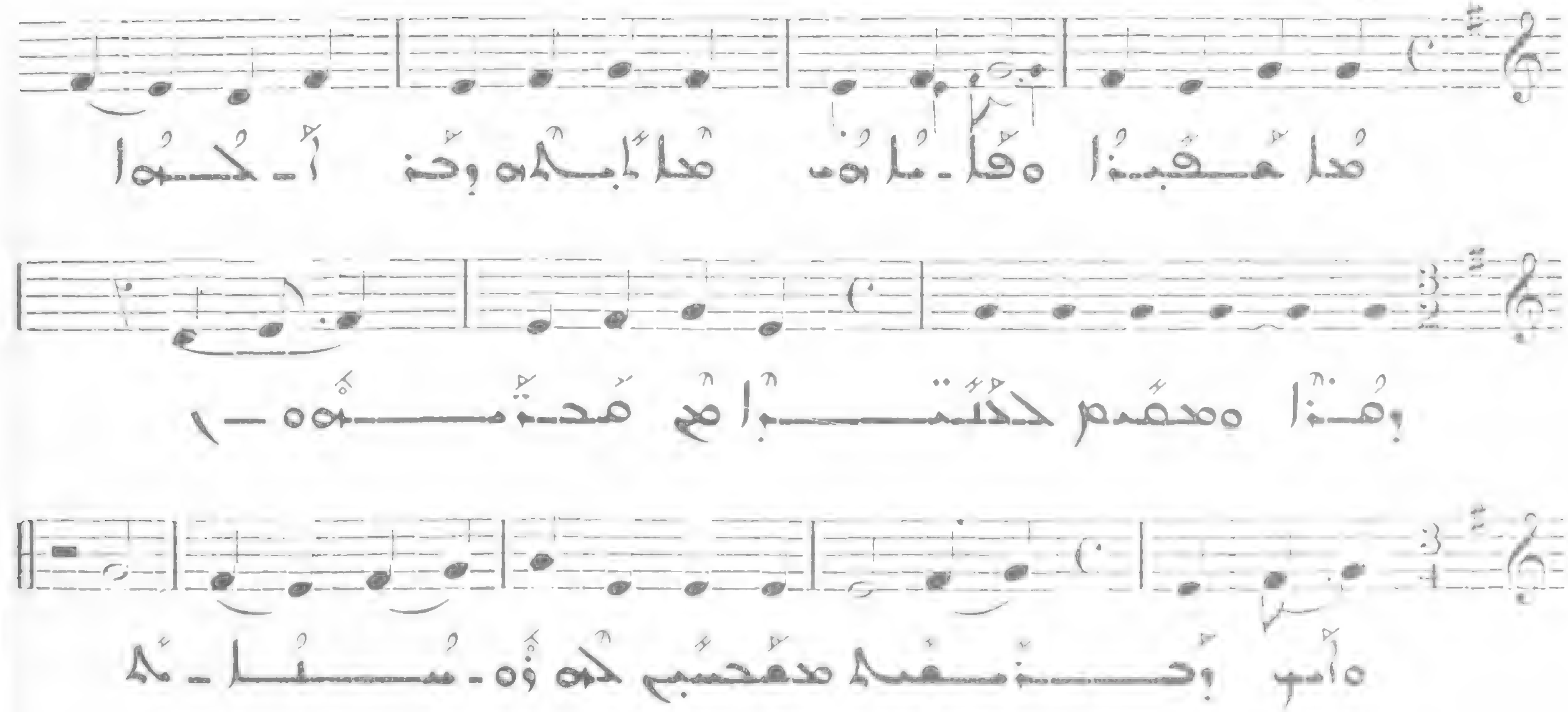
VII



719

Allegro molto

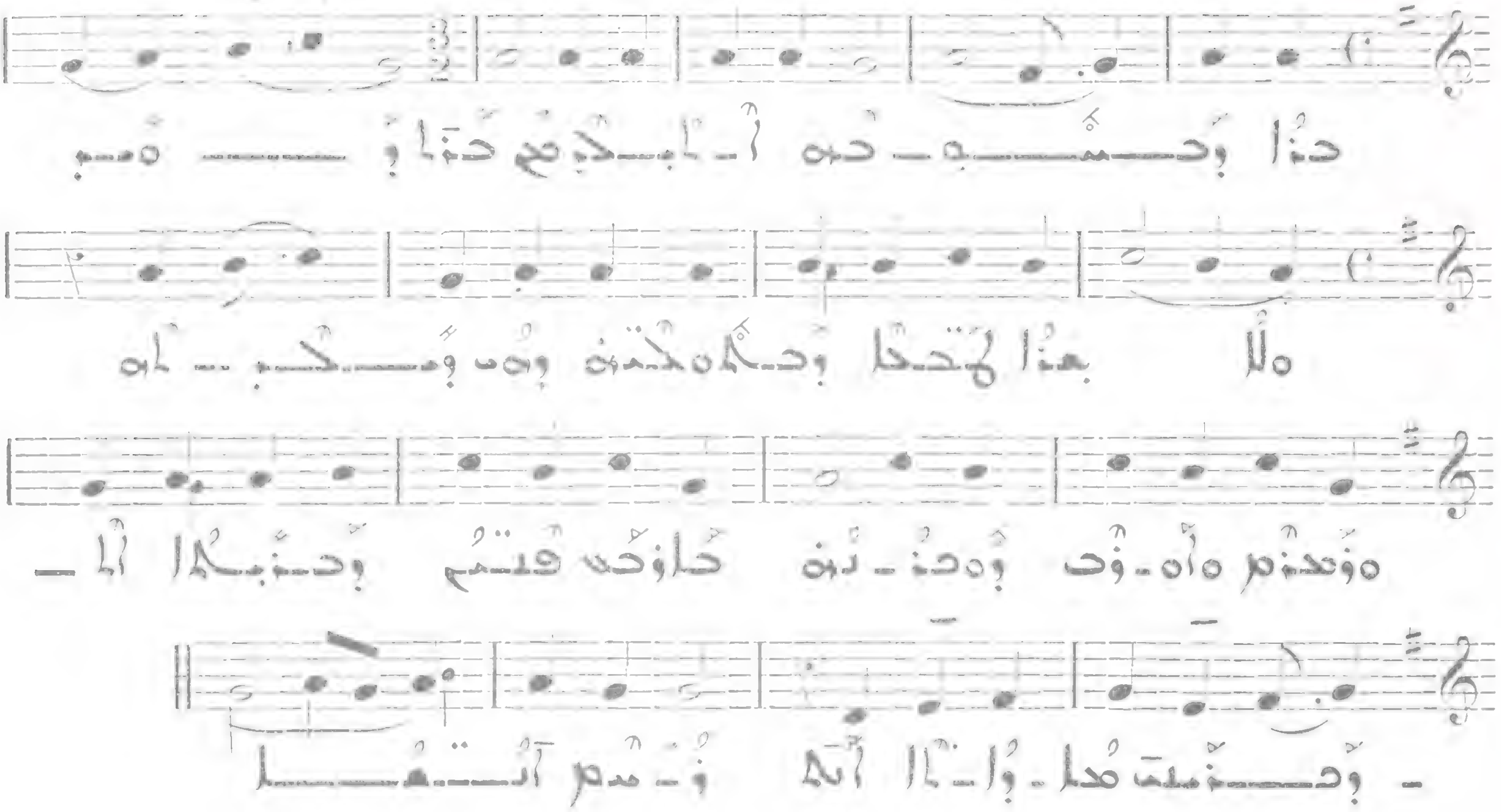
VIII



720

Allegro molto

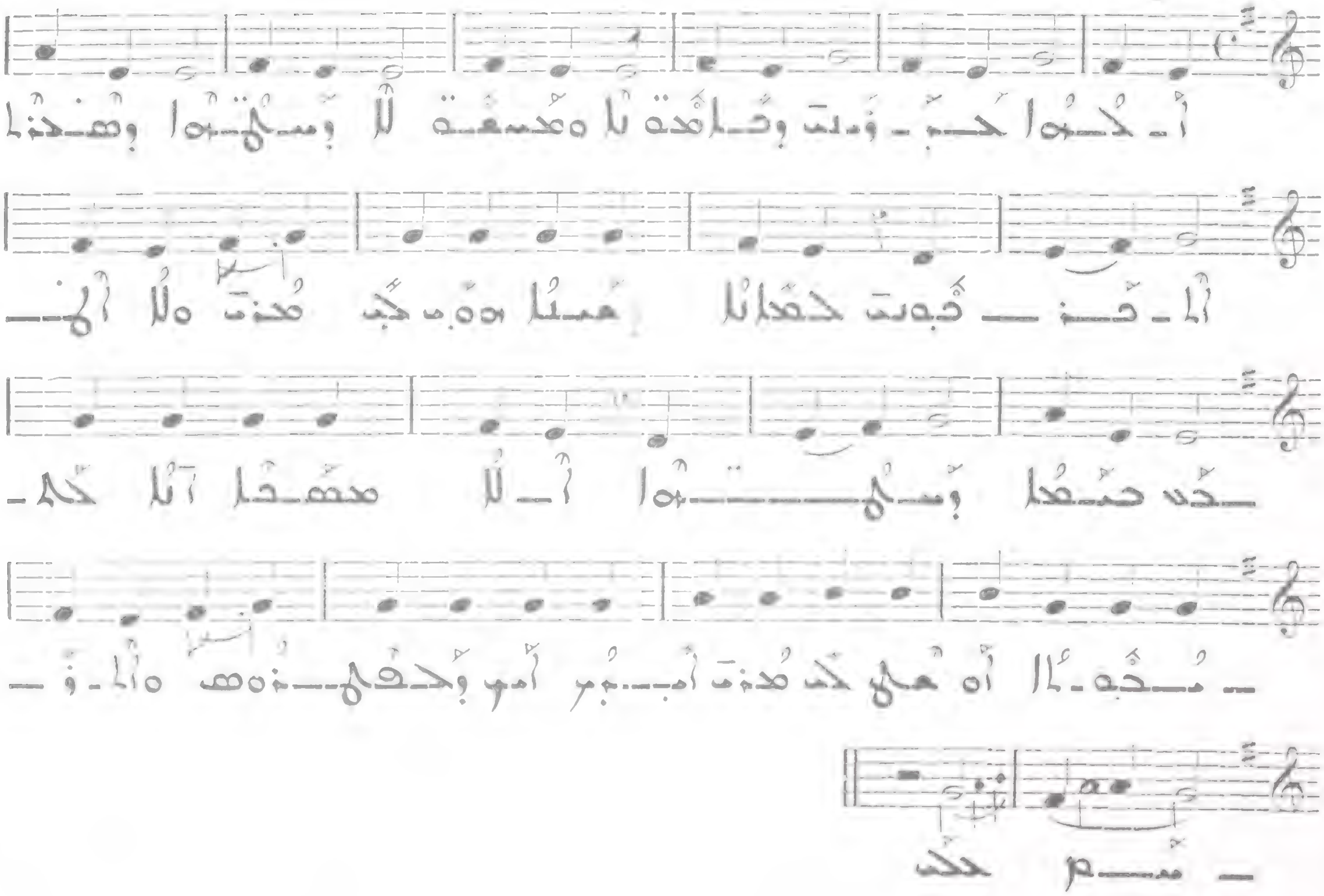
VIII



721

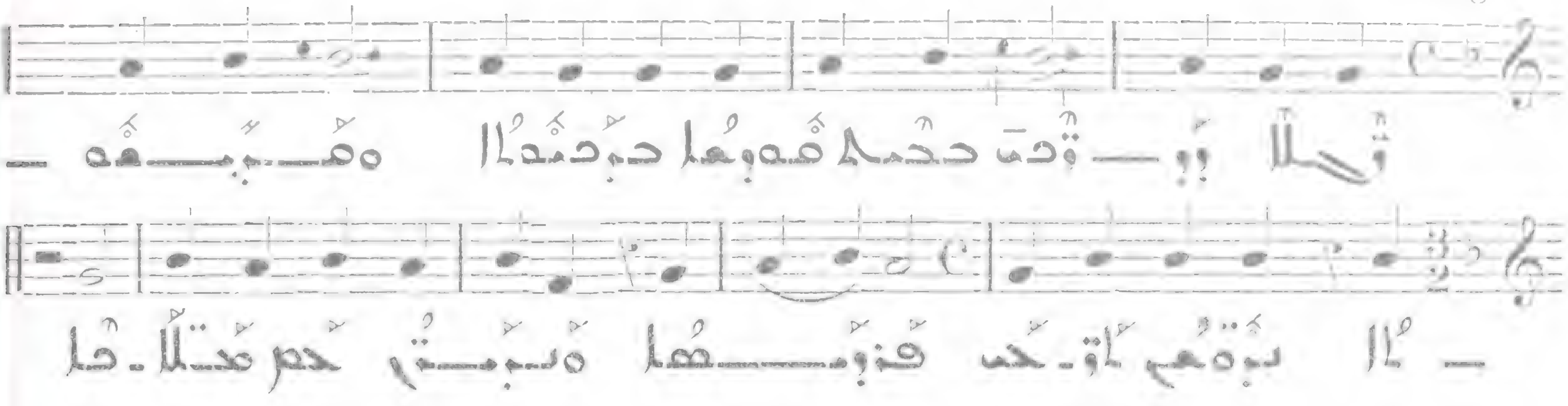
Allegro molto

VIII



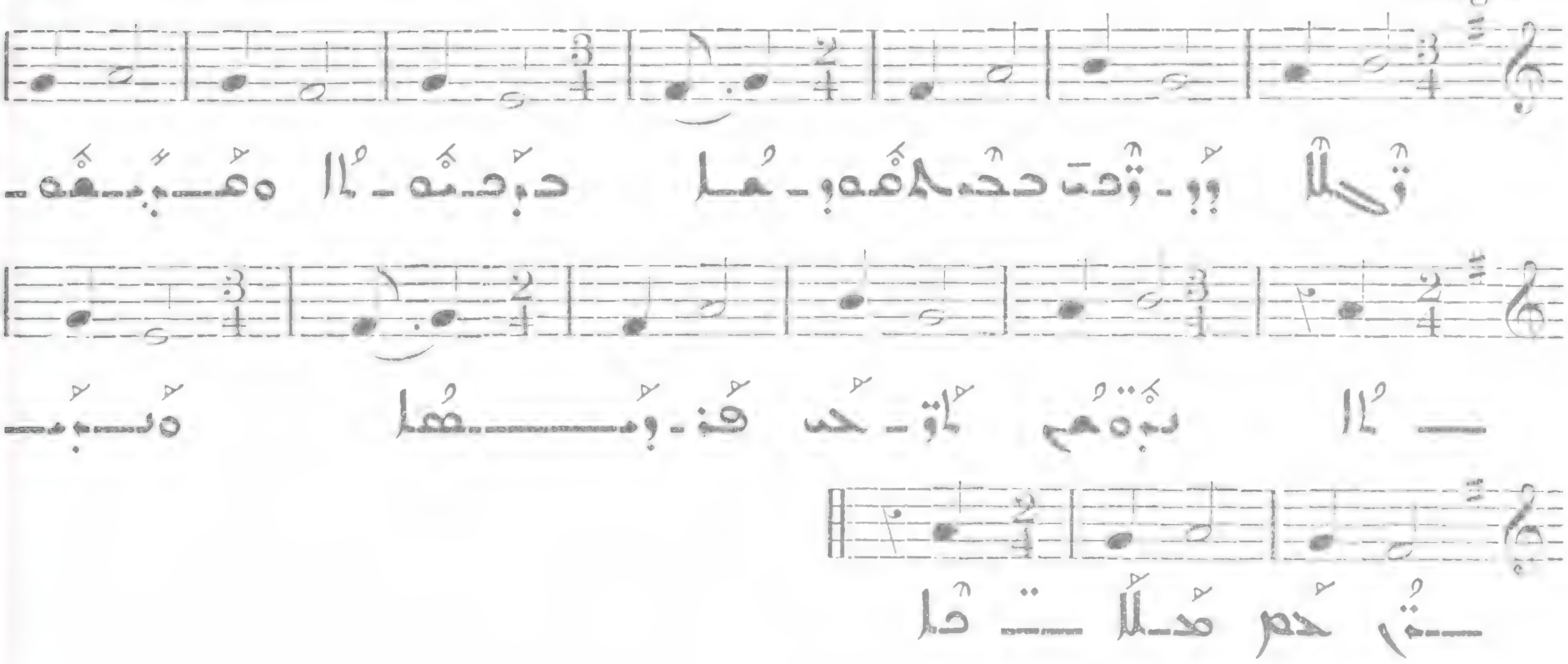
ܩܳܠܳܐ ܕܕܘܼܒܳܪܐ : ܐ 722

Allegro I



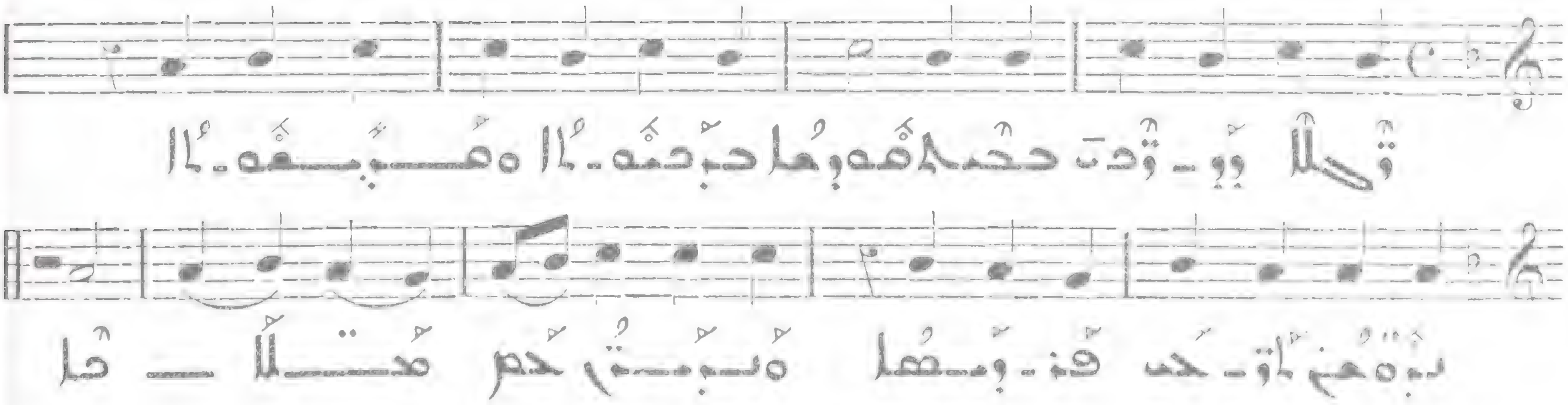
ܒ 723

Allegro II



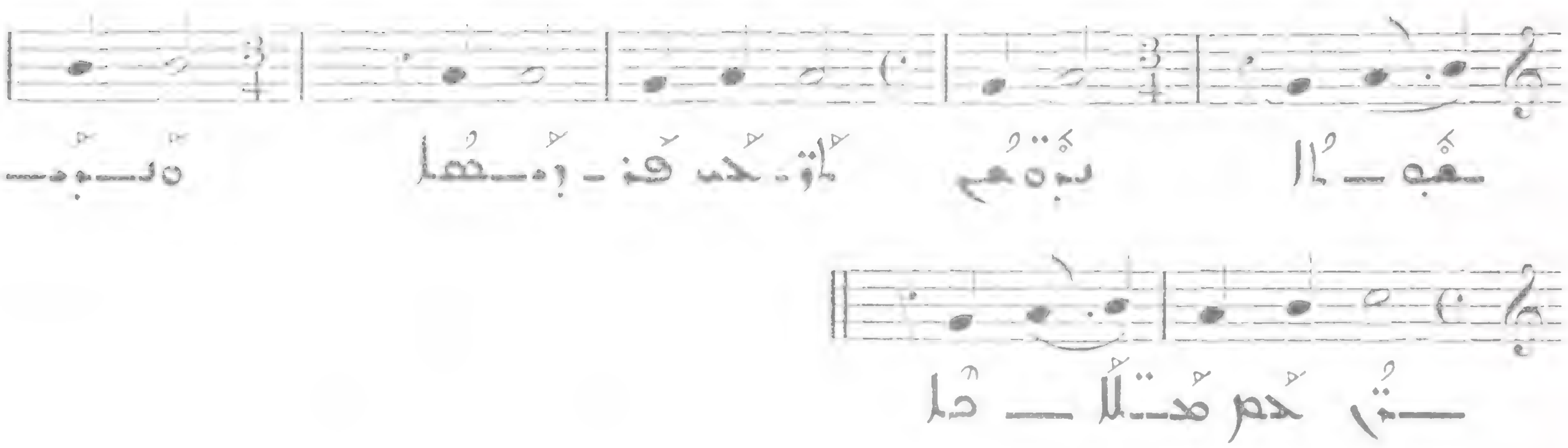
ܓ 724

All. molto III



ܕ 725

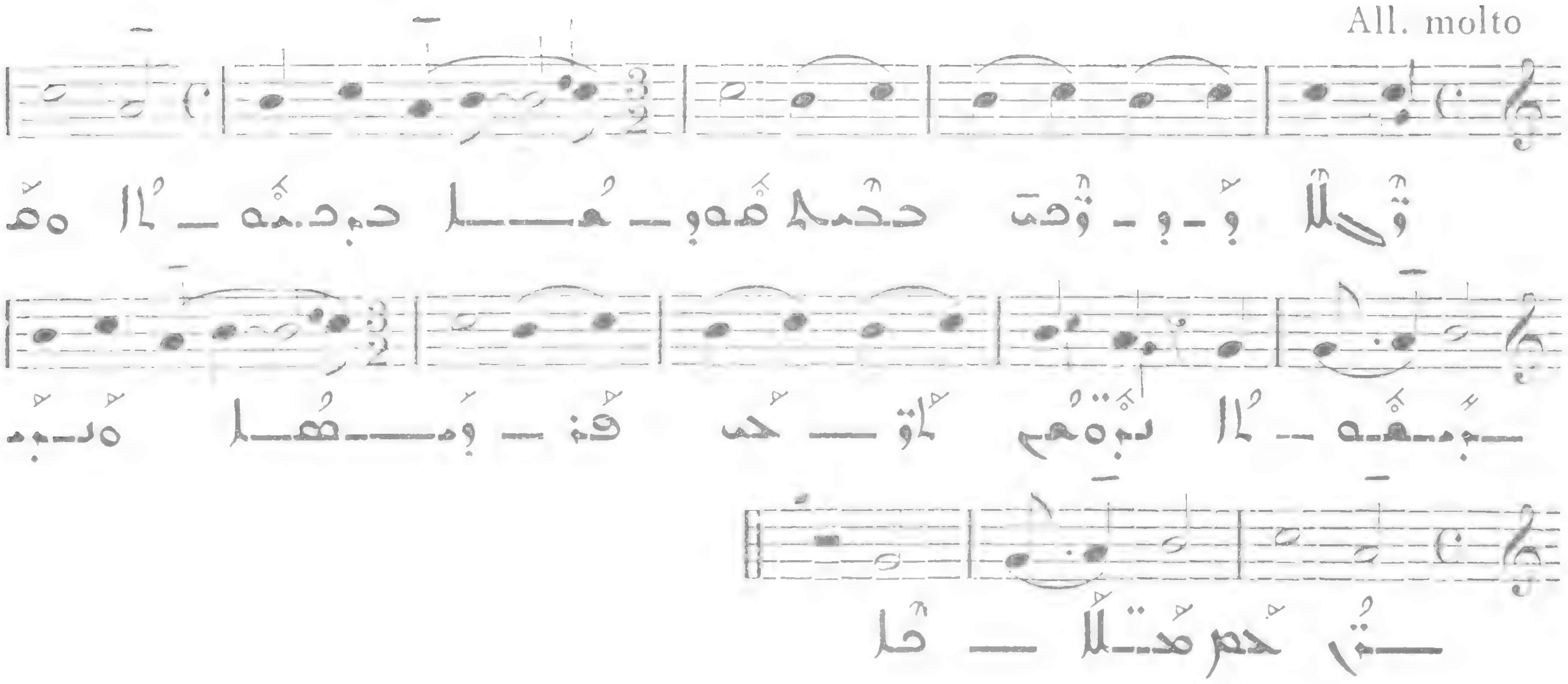
Allegro molto IV



726

All. molto

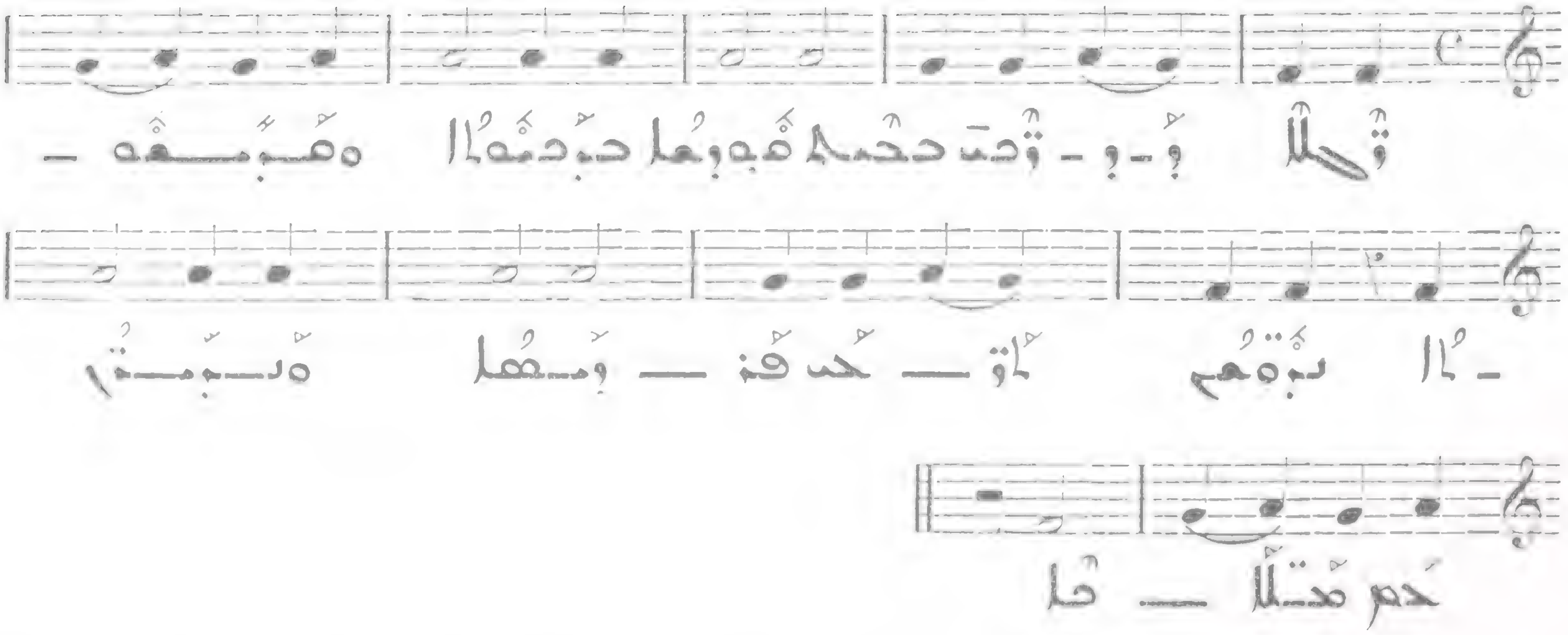
V



727

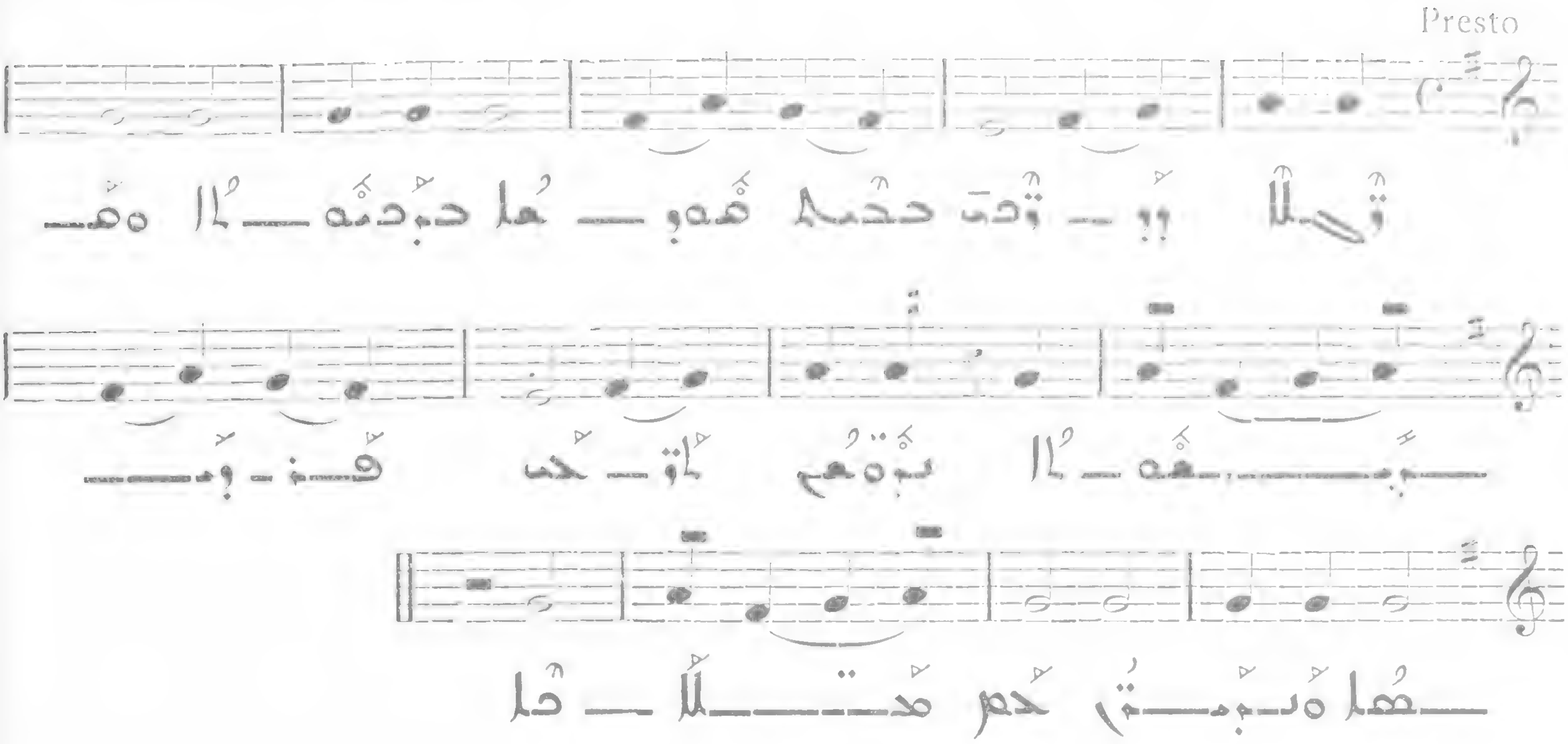
Presto

VI



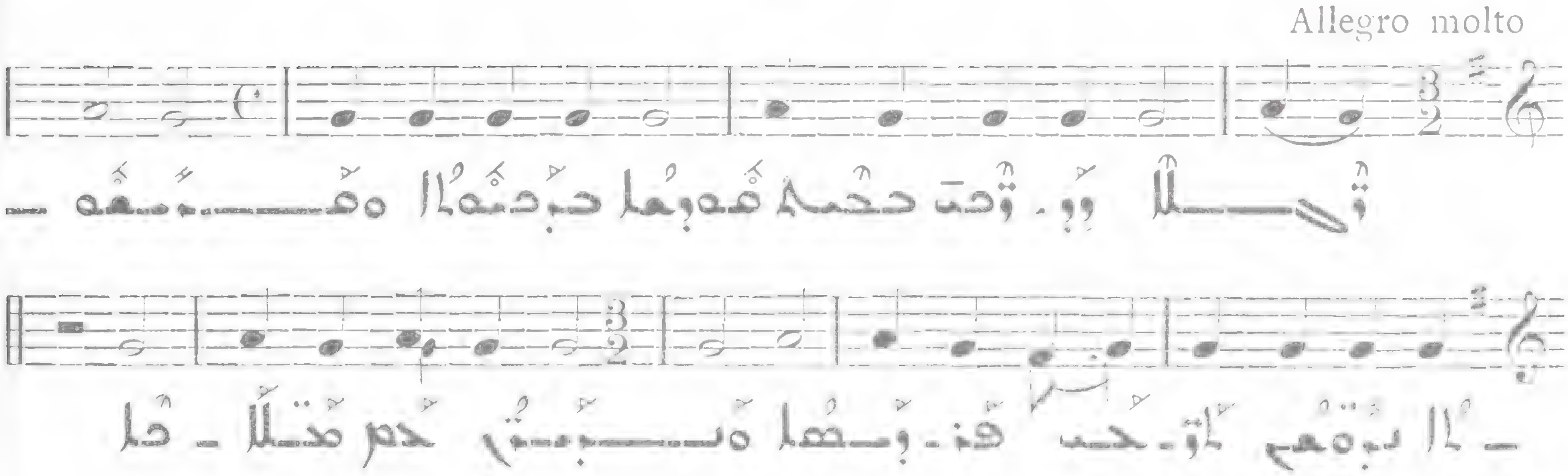
ܐ

728 VII



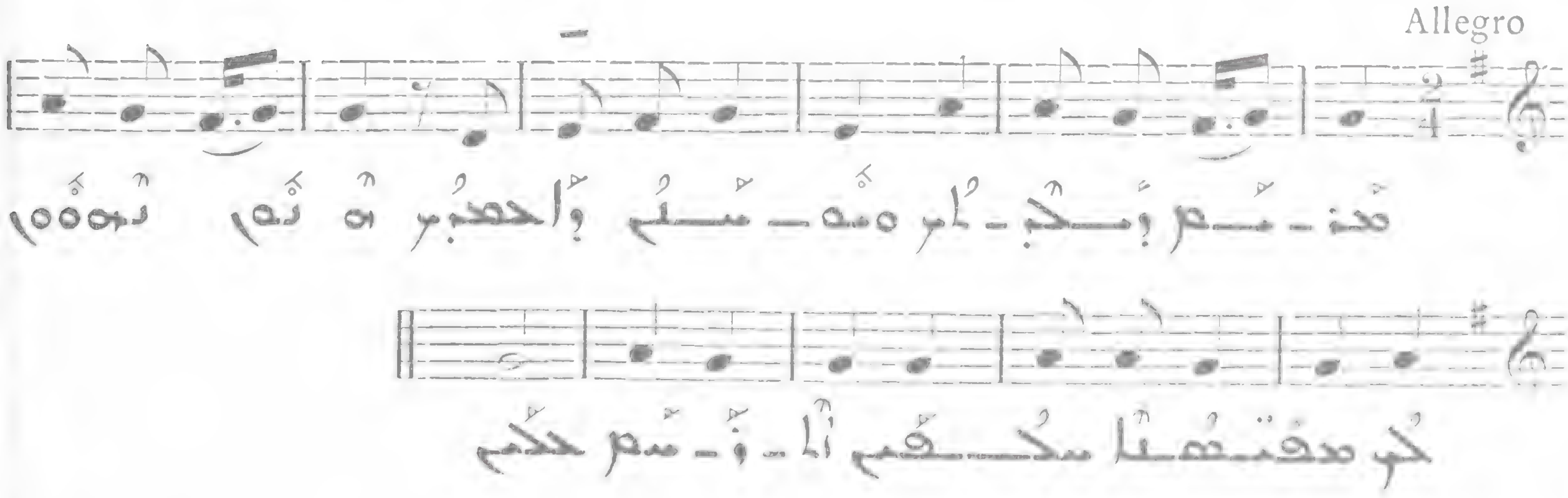
ܒ

729 VIII



[illegible]

730 VIII



731 VIII

[illegible]

(Cf. N° 672)

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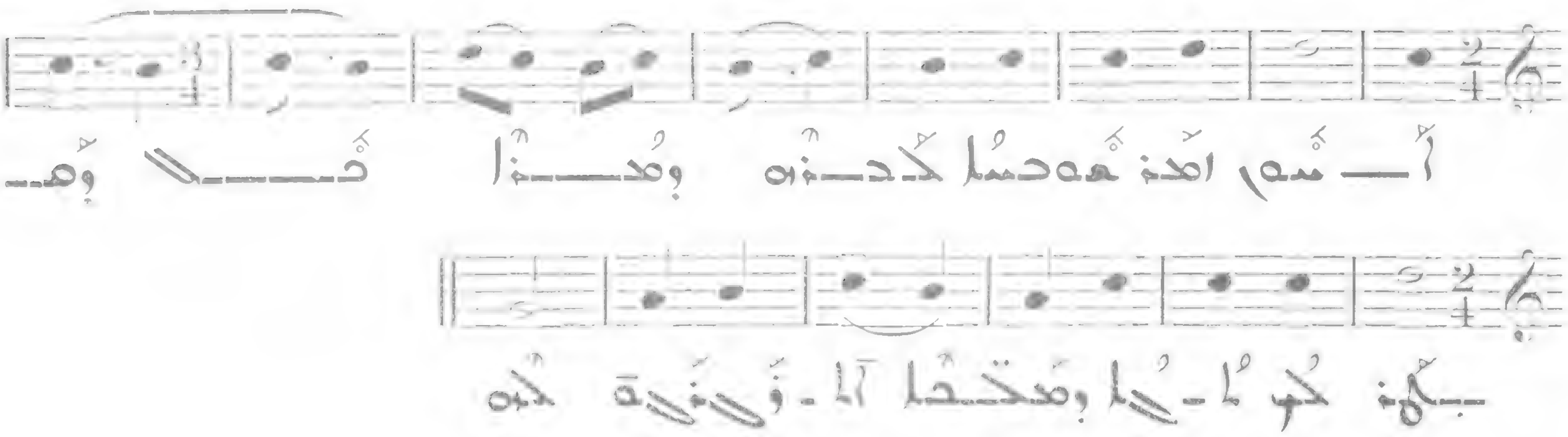
732

Allegro

VIII



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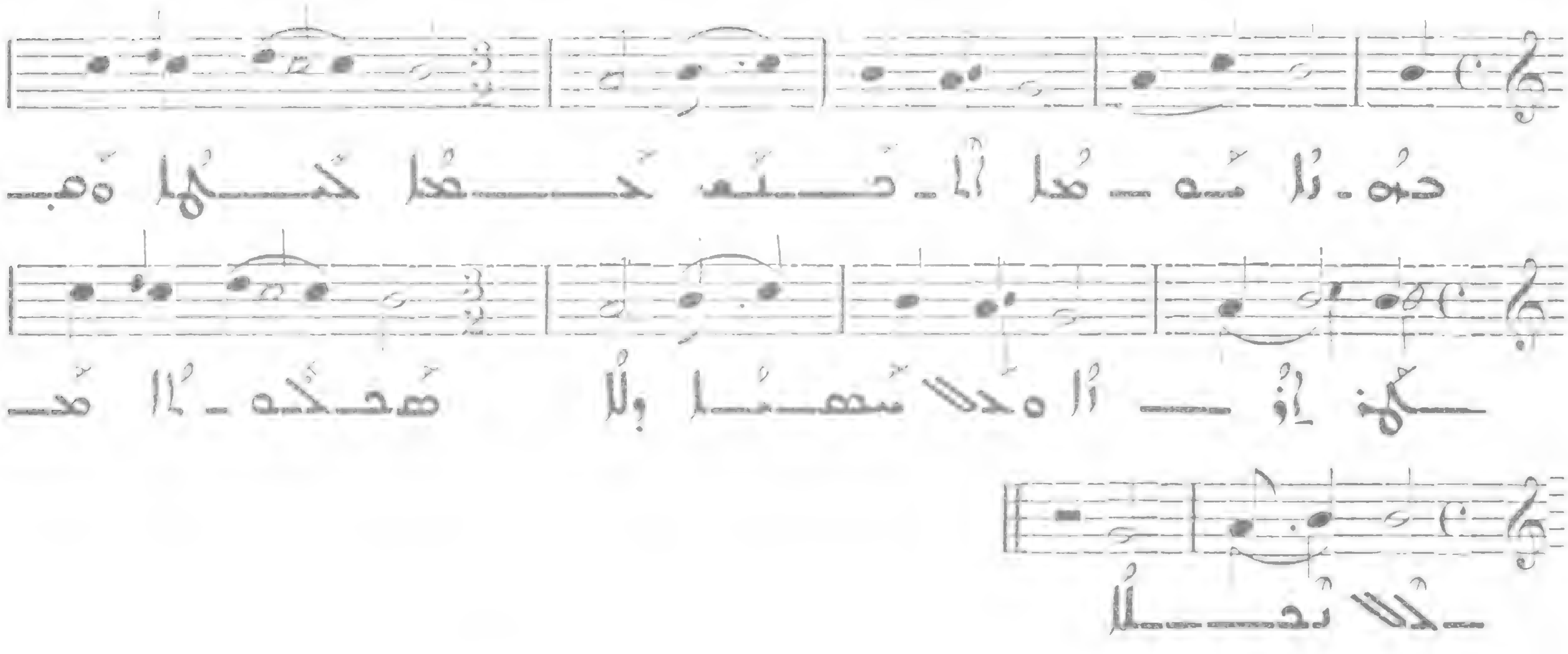
733

Allegro molto

VIII

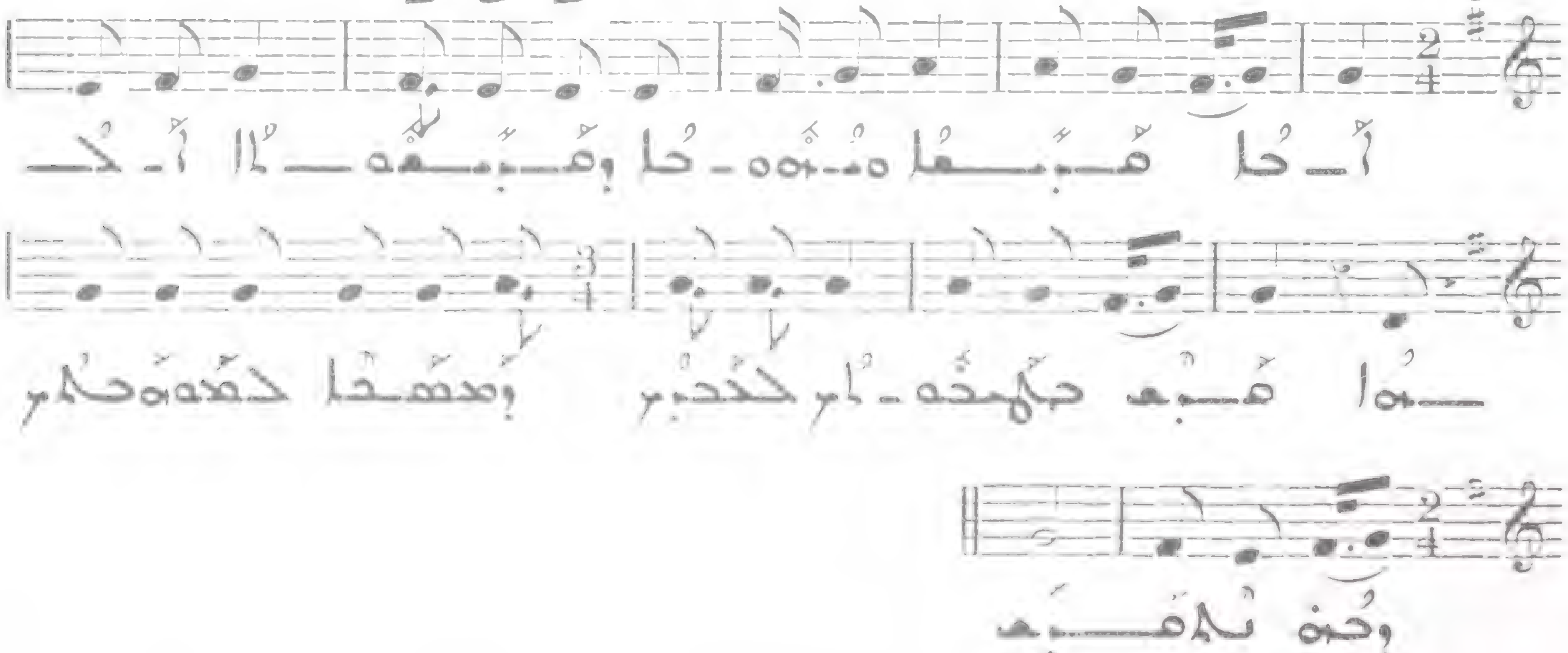


ܩܘܩܝܐ ܕܘܝܕ ܟܢ : ܐܒܐ ܩܕܝܫܐ

734 bis

Allegro

VIII



V

ܡܥܘܪ̈ܒܐ

ܕܣܕܪܐ ܚܡܝܫܝܐ ܡܥܪ̈ܒܝܢ

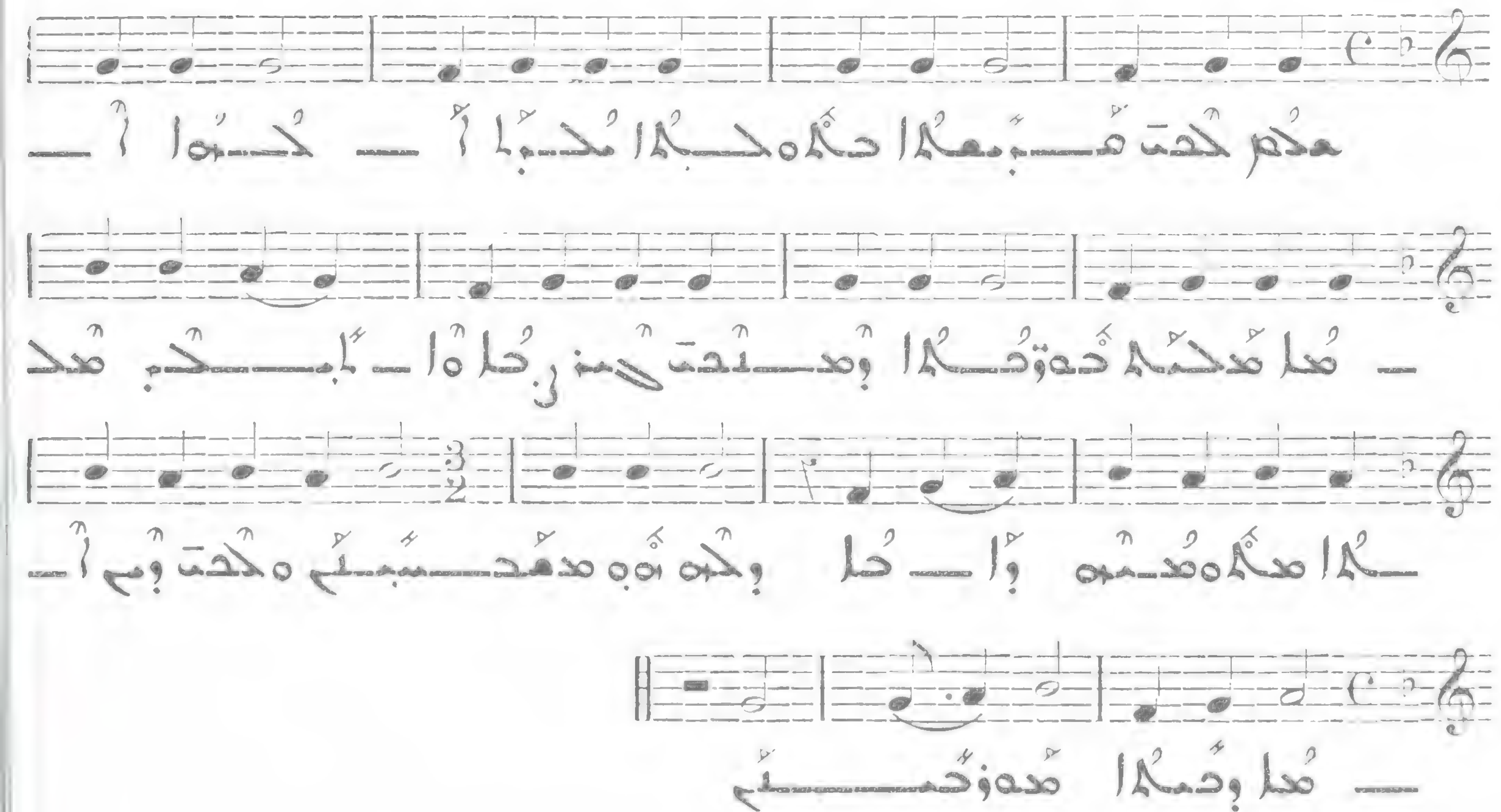
CINQUIÈME CATÉGORIE D'HYMNE : LES « MAOURBÉ »

ܩܝܡܬܐ ܡܫܝܚܝܬܐ

ܫܒܚ ܠܒܢ̈ܝ ܩܝܡܬܐ ܒܬܫܒܘܚܬܐ 734

Allegro

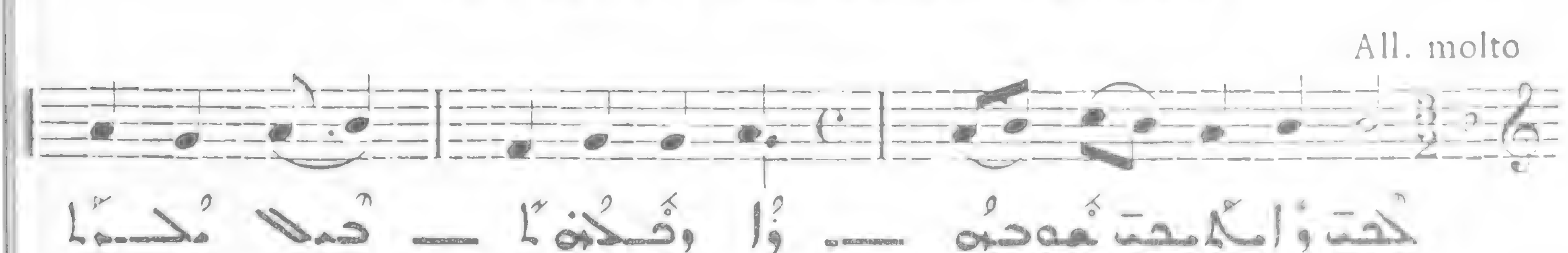
I

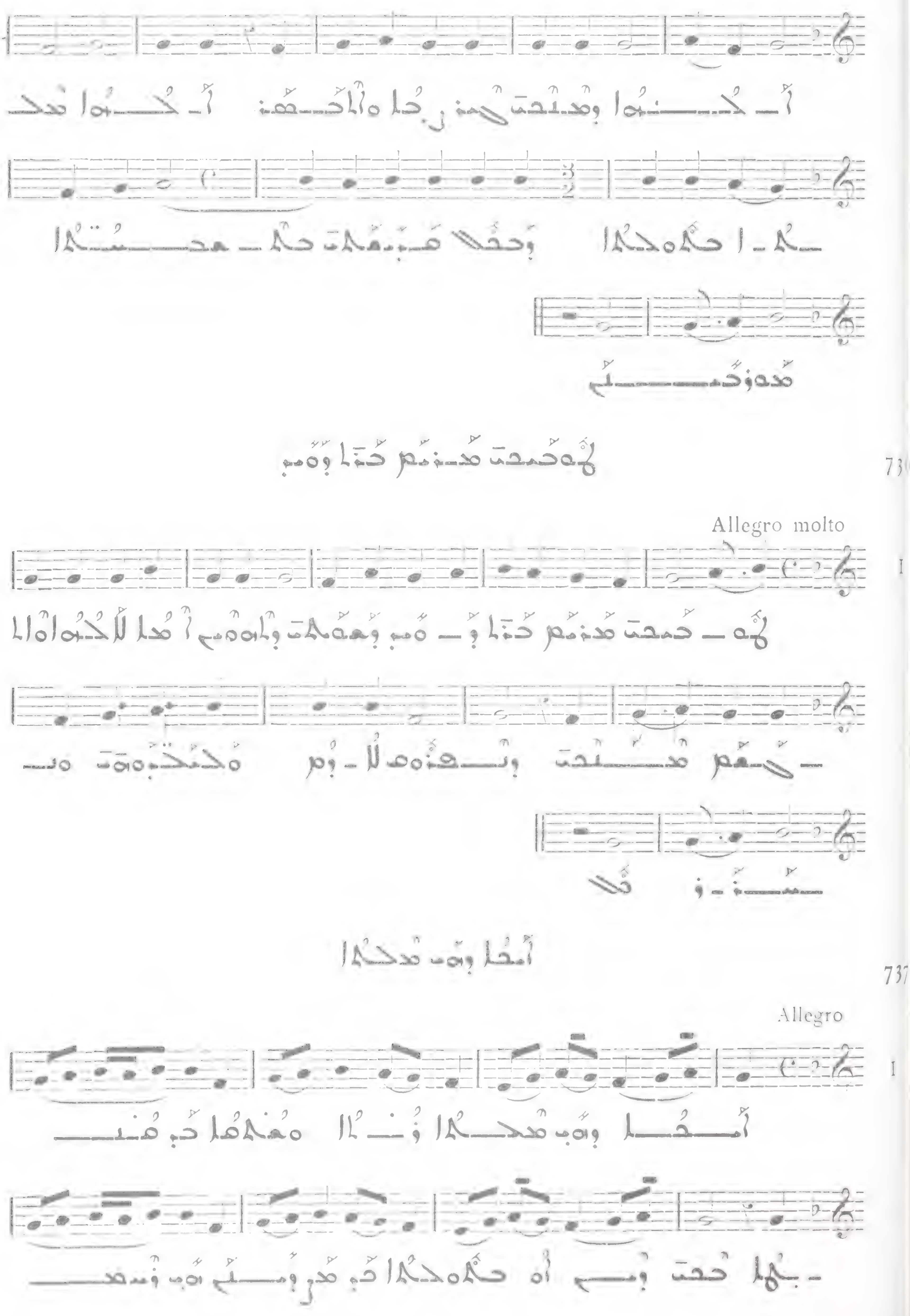


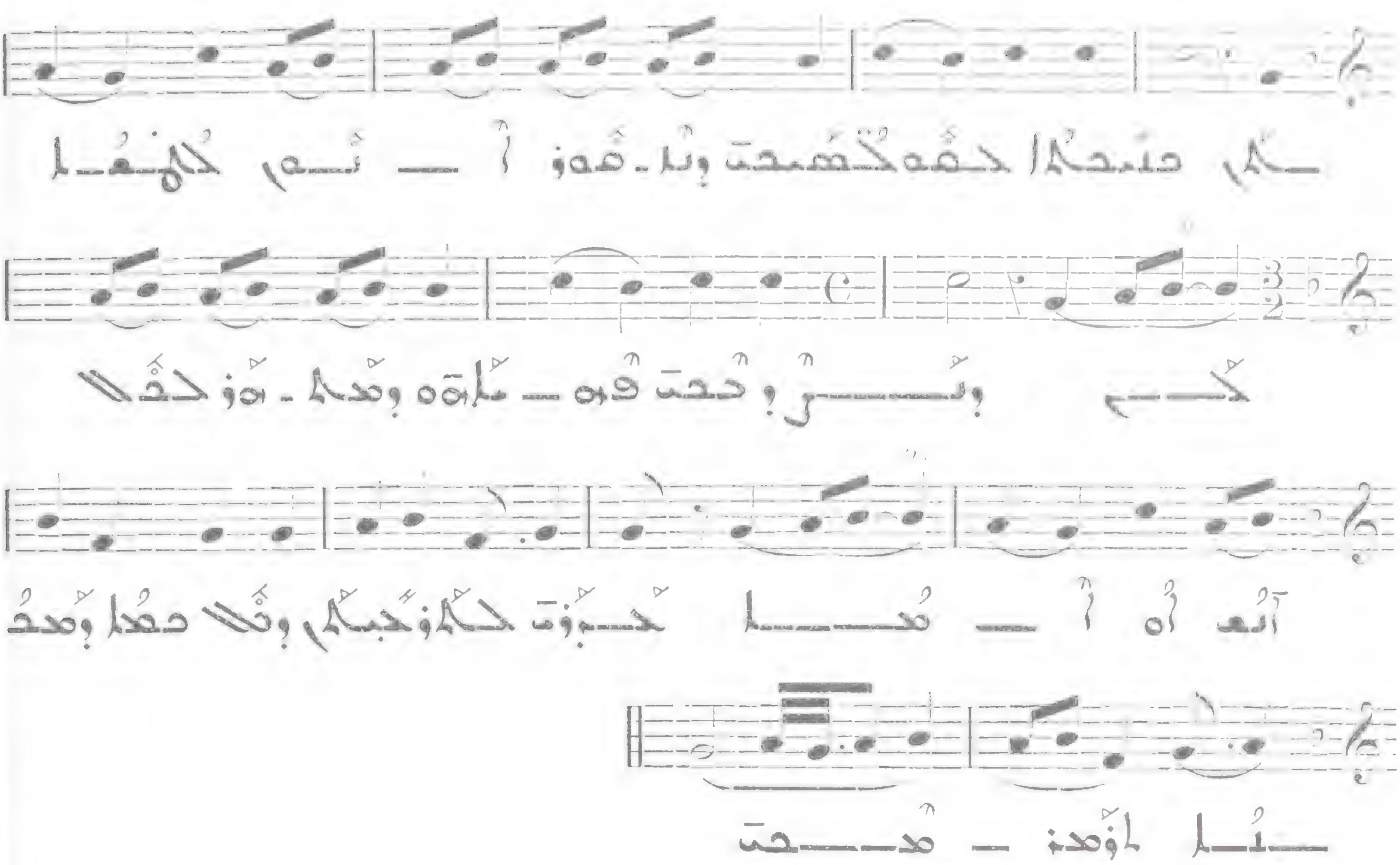
ܒܢ̈ܝ ܕܐܠܗܐ ܫܒܚܘܗܝ ܕܬܫܒܘܚܬܐ ܠܐܠܗܐ 735

All. molto

I



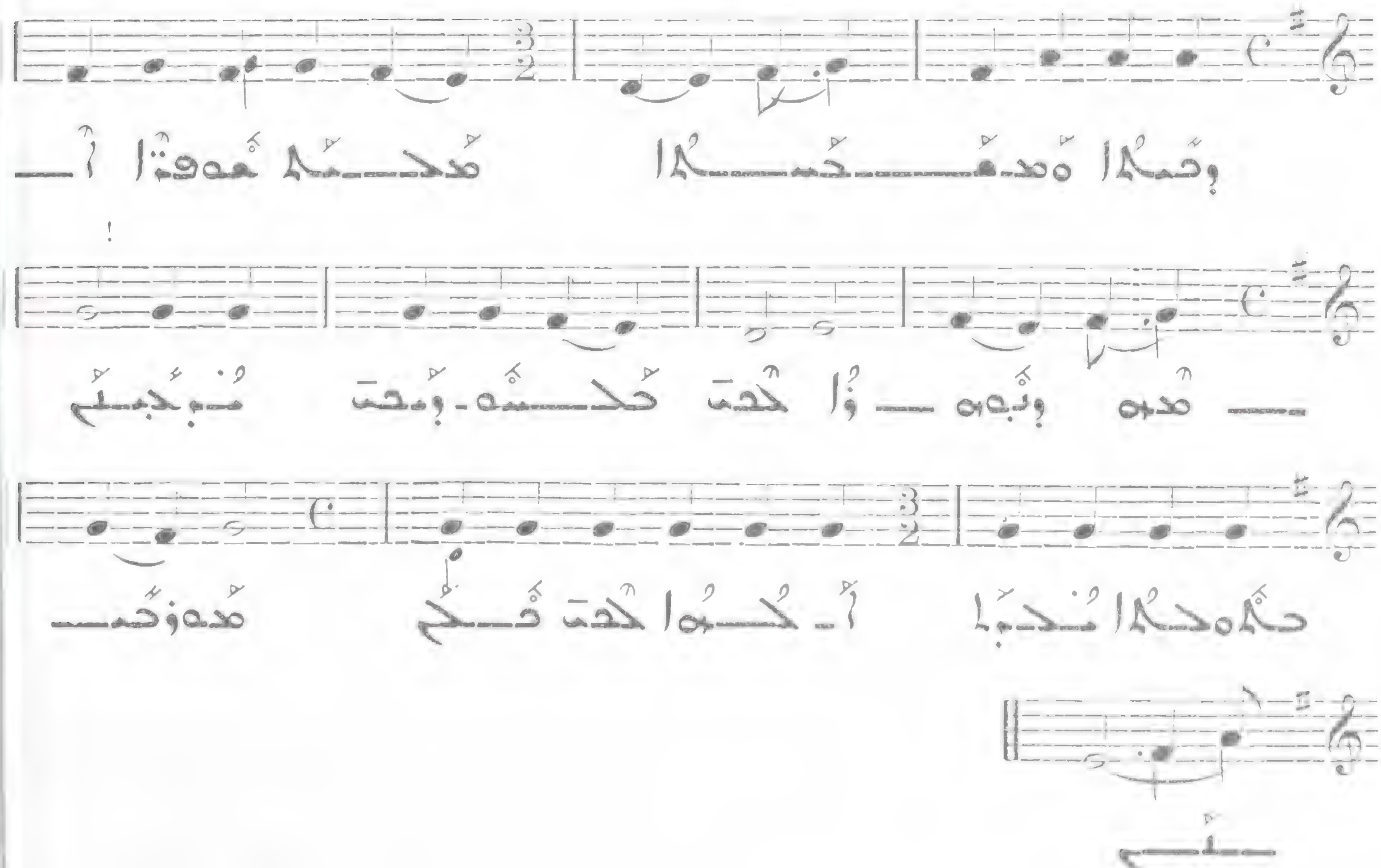

Allegro molto
I
737
Allegro
I



738

Presto

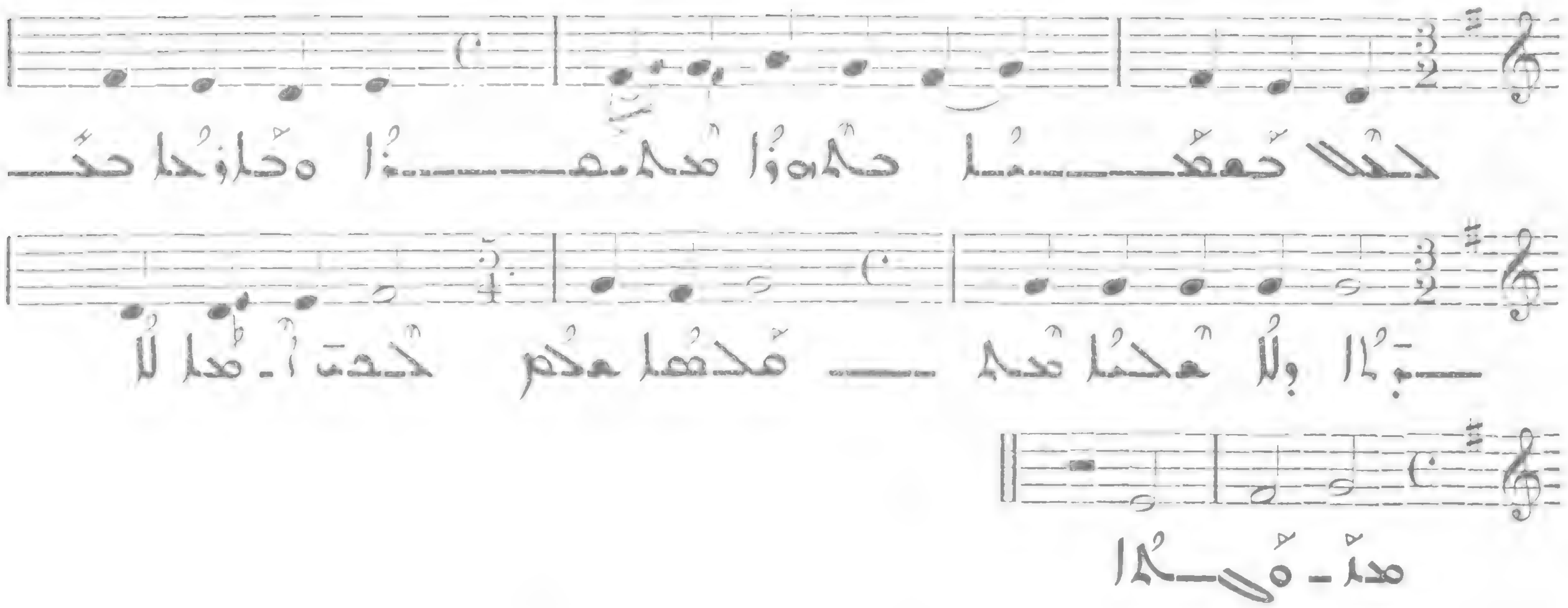
II



739

Allegro molto

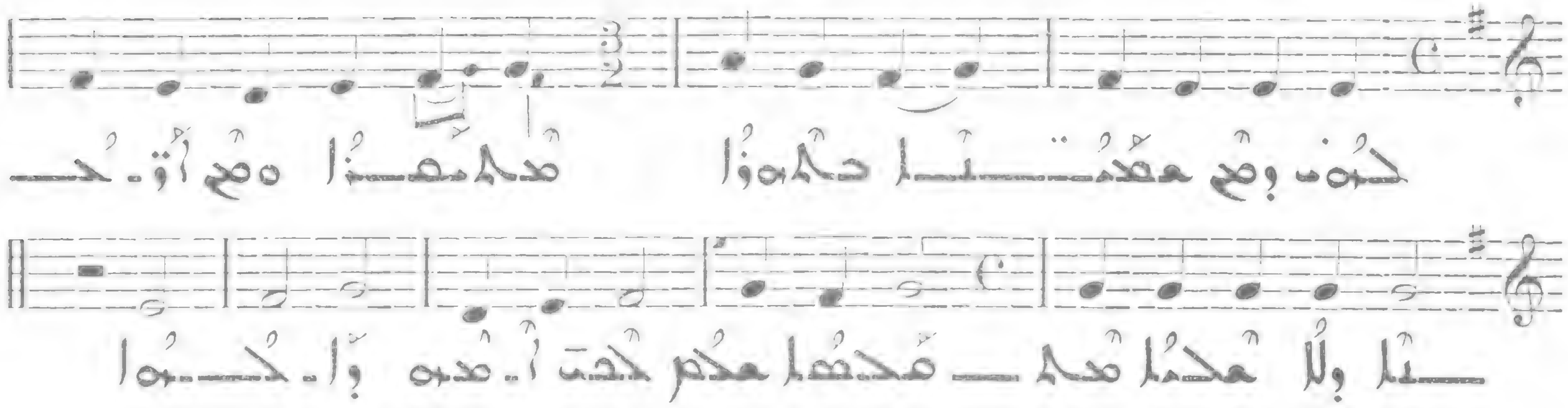
I'



740

Allegro molto

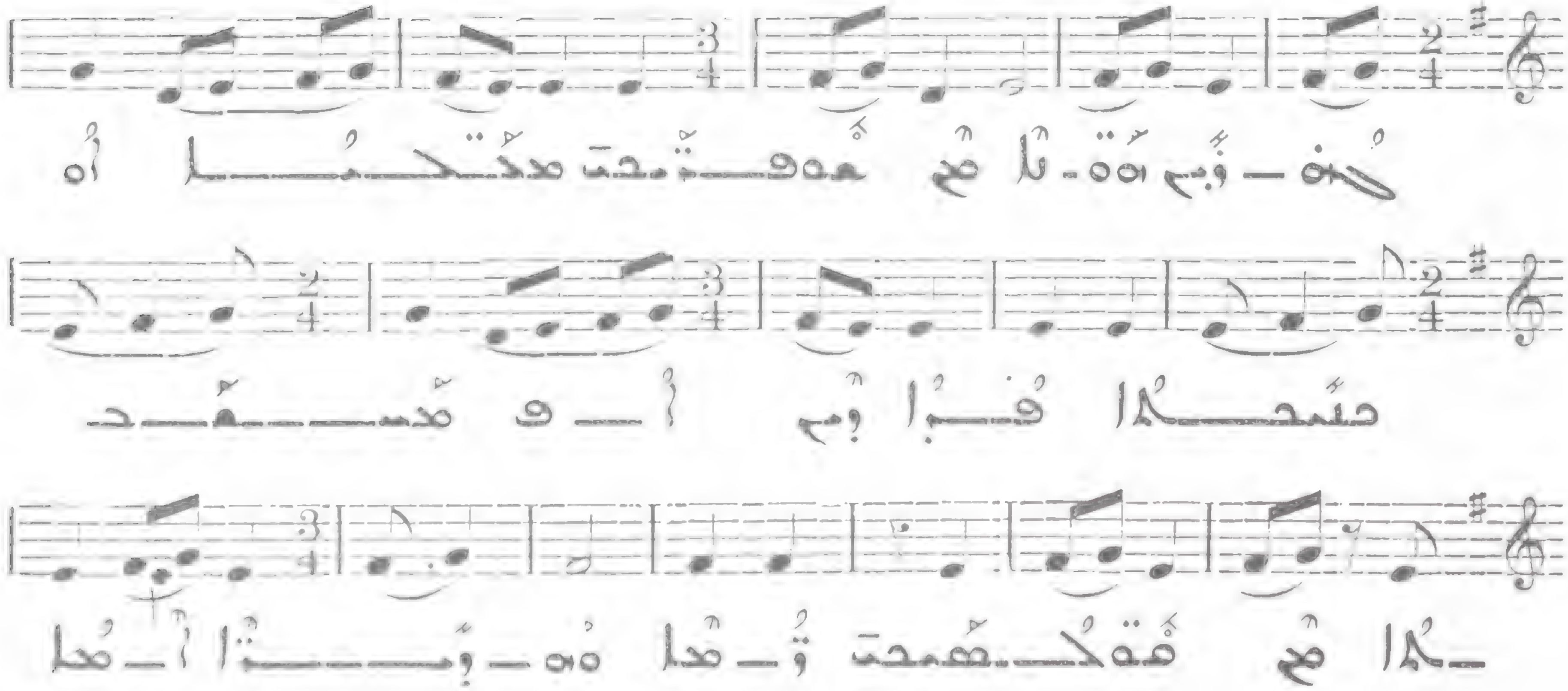
II

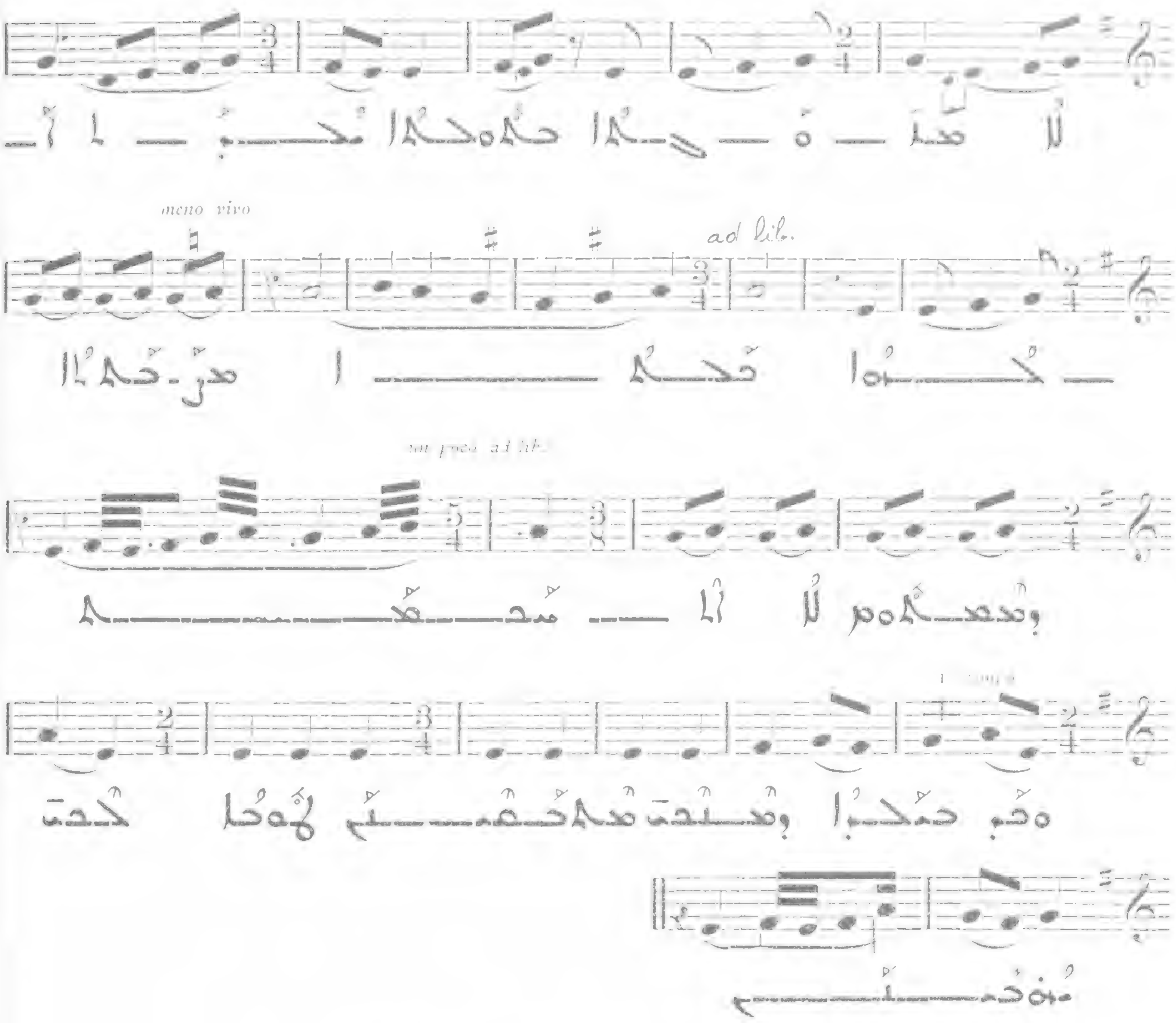


741

All. moderao

II

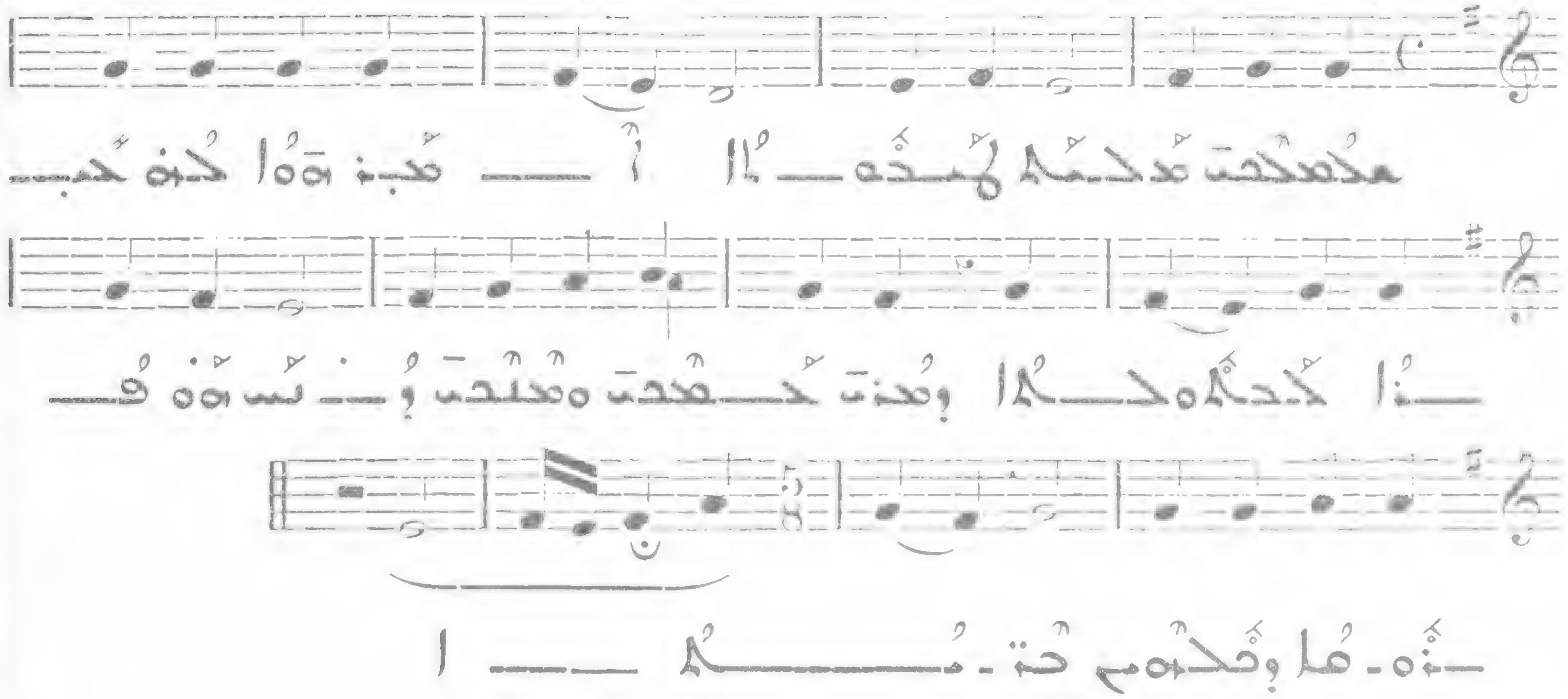




742[2]

Allegro molto

II

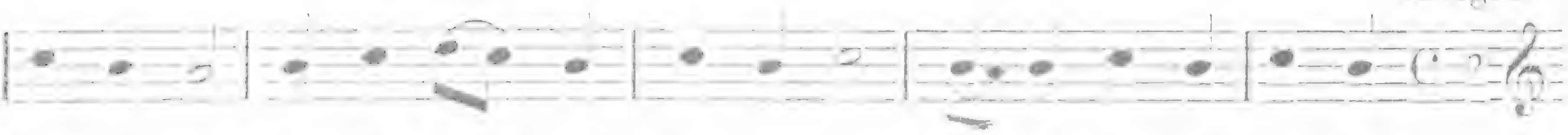


ܩܝܢܬܐ ܠܐܠܗܘܬܐ

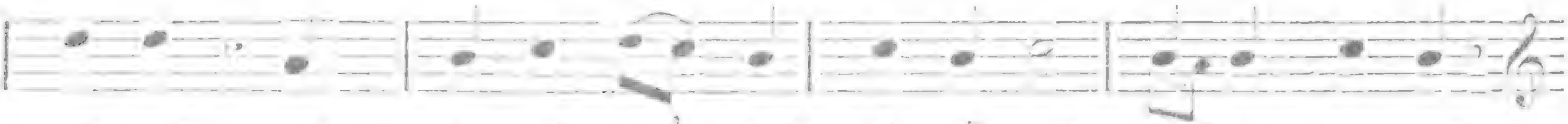
ܠܒܢ̈ܝ ܕܩܝܢܬܐ ܘܐܬܐ ܒܪ̈ܚܡܘܗܝ 743

Allegro

III



ܠܒܢ̈ܝ ܕܩܝܢܬܐ ܘܐܬܐ ܒܪ̈ܚܡܘܗܝ ܕܐܝܟ ܡܘܕܥܢܐ ܗܘܐ ܢܨܒ̈ܬܐ ܘܒܢܐ



ܡܪܟܒ̈ܬܐ ܒܬܘܕܝܬܐ ܠܐ ܒܠ ܐܝܬܘܗܝ ܘܠܐ ܡܫܬܡܥ ܠܡ ܡܪܝܐ

ܐ ܠܗܐ ܒܬܘܕܝܬܐ ܐܡܪܝܢ ܡܘܪ ܝܒܝܢ

ܠܒܢ̈ܝ ܕܐܝܬܡܢ ܐܡܗ ܕܐܠܗܐ 744

Allegro molto

III

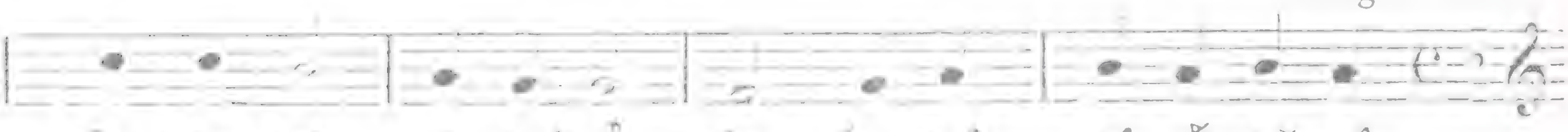
ܠܒܢ̈ܝ ܕܐܝܬܡܢ ܐ ܡܗ ܕܐ ܠܗܐ ܠܒܢ̈ܝ ܗܘ ܢܣܒ ܠܡܪܢ ܕܒ

ܠܐ ܗܘ ܡܫܡܠ ܕܐ ܘܫܦܘ ܬܐ ܩܠܡ ܡܘܪ ܝܒܝܢ

ܡܪܝܐ ܠܐܠܗܐ ܒܬܘܕܝܬܐ 745

Allegro molto

III



ܡܪܝܐ ܐ ܠܗܐ ܒܬܘܕܝܬܐ ܐ ܒܐ ܕܫܠܡܐ ܠܒܪܗ ܘܪܘ

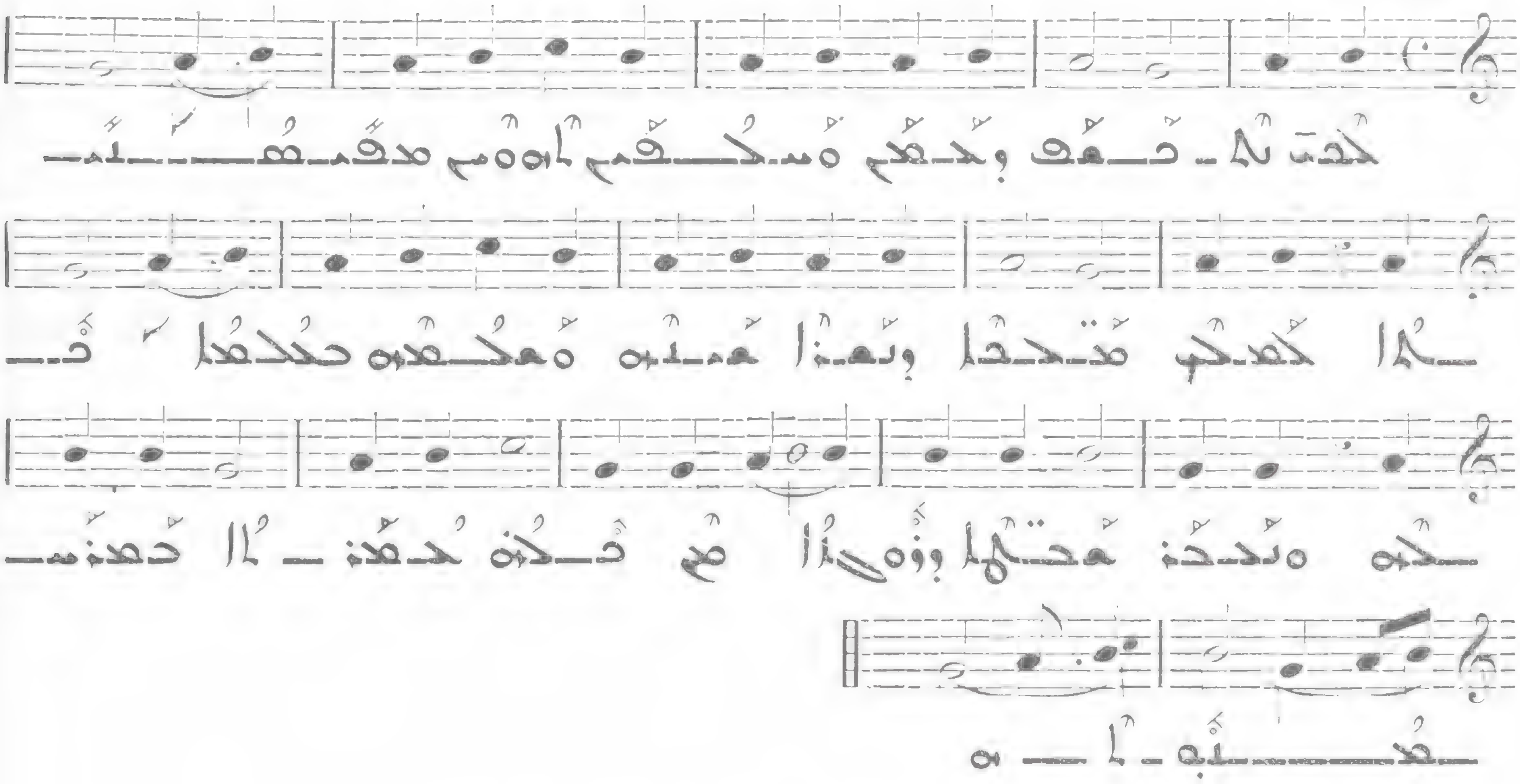
ܚܗ ܐܡܪܝܢ ܡܫܒܚܝܢ

ܩܠܝܬܐ ܕܩܘܡܬܐ

ܠܟܘ ܐܠܗܐ ܕܟܠ ܢܨܚܢ 746

All. molto

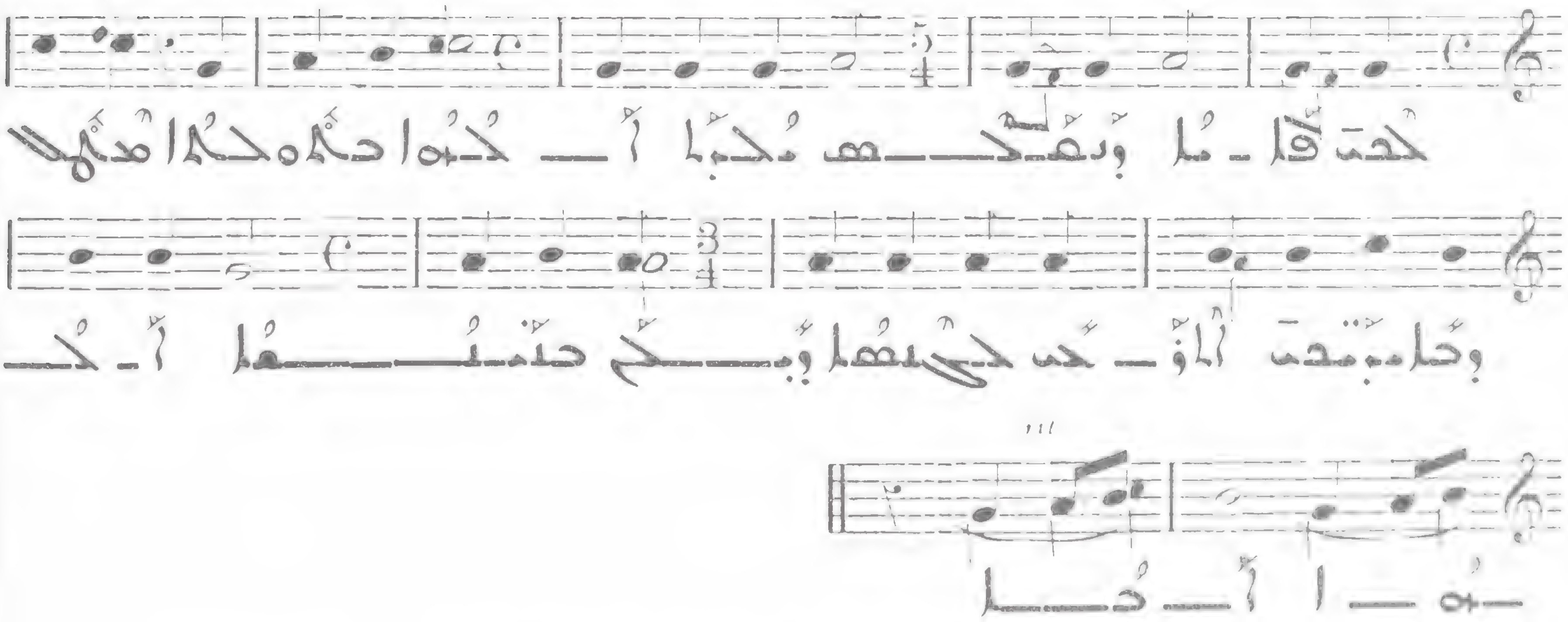
IV



ܠܟܘ ܩܐܡܐ ܕܡܫܡܫ ܢܒܝܐ ܟܗܢܐ 747

Allegro molto

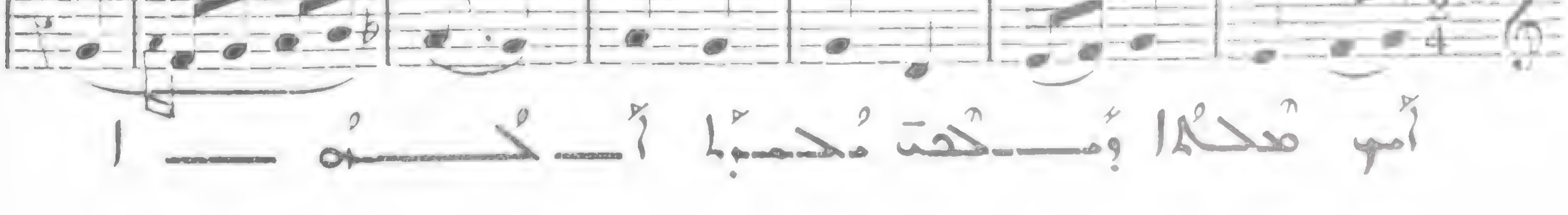
IV

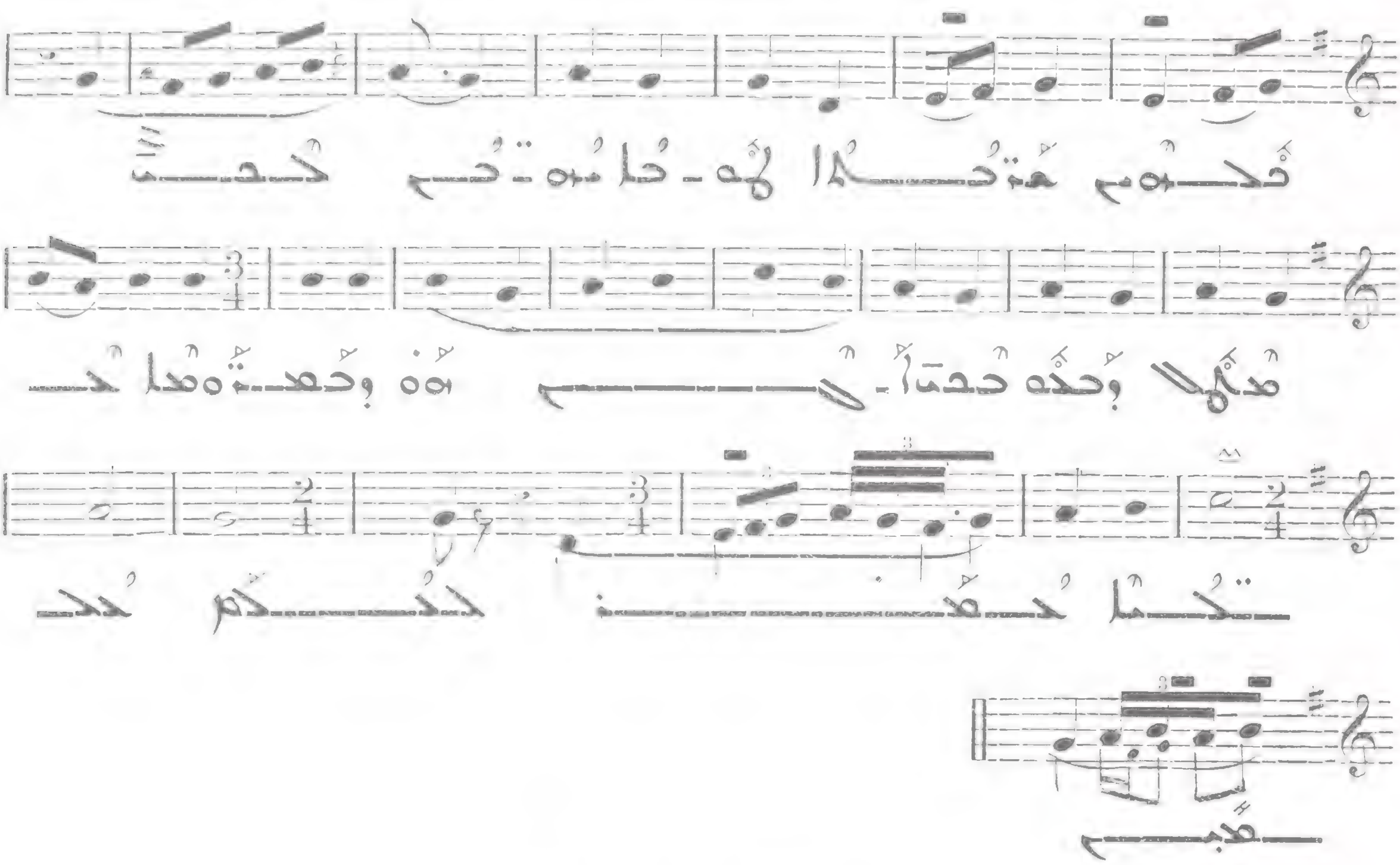


ܐܝܟ ܡܠܟܐ ܕܡܫܐ ܢܒܝܐ ܟܗܢܐ 748

Andantino

IV



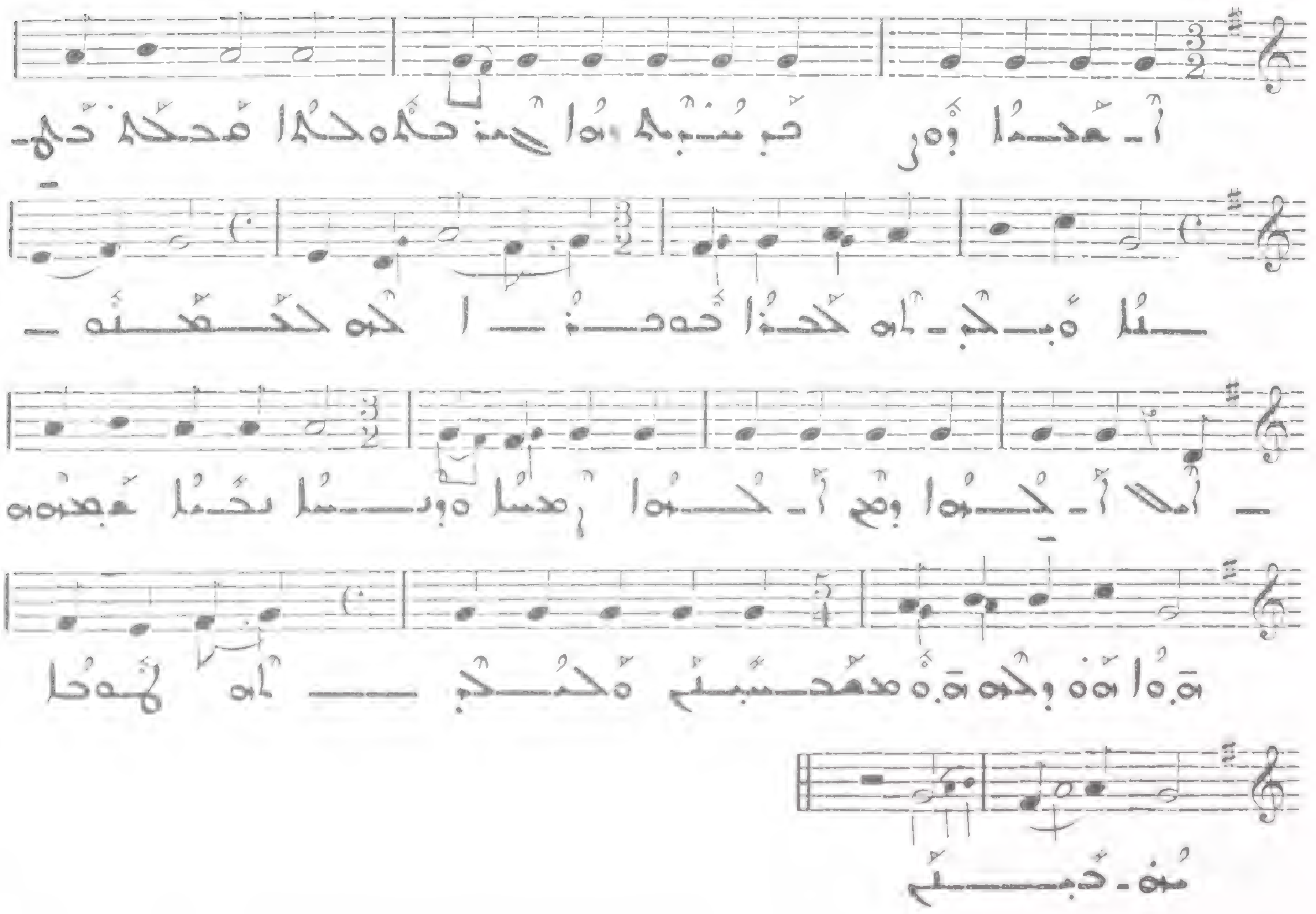


ܩܝܢܬܐ ܡܫܡܫܢܝܬܐ

74

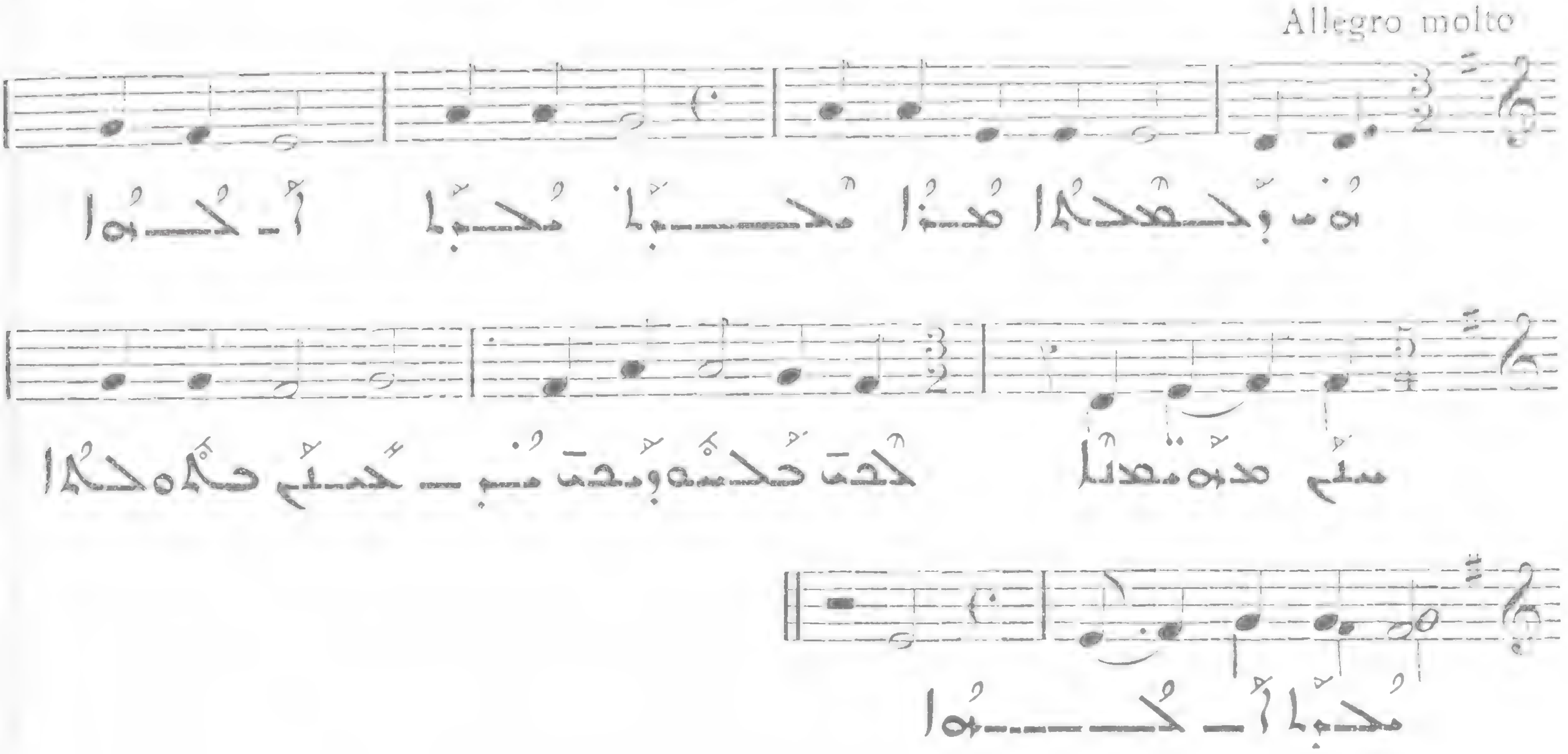
ܐܠܦܐ ܘܪ ܪܒܒܢ

Presto



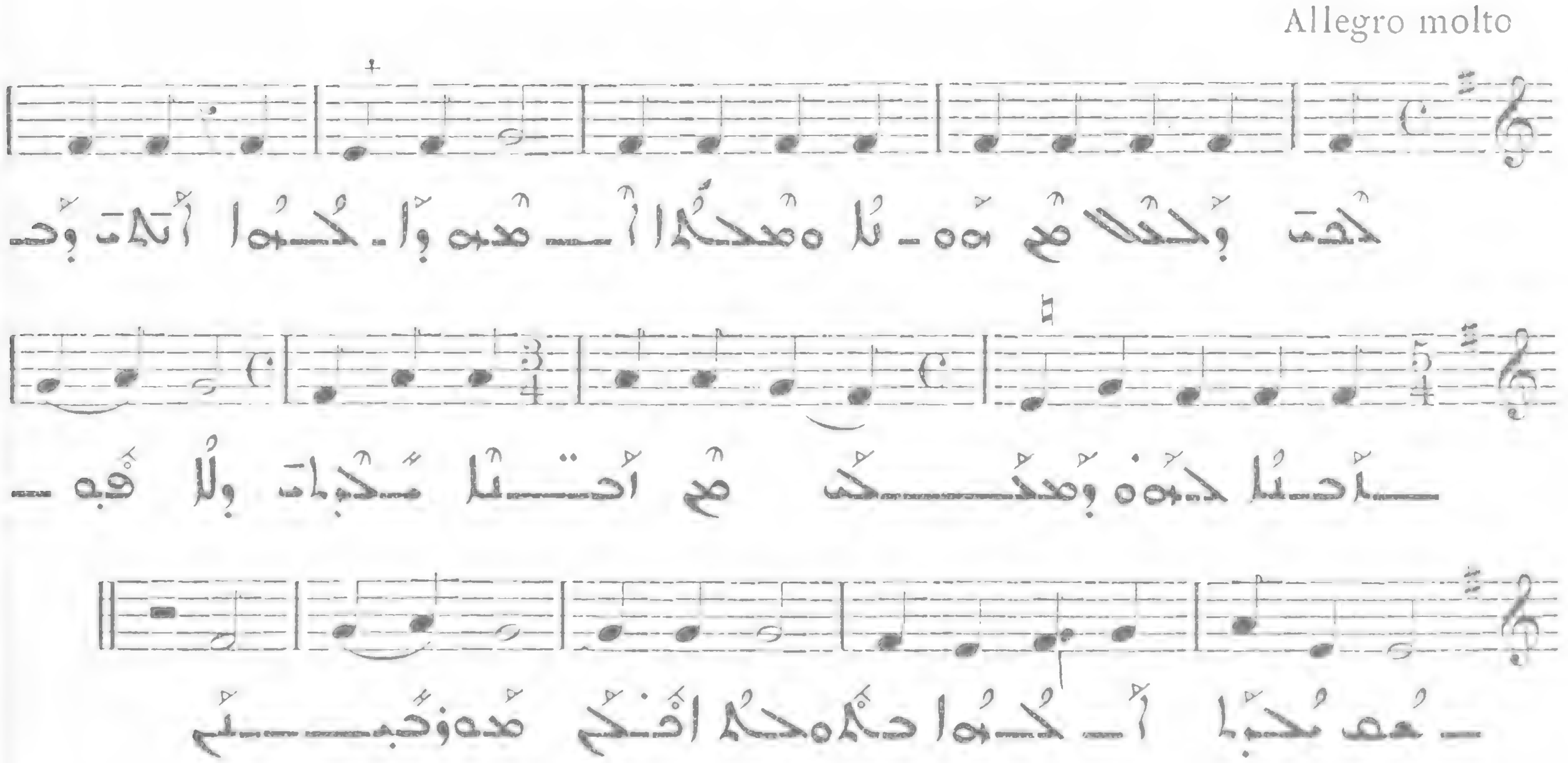
ܗܘ ܕܡܫܒܚܬܐ ܗܘܐ ܡܫܒܚܐ 750

V



ܠܟܘ ܕܒܟܠ ܡܢ ܗܘܢܐ ܘܡܫܒܚܬܐ 751

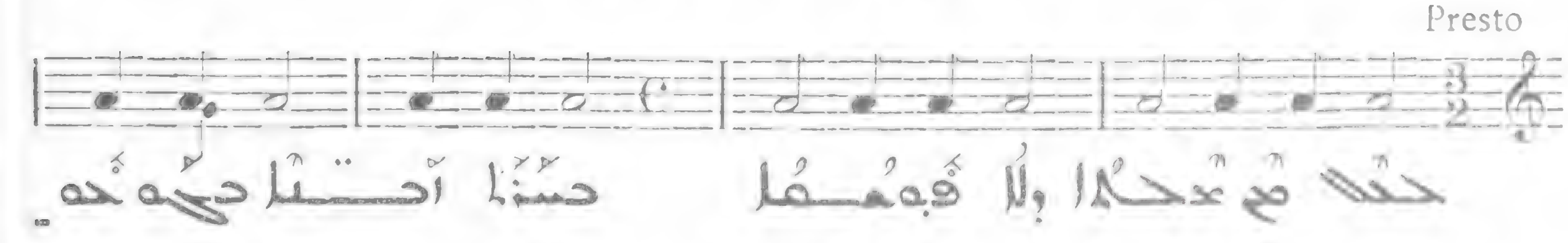
V

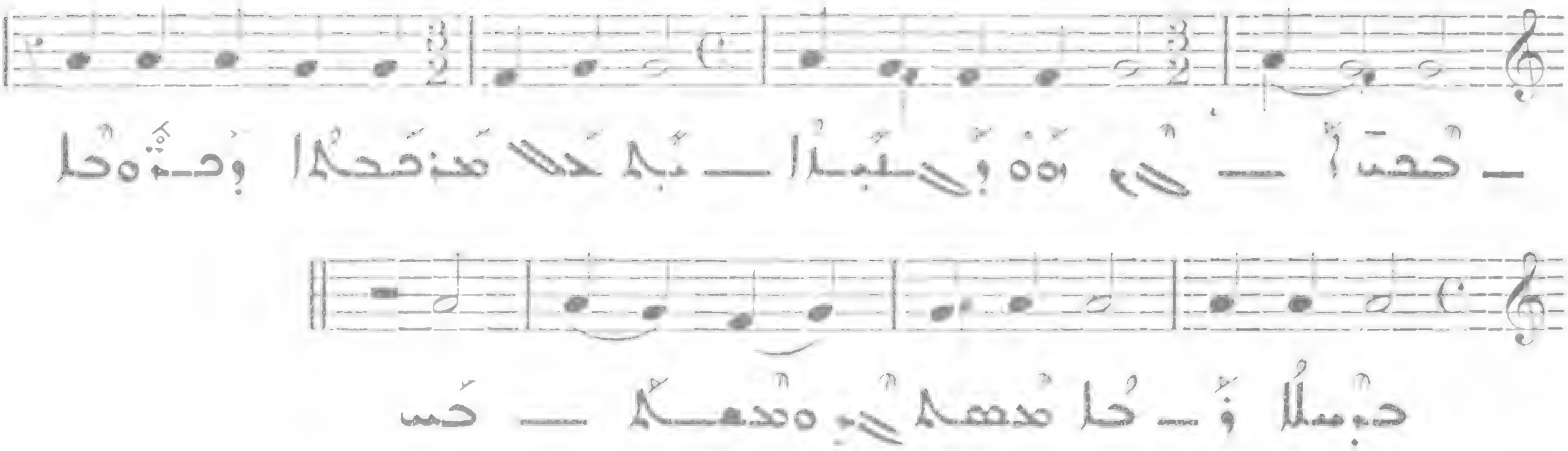


ܠܚܘܕܐ ܩܢܘܢܐ 752

ܒܟܠ ܡܢ ܡܠܟܐ ܕܠܐ ܦܘܡܐ

VI

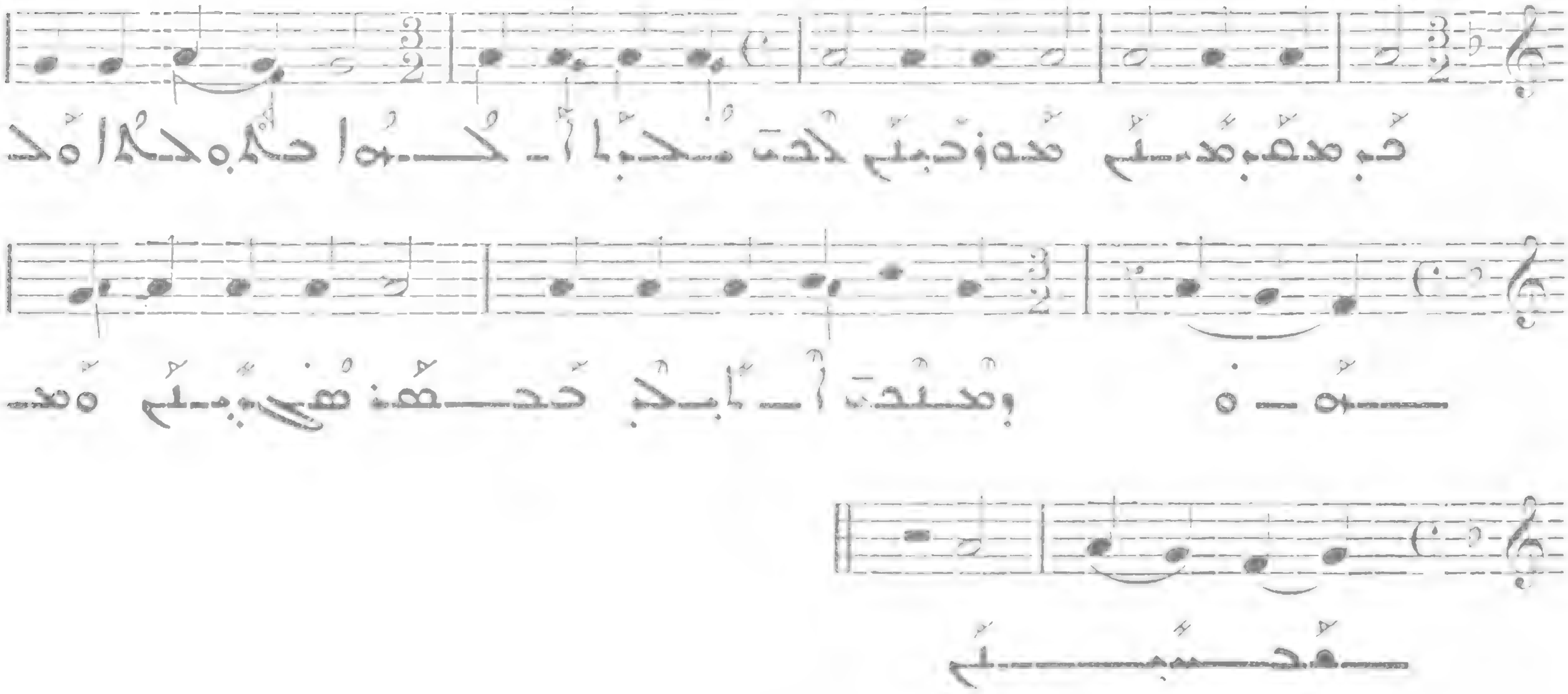




75 ܒܪ ܡܫܒ̈ܚܝܢ ܡܘܪ̈ܒܝܢ ܠܟܝ

Presto

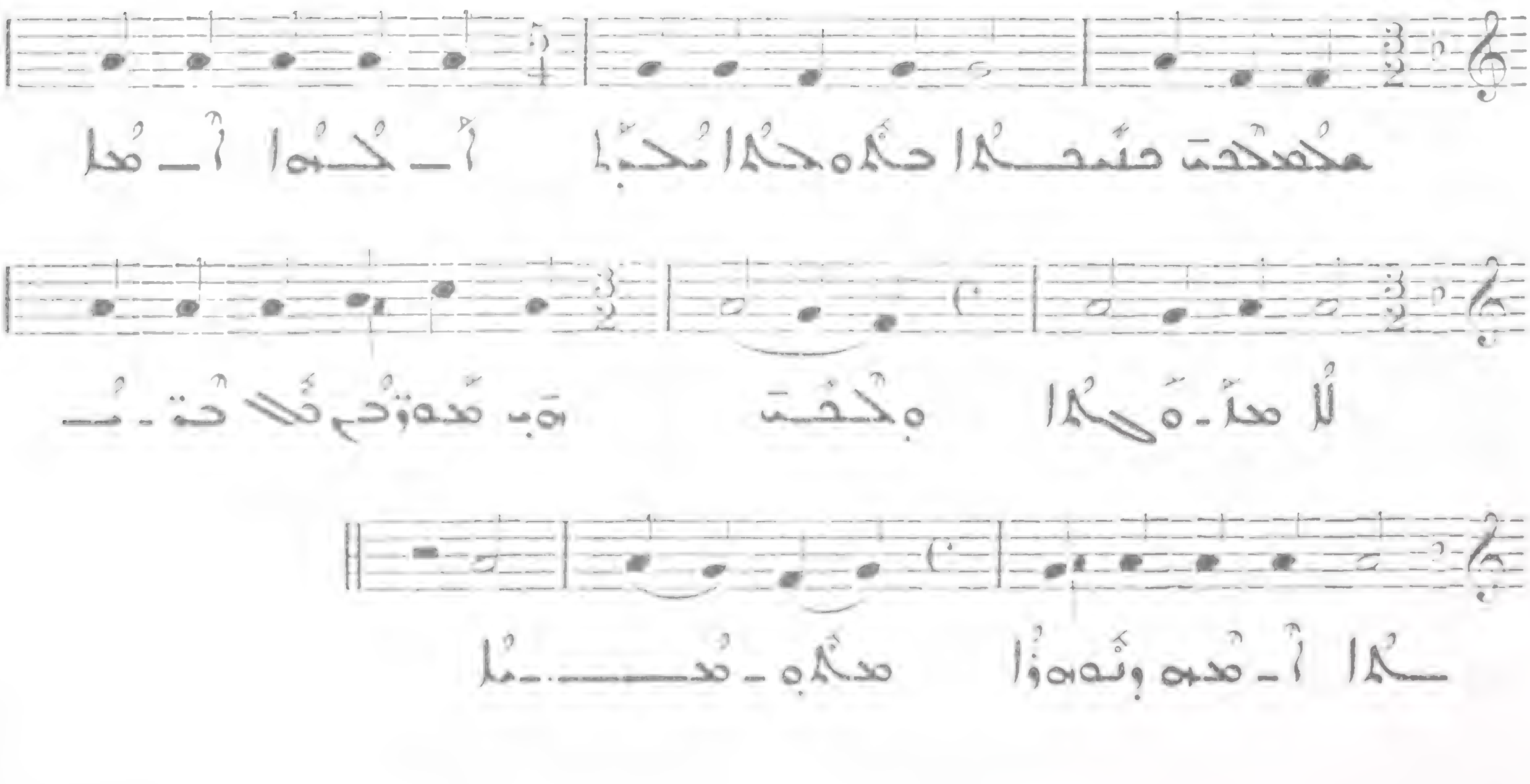
VI



75 ܡܫܒ̈ܚܝܢ ܚܝ̈ܠܘܬܐ ܠܡܘܠܕܟ

Presto

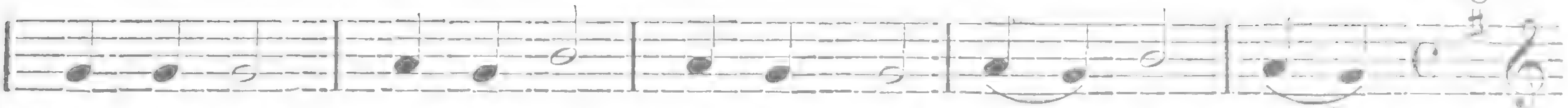
VI

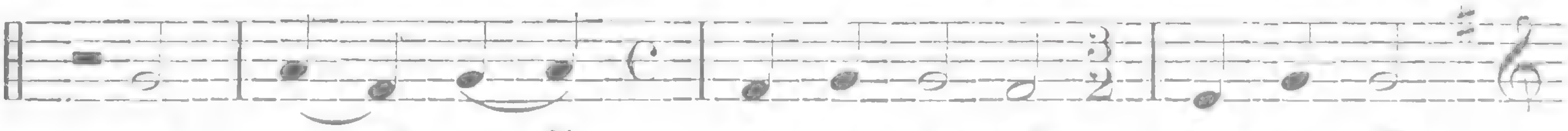


ܦܢܝܬܐ ܡܥܕܥܕܢܝܬܐ

755

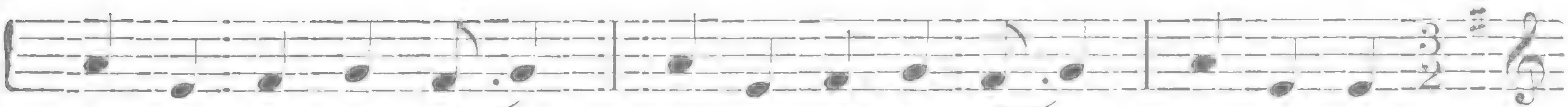
ܕܐܬܦܢܝ ܒܢܘܡܘܣܐ

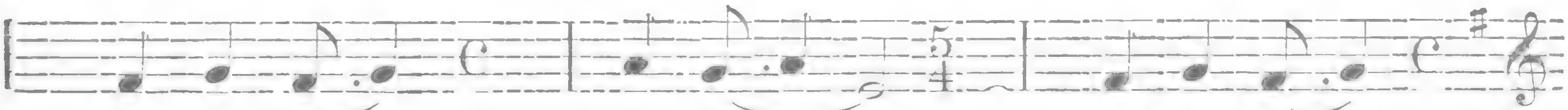


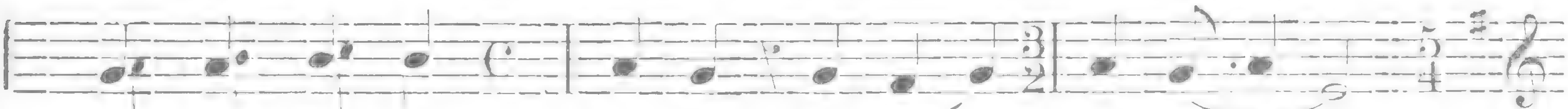


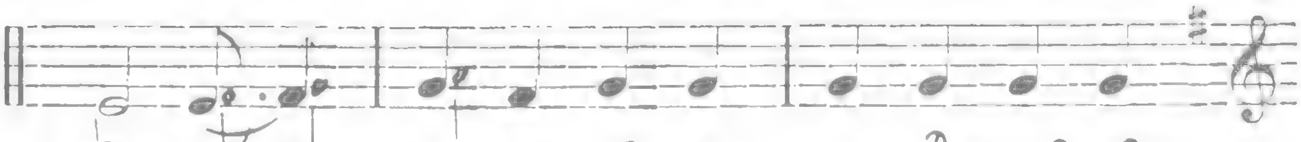
756

ܡܫܒܚܐ ܐܠܗܐ ܒܩܘܕܫܘܗܝ ܘܒܥܕܬܐ



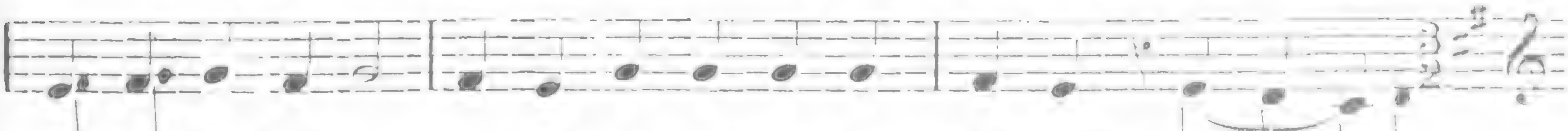


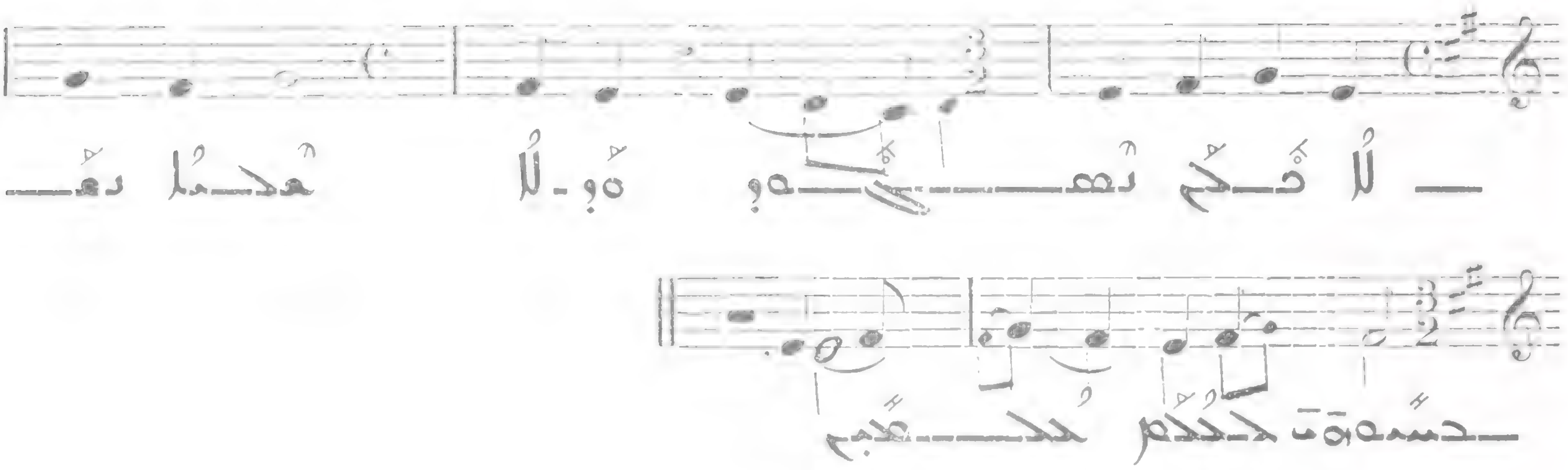




757

ܒܗܘ ܕܐܬܐ ܒܫܠܡܐ

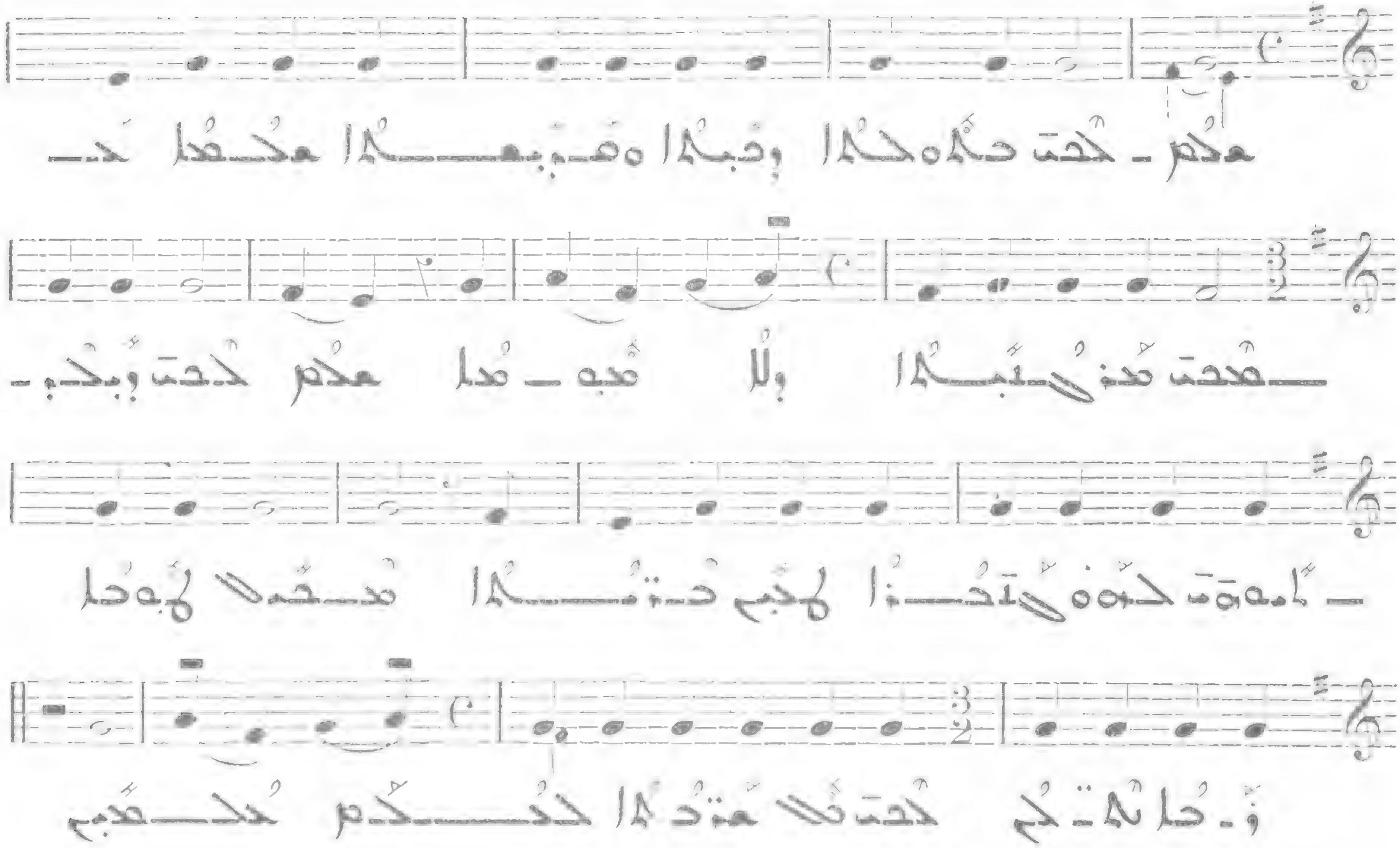




ܡܫܒܚܝܢ ܠܡܘܠܕܐ ܘܕܢܚܐ ܘܩܝܡܬܐ 758

Allegro molto

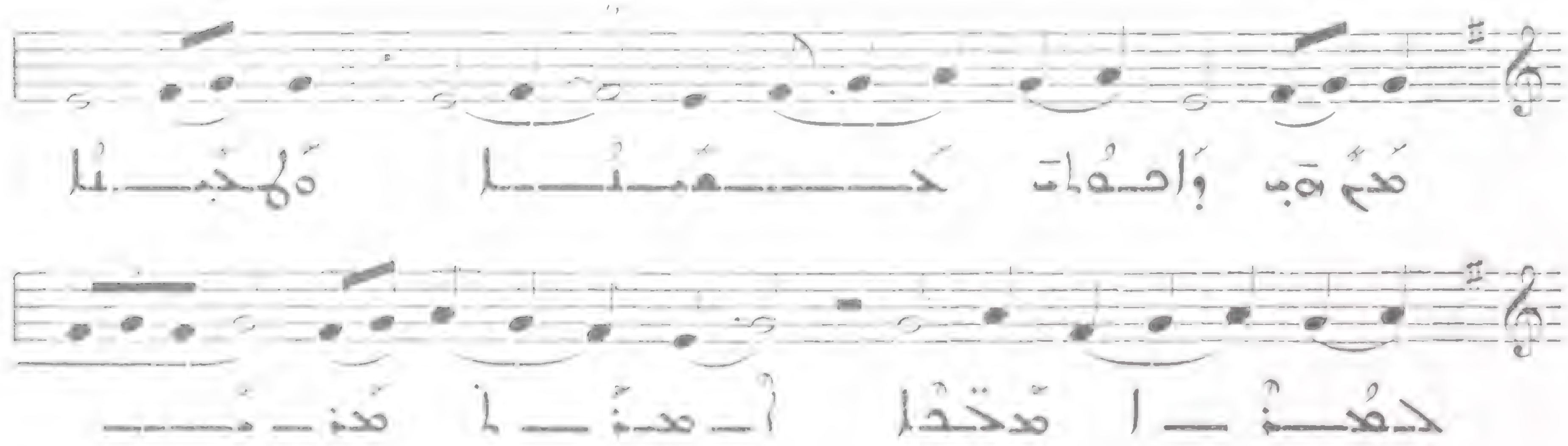
VII

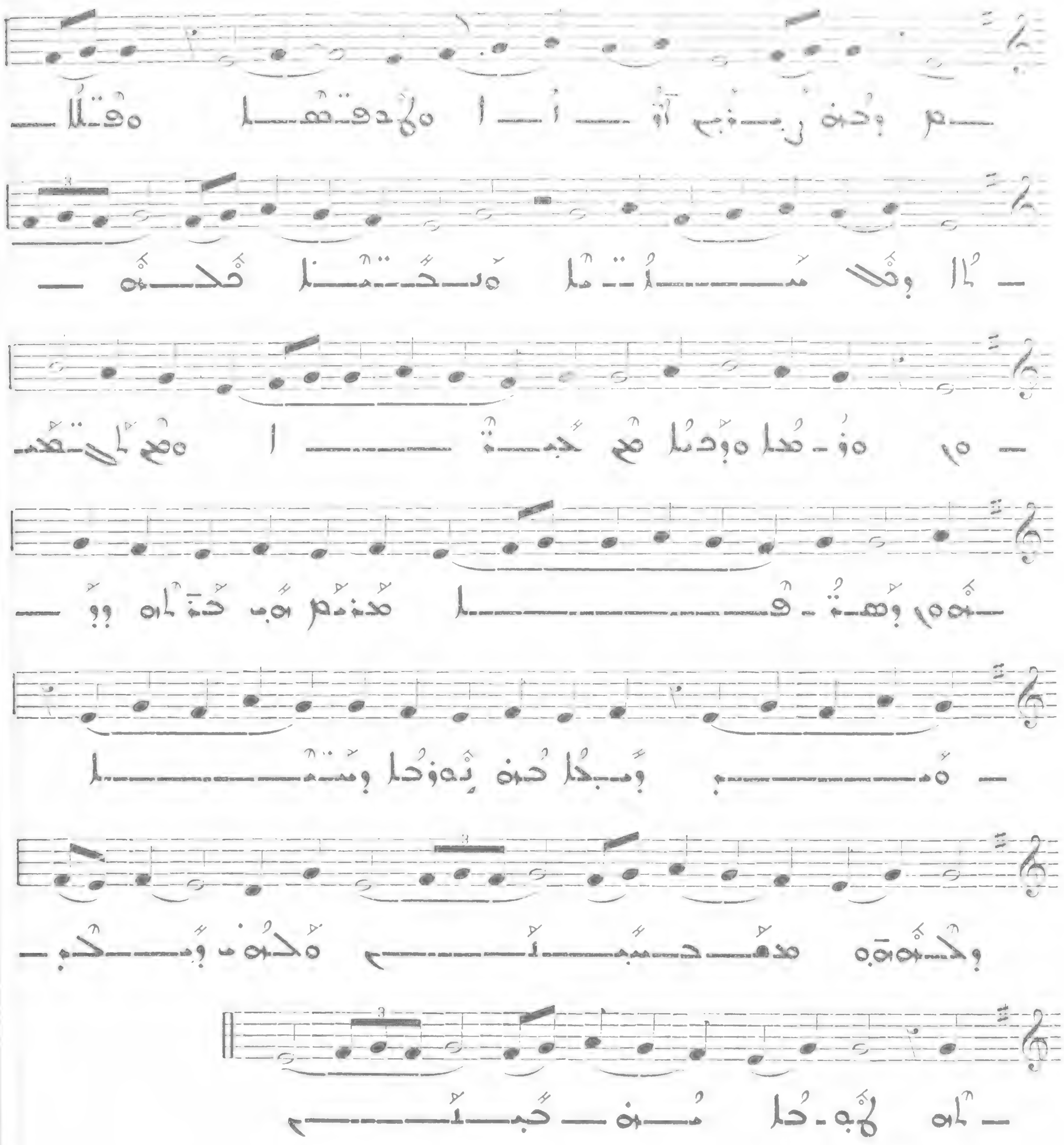


ܡܢ ܗܘ ܕܐܫܬܘܝ ܠܡܫܝܚܐ 759

Allegro moderato

VII

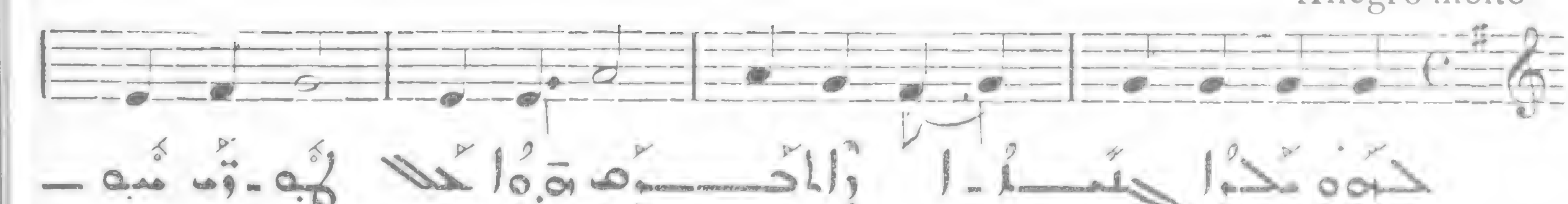


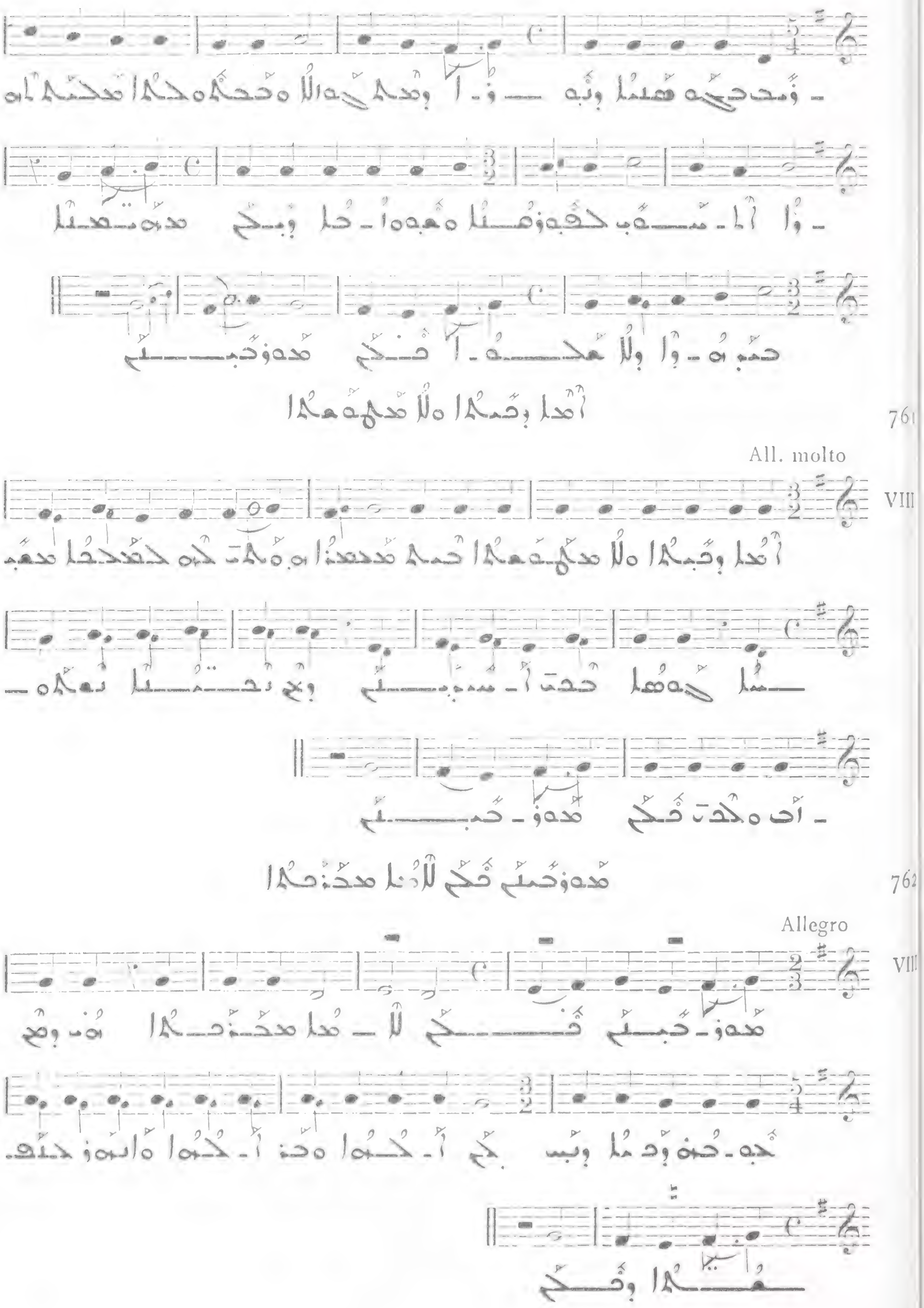


ܩܝܢܬܐ ܐܣܛܘܟܣܝܬܐ

760 ܟܗܘ ܡܕܒܪ ܥܠܡܐ ܕܐܠܗܝܢ

Allegro molto



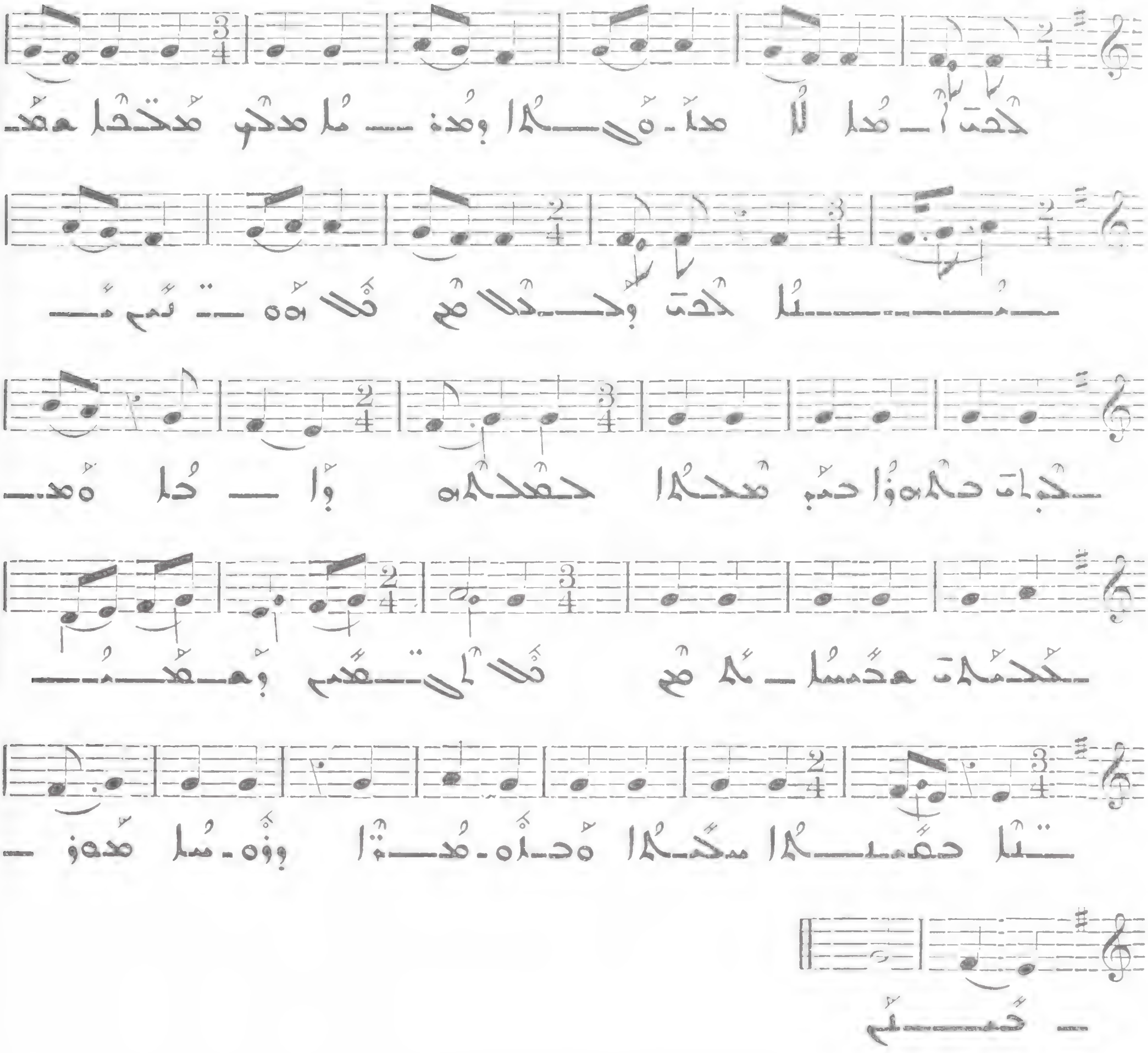

761
All. molto
VIII
762
Allegro
VIII

ܒܟܝ ܐܚܝ ܠܐ ܡܬܬܘܝܐ

763

Andantino

VIII



VI

ܩܳܢܽܘ̈ܢܶܐ ܡܽܘܬ̈ܒܶܐ

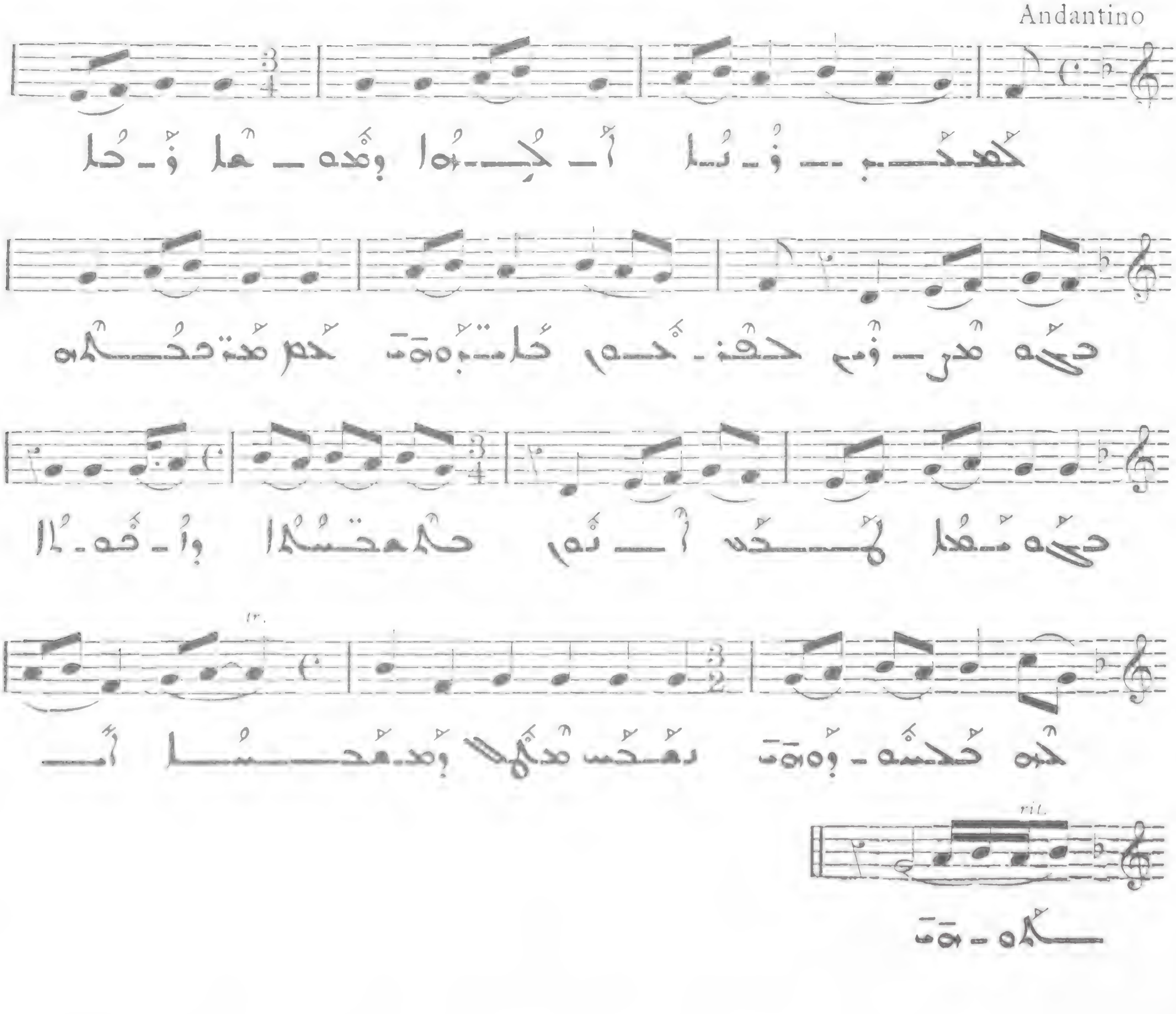
SIXIÈME CATÉGORIE D'HYMNE : LES « QONOUNÉ »

ܐܶܣܟܺܡܳܐ ܩܰܕܡܳܝܳܐ

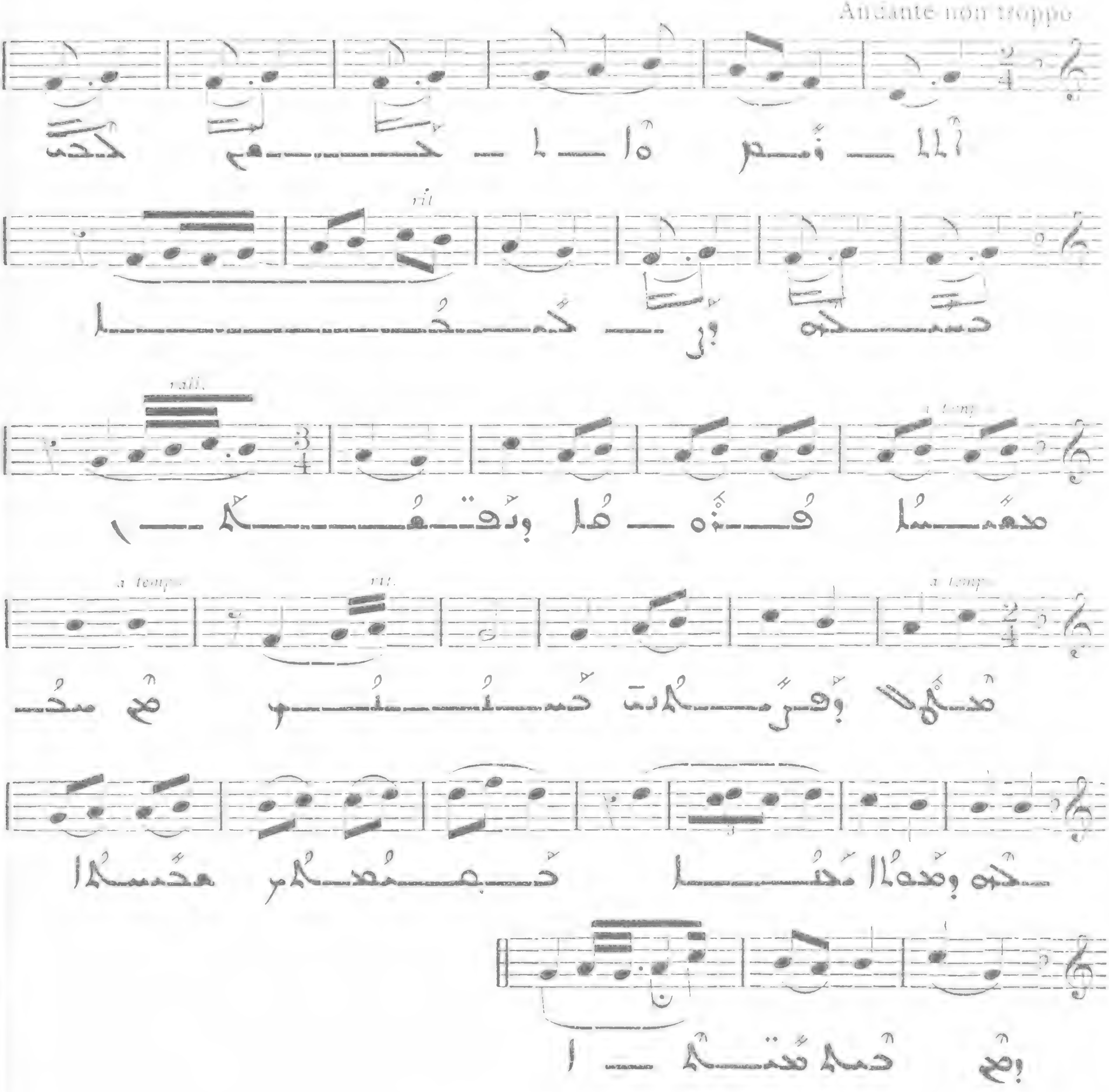
ܠܡܳܪܝܳܐ ܐܰܠܳܗܳܐ

764

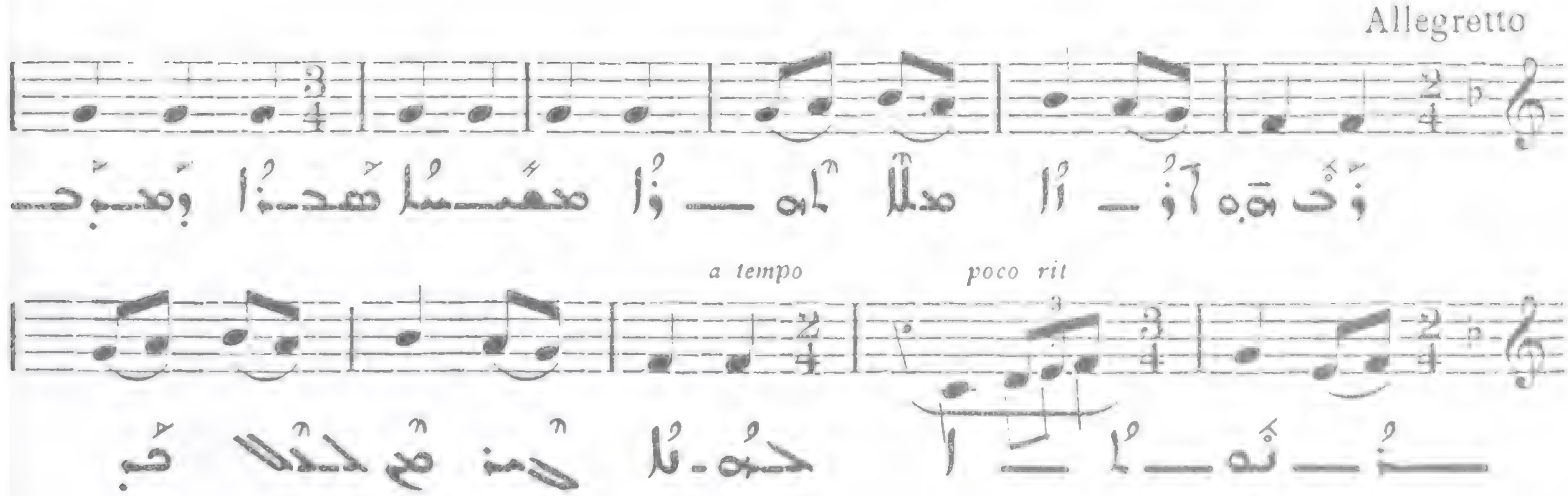
I

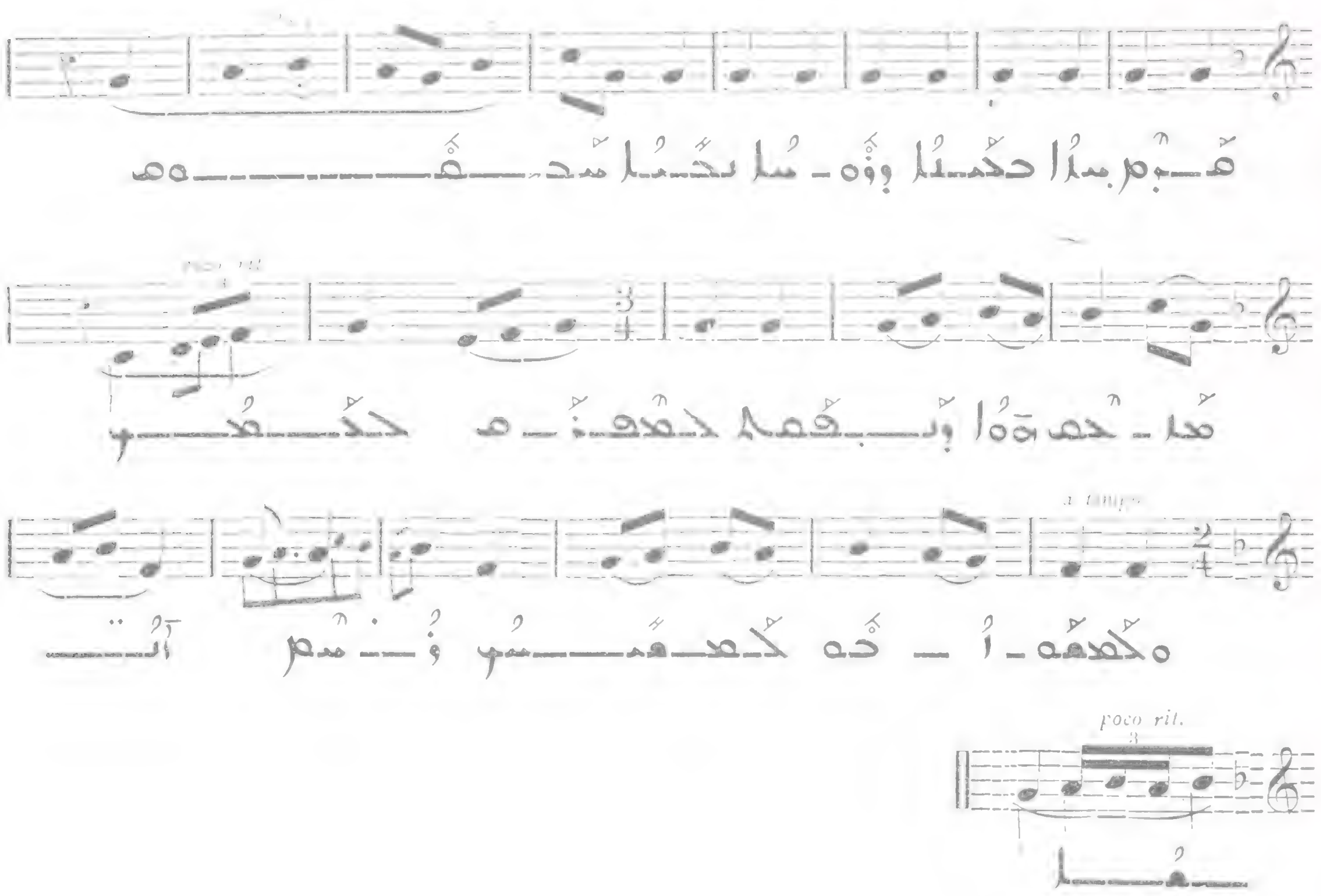


765


Andante non troppo
I
rit
rall.
a tempo
a tempo
rit.
a tempo

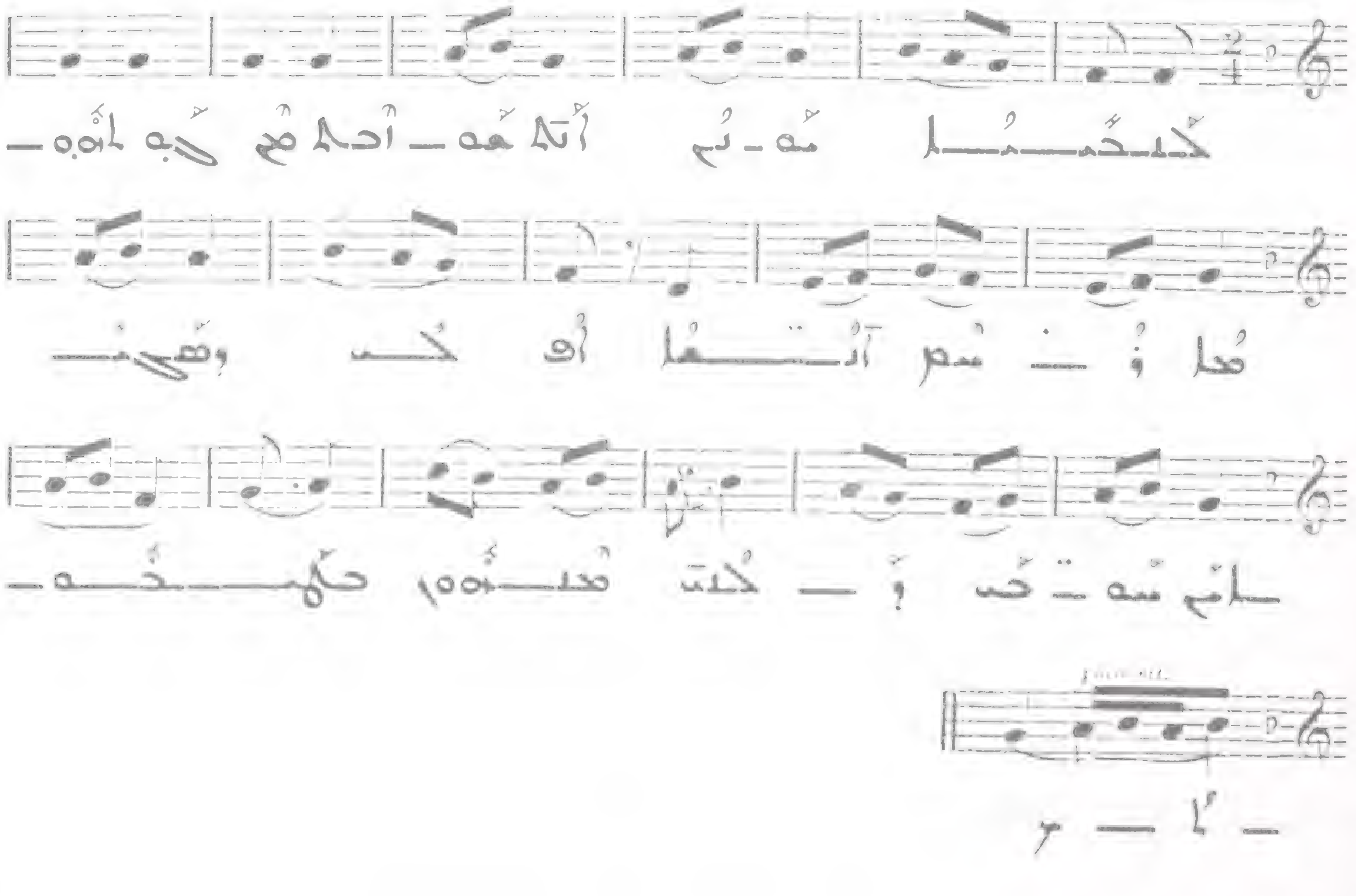
766


Allegretto
I
a tempo
poco rit



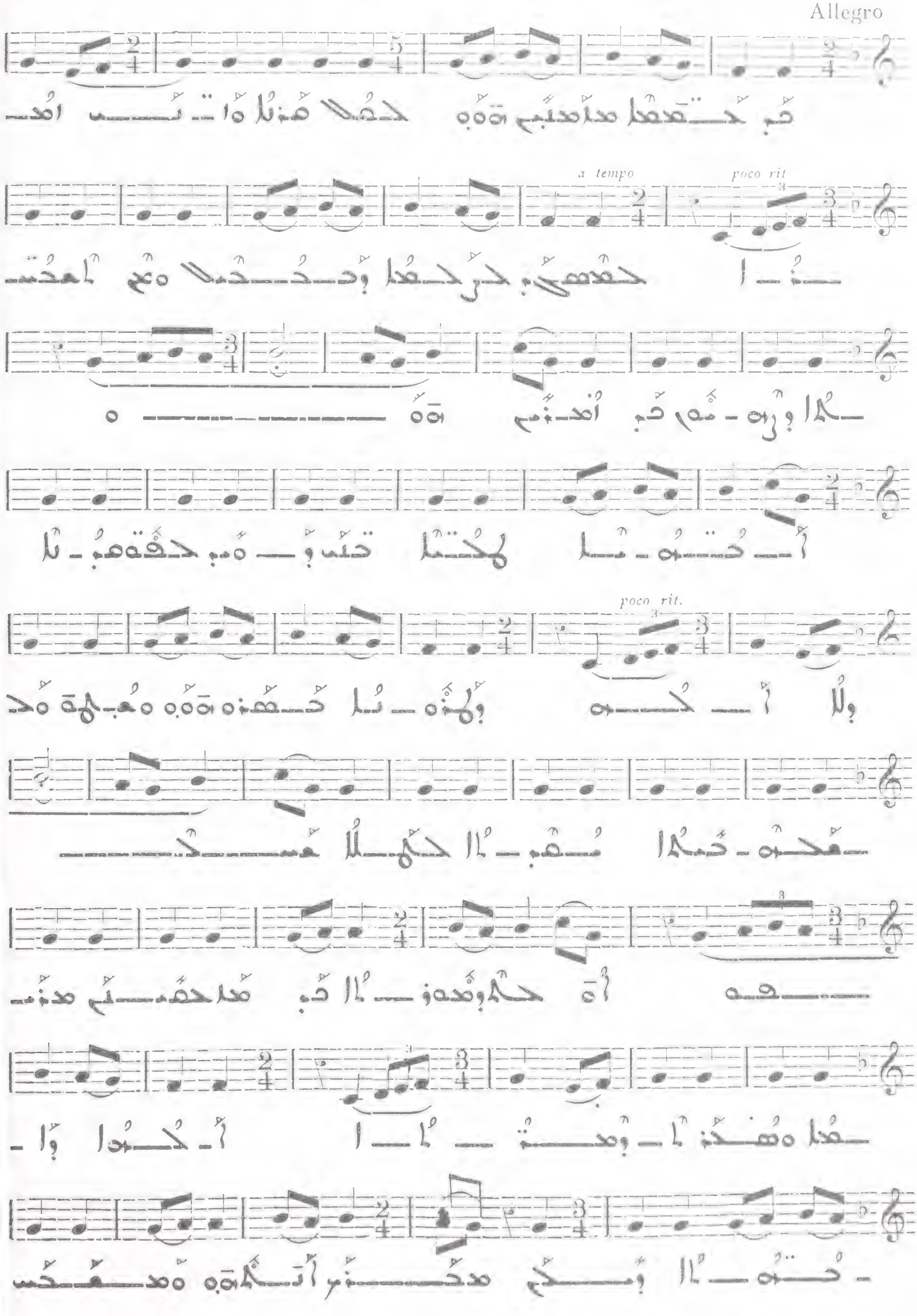
ܟܢܘܫܡܐ ܡܘܢ ܐܬܐ ܡܘܪܟܠ

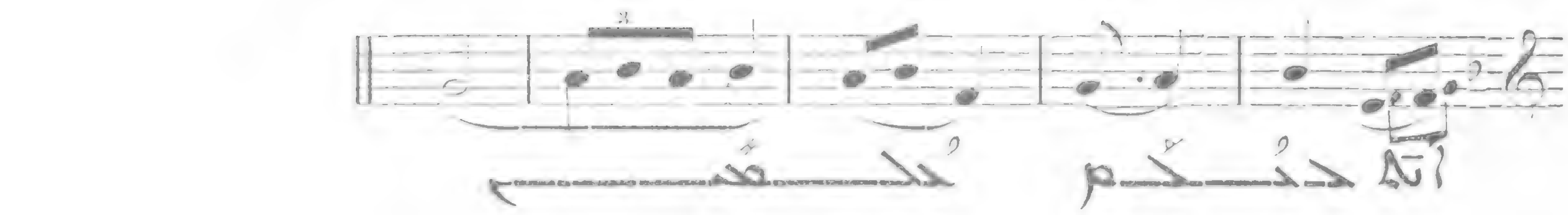
767



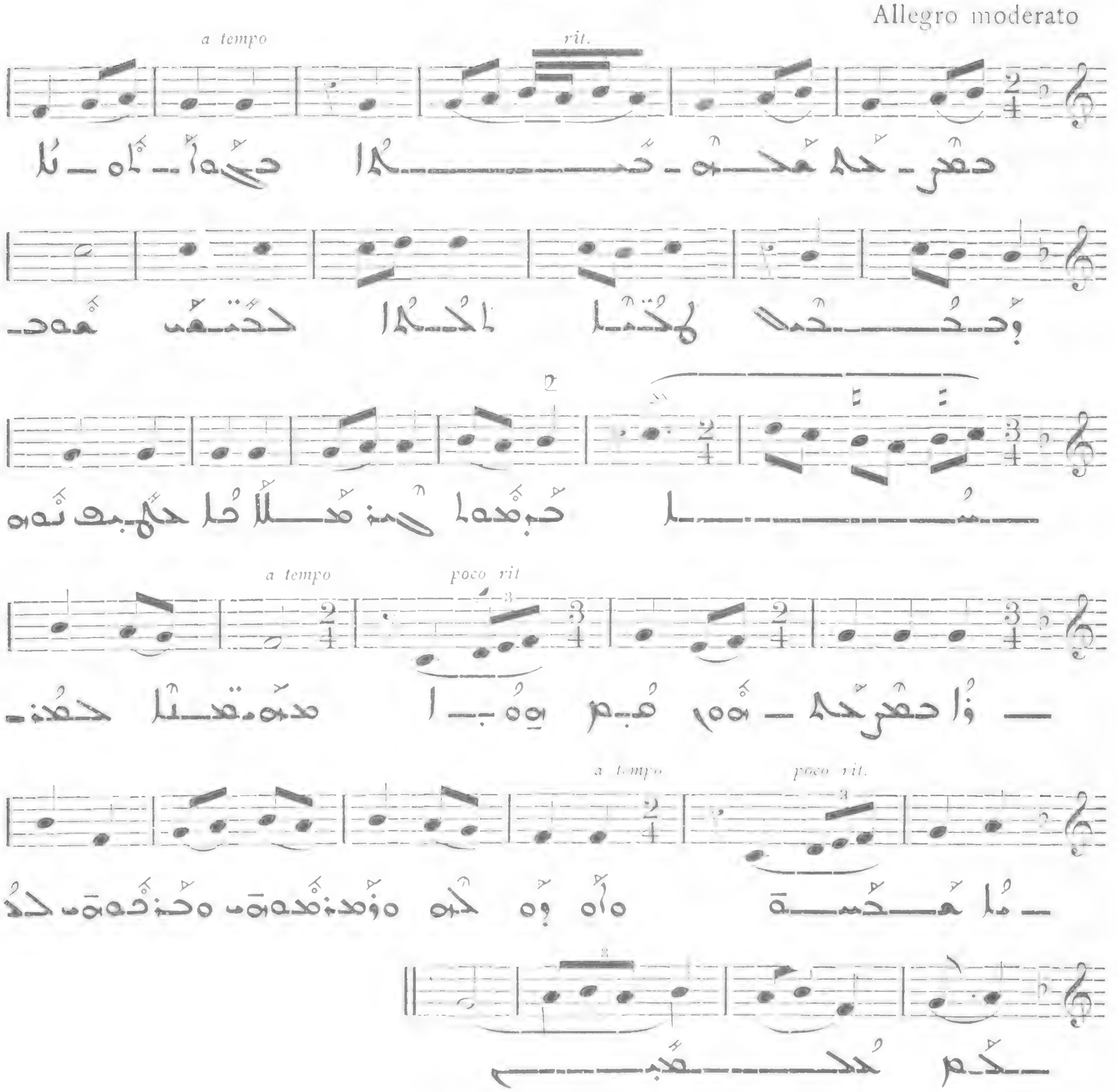
I

768



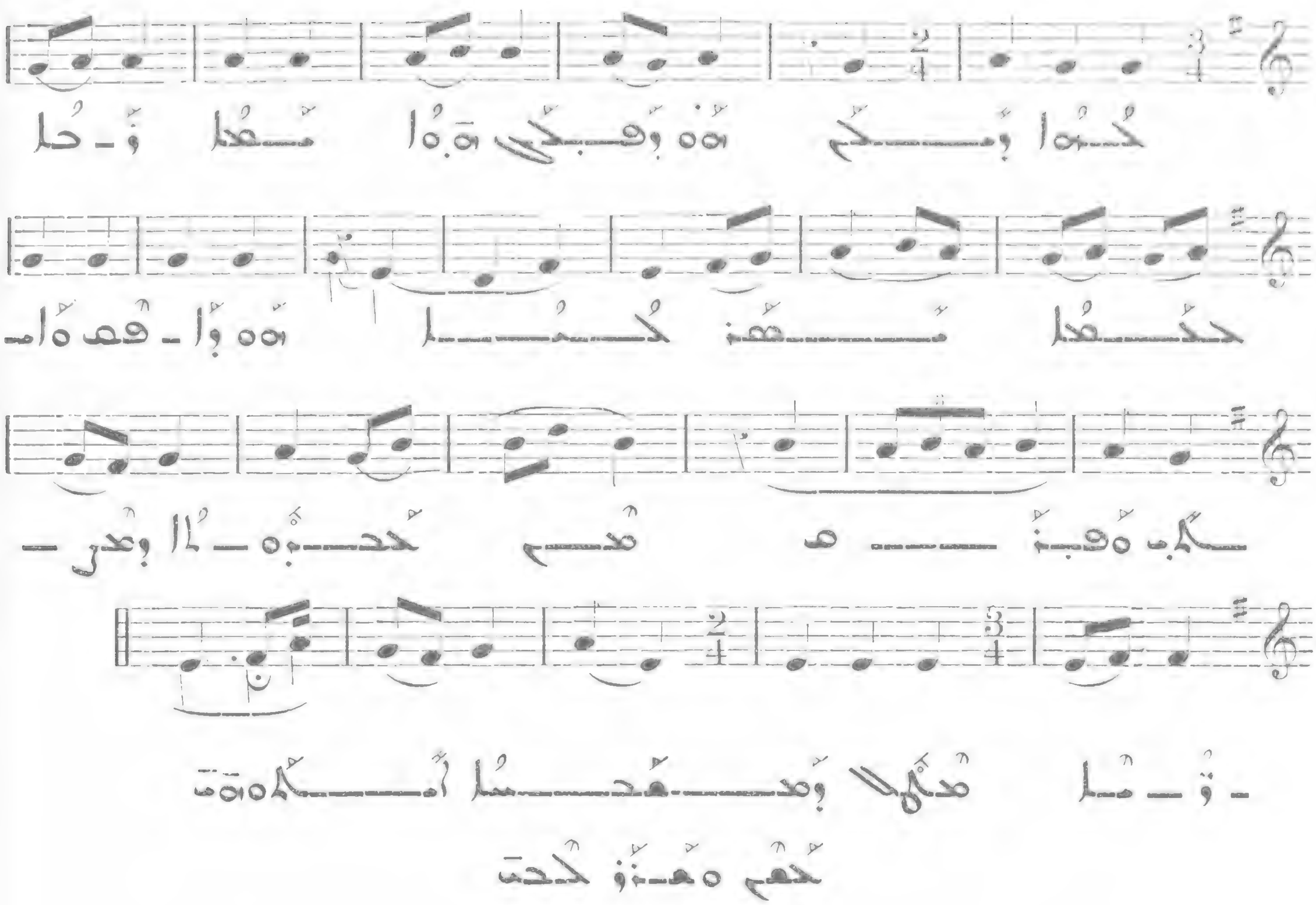


769


Allegro moderato
I
a tempo
rit.
a tempo
poco rit
a tempo
poco rit.

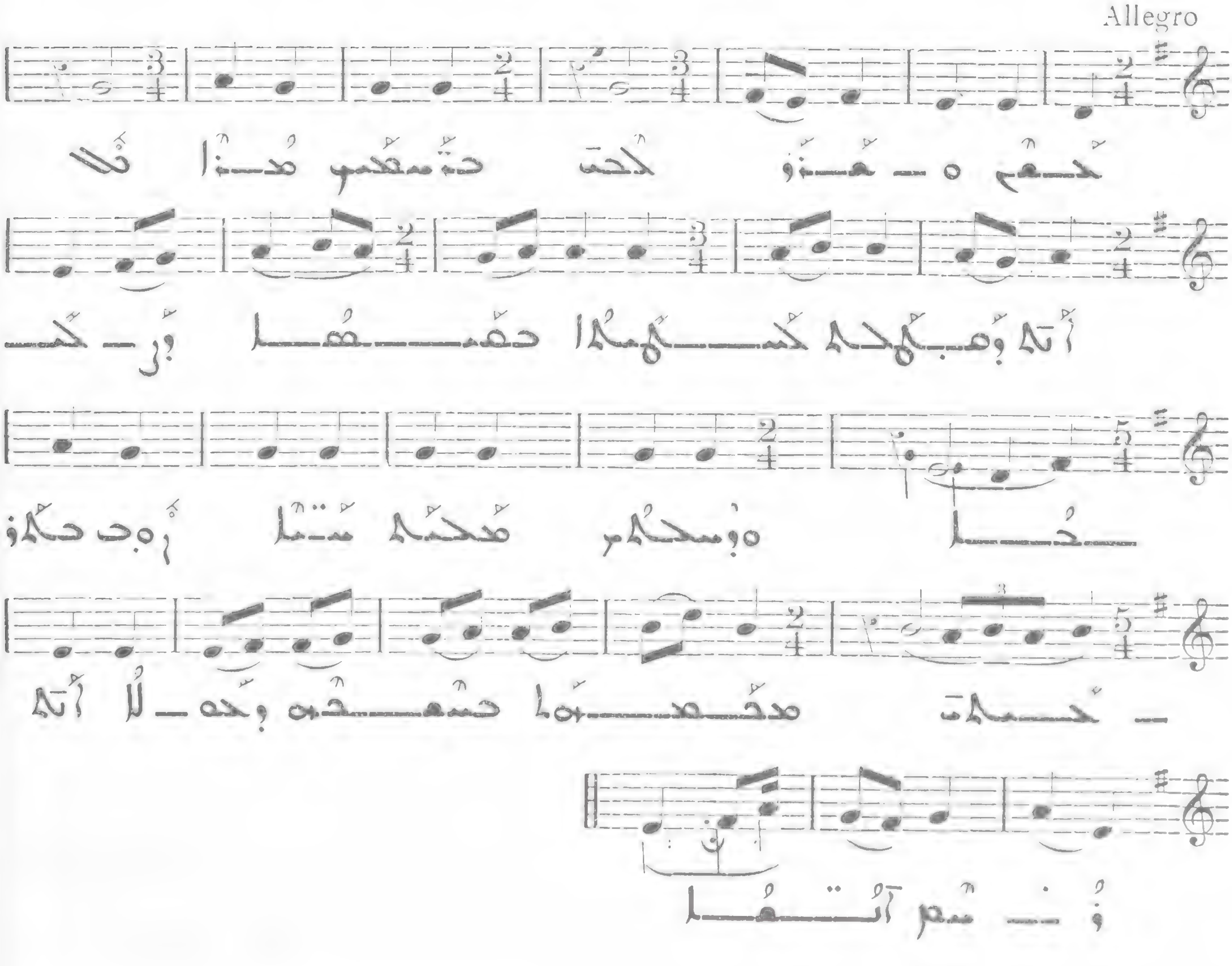
770

Allegro
II
a tempo
rit.



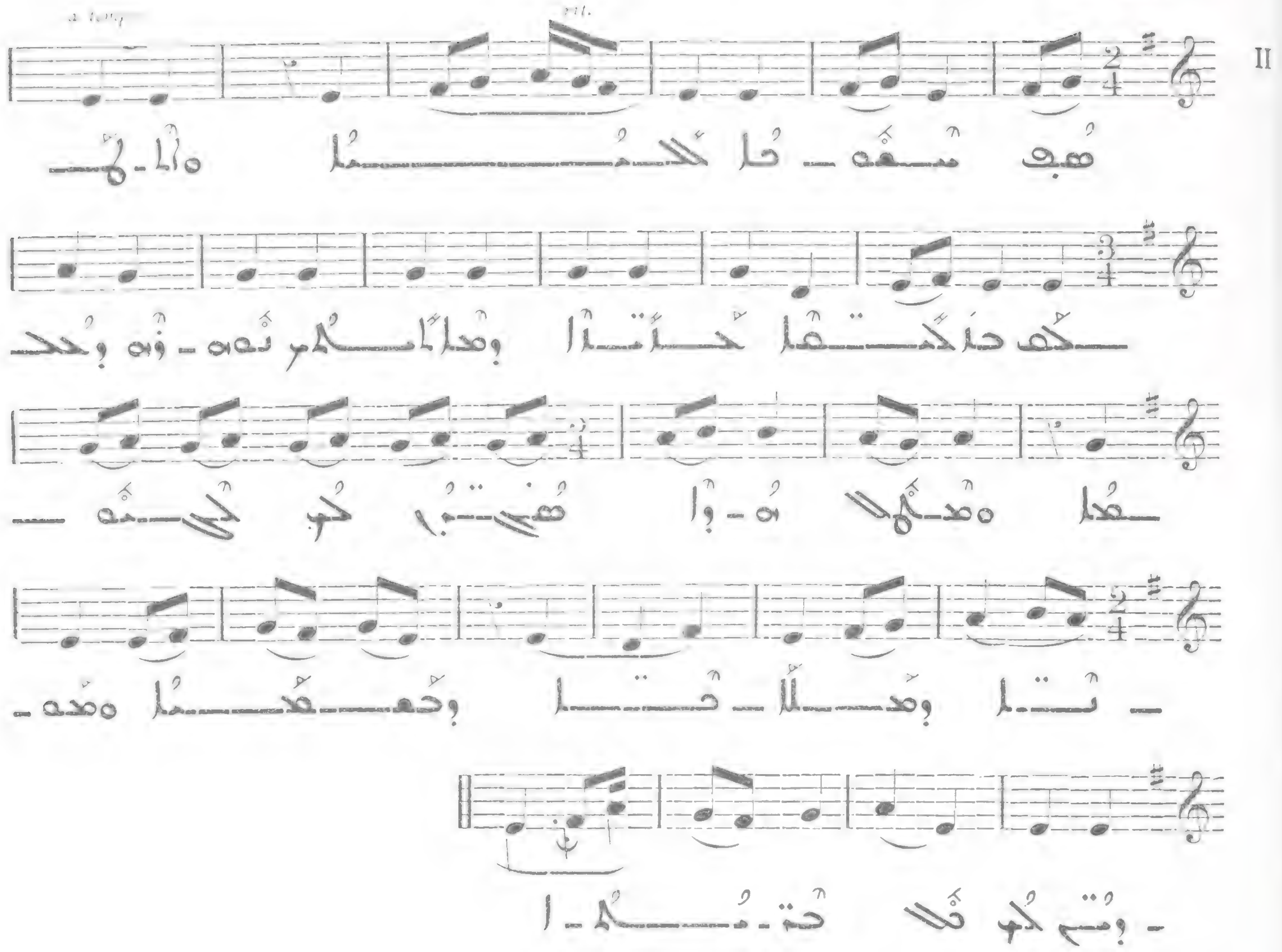
771

II



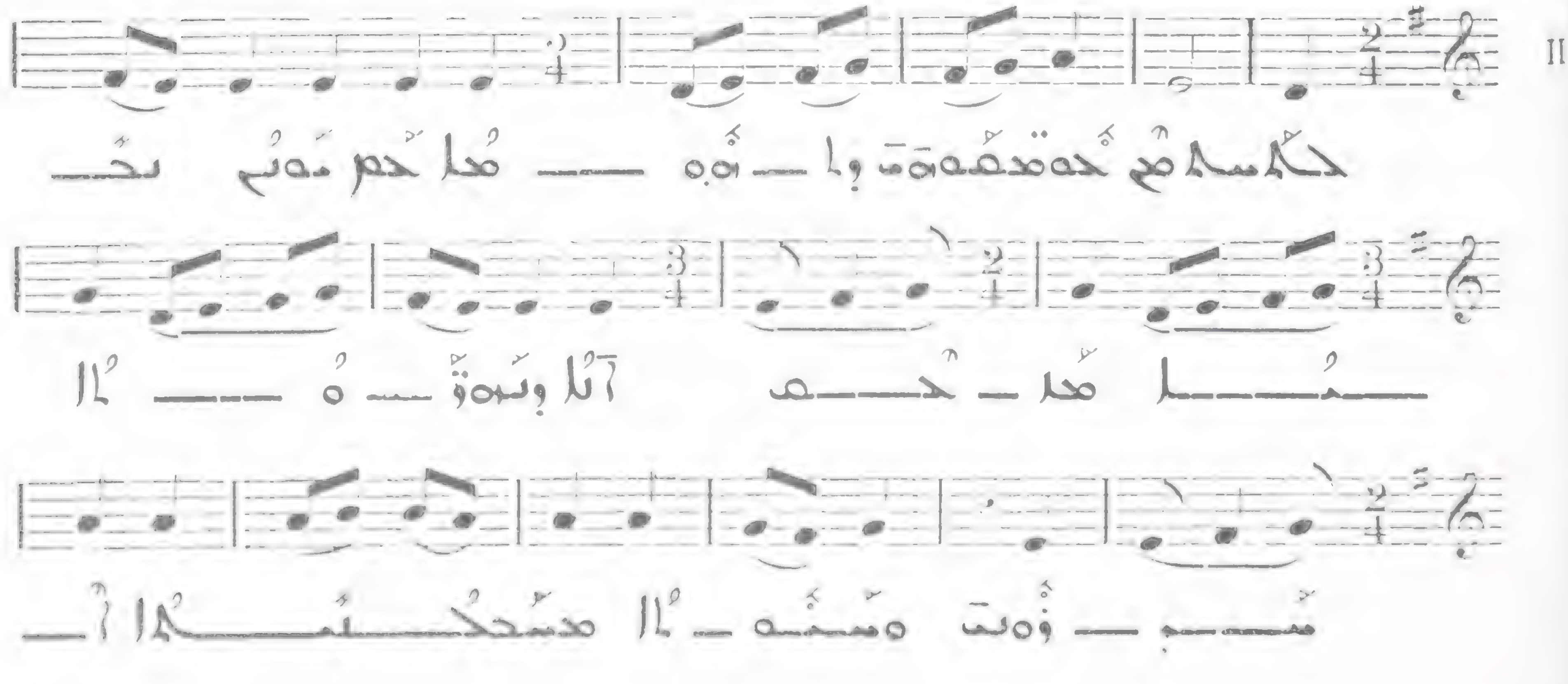
ܩܘܡ ܫܩܘܠ ܟܠܝܠܐ 772

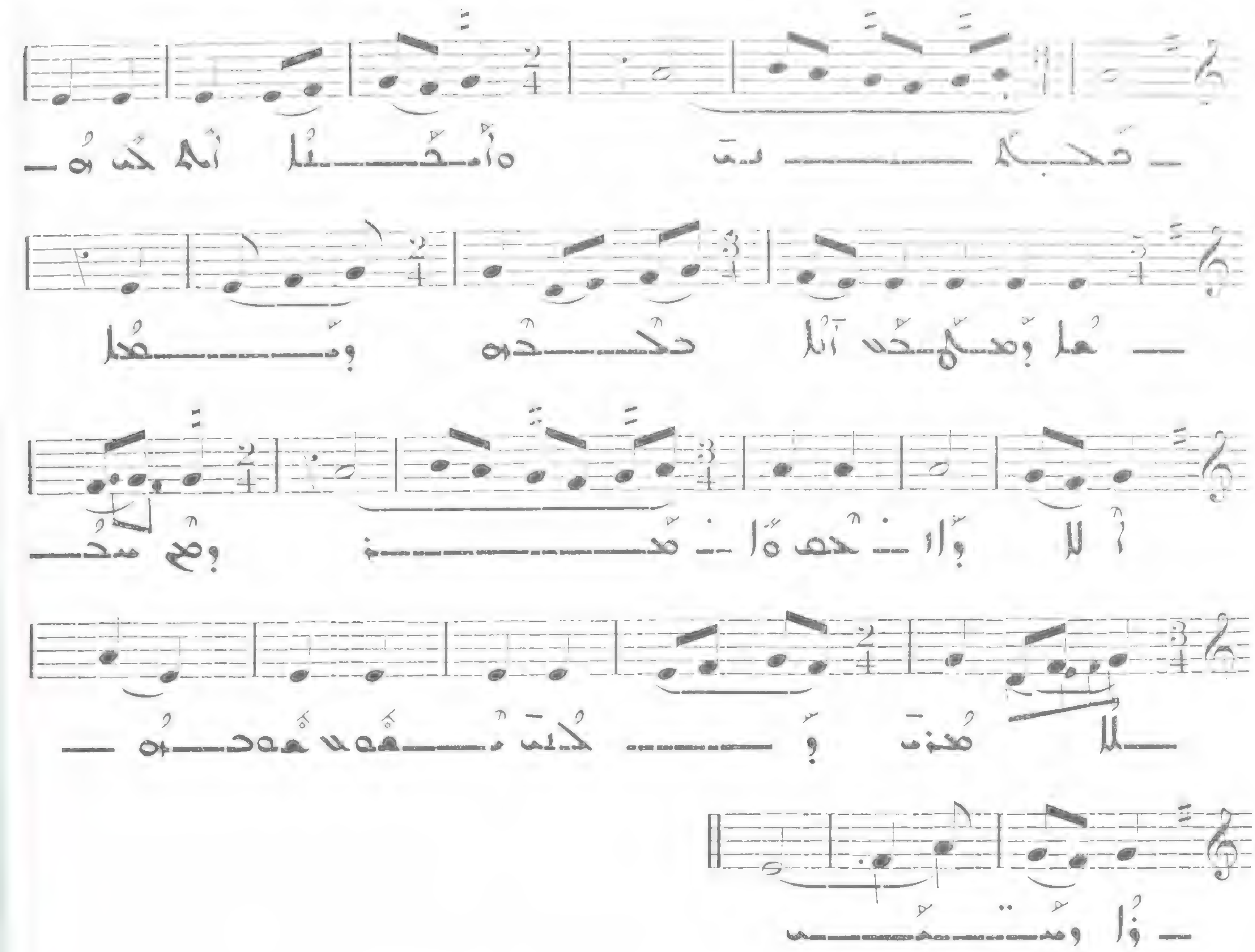
Allegretto



ܒܟܢܫܢ ܒܩܘܩܘܠܝ ܕܐܘܫܥܢܐ 773

Allegro

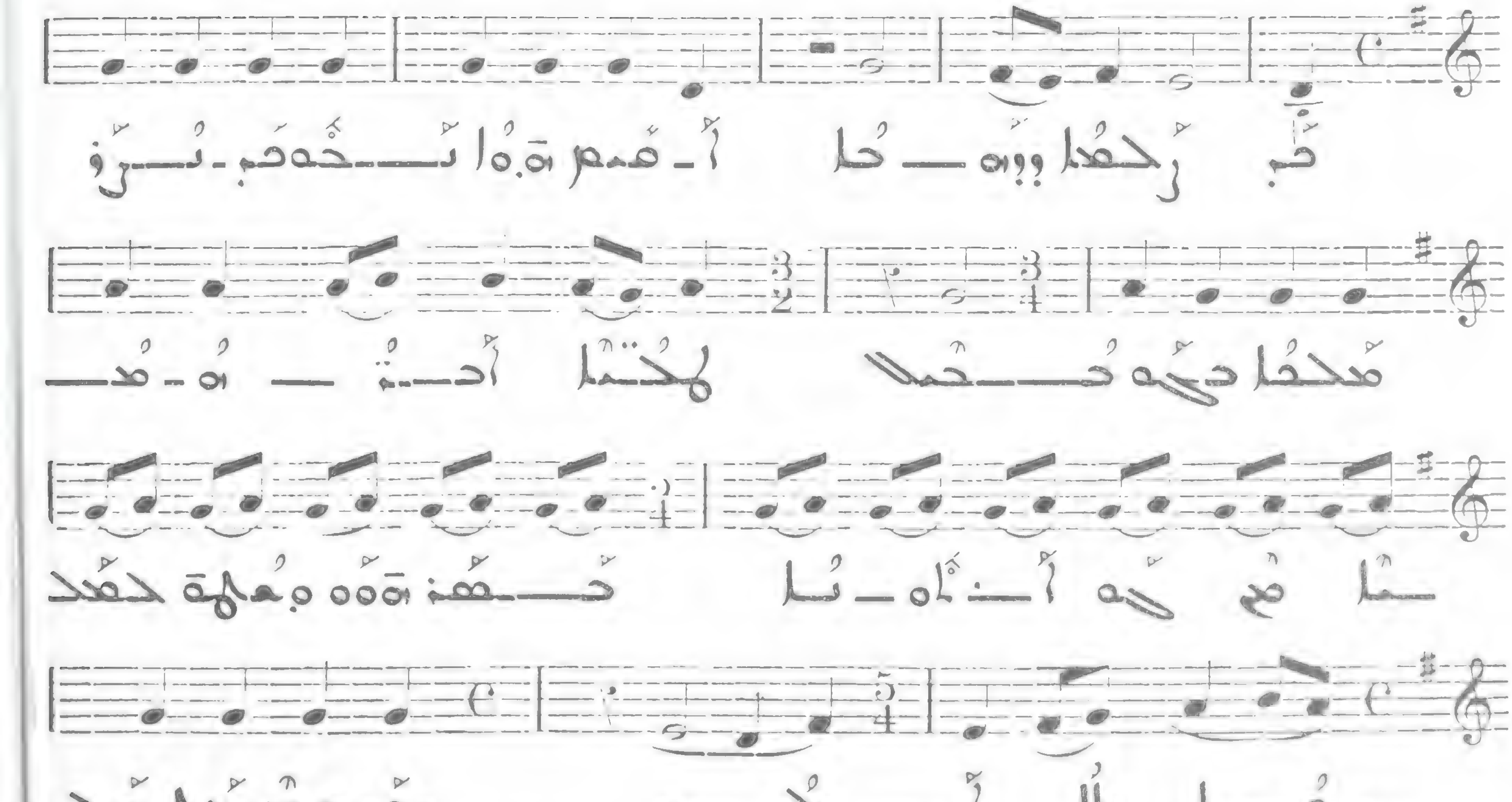


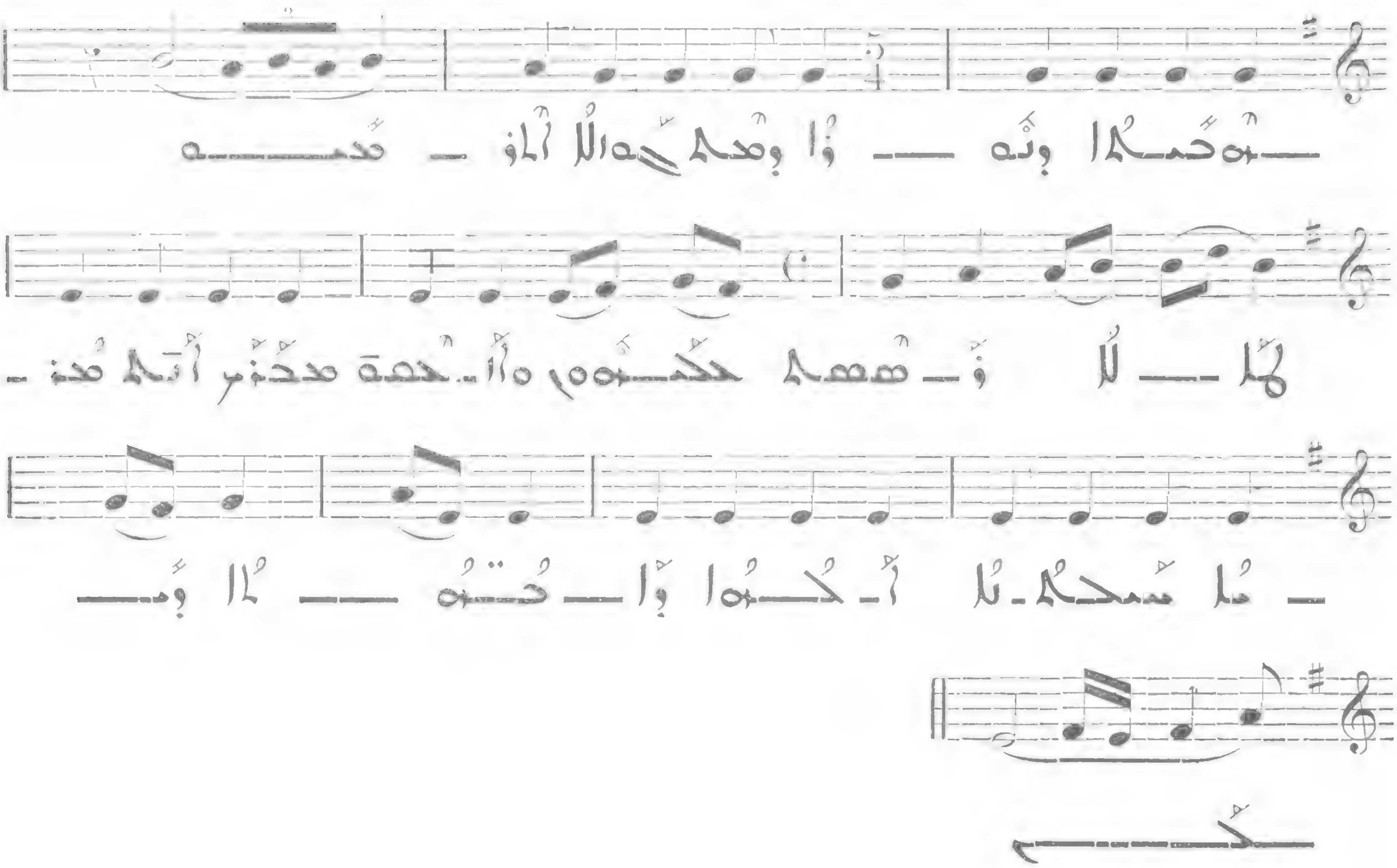


774 ܟܕ ܙܟܝܐ ܕܕܘܟܝܐ

Allegro

II

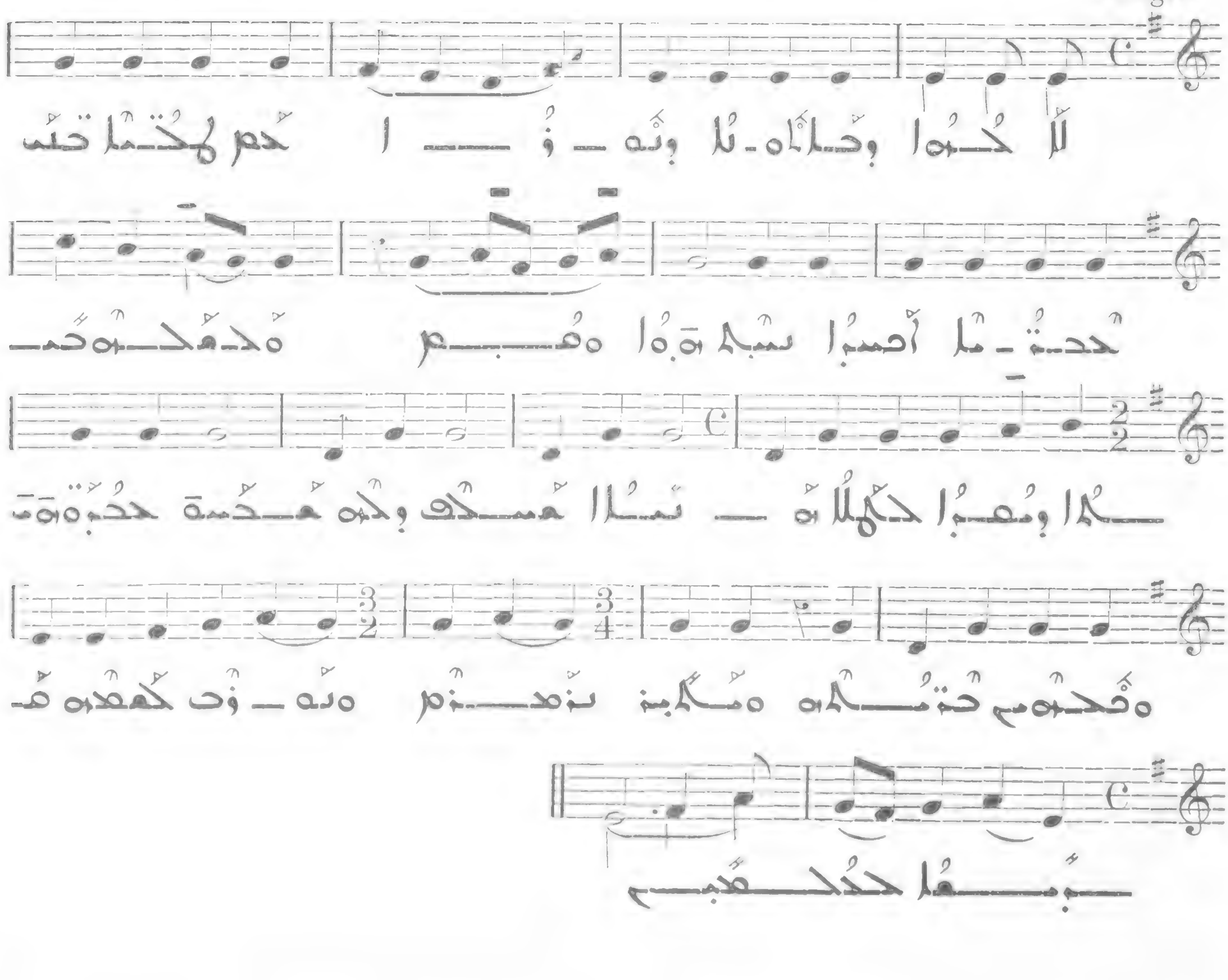




ܠܐܒܐ ܘܠܒܪܐ ܘܠܪܘܚܐ

77

Allegro



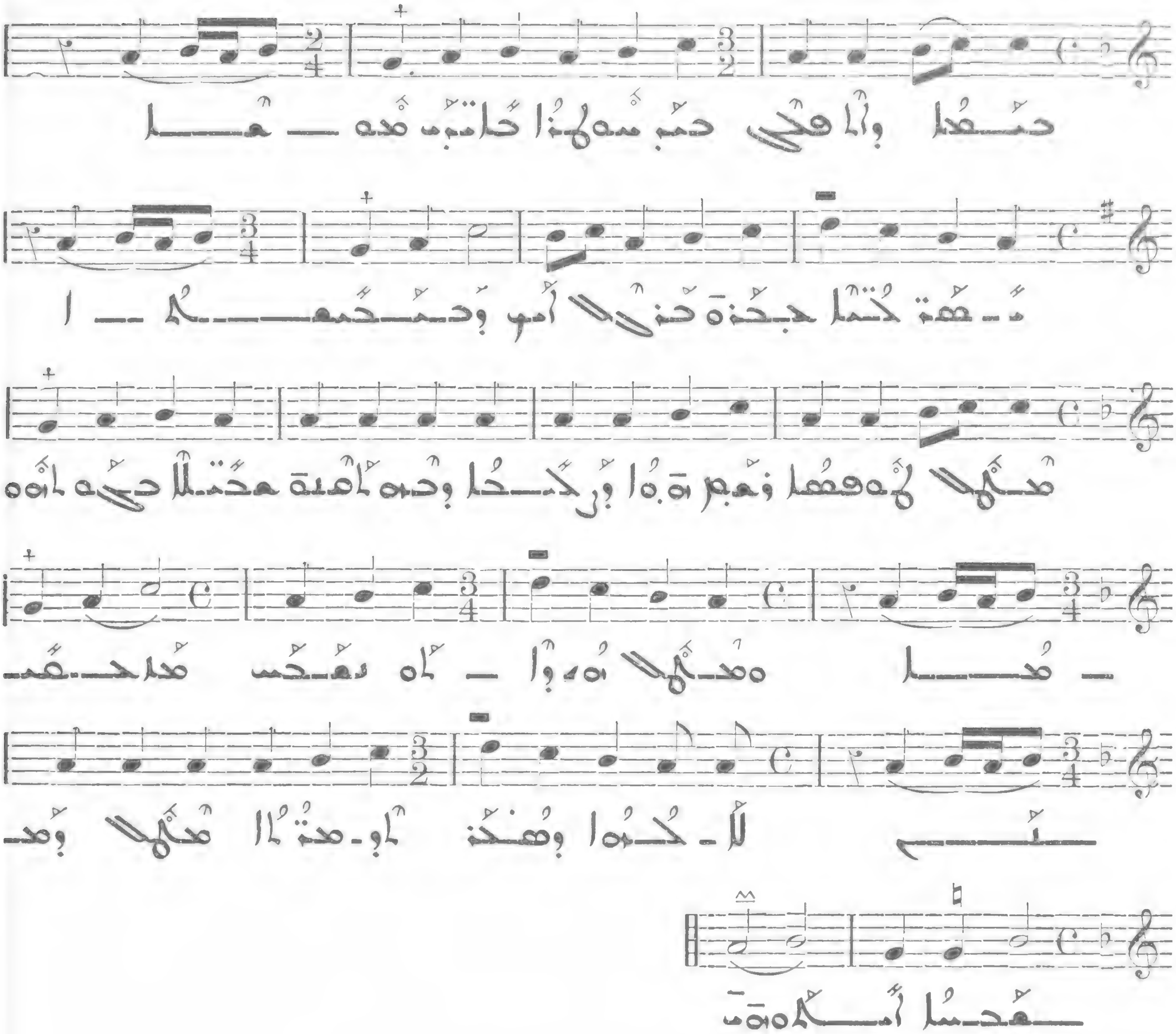
II

ܬܟܫܦܬܐ ܐܠܗܝܬܐ

776

Allegro molto

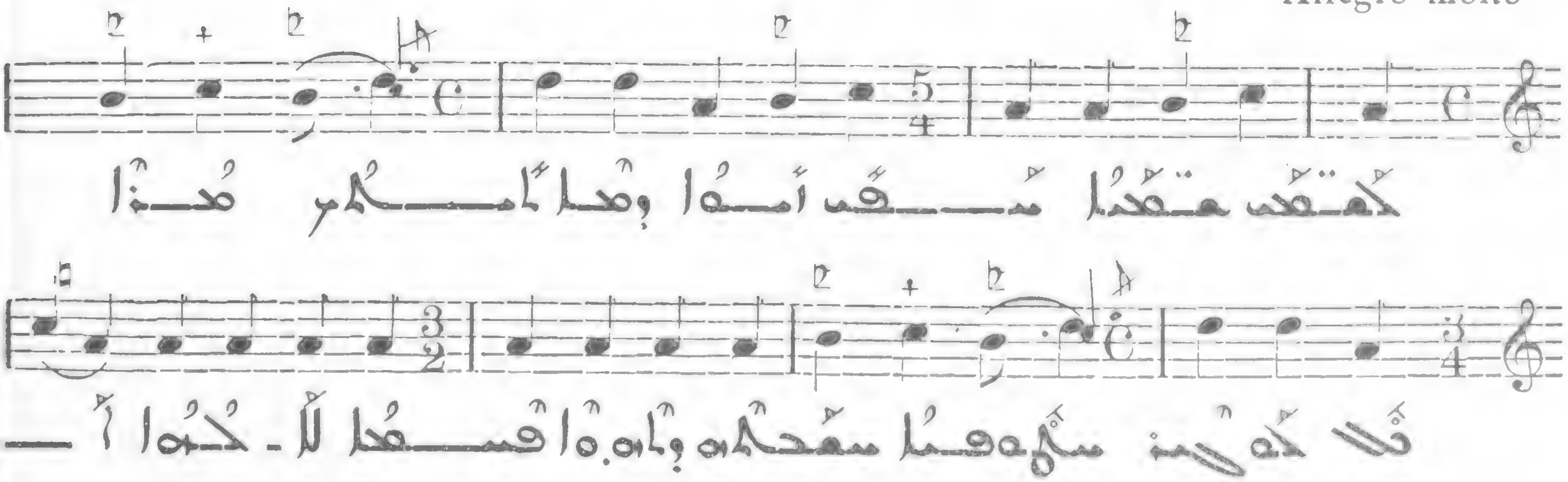
III

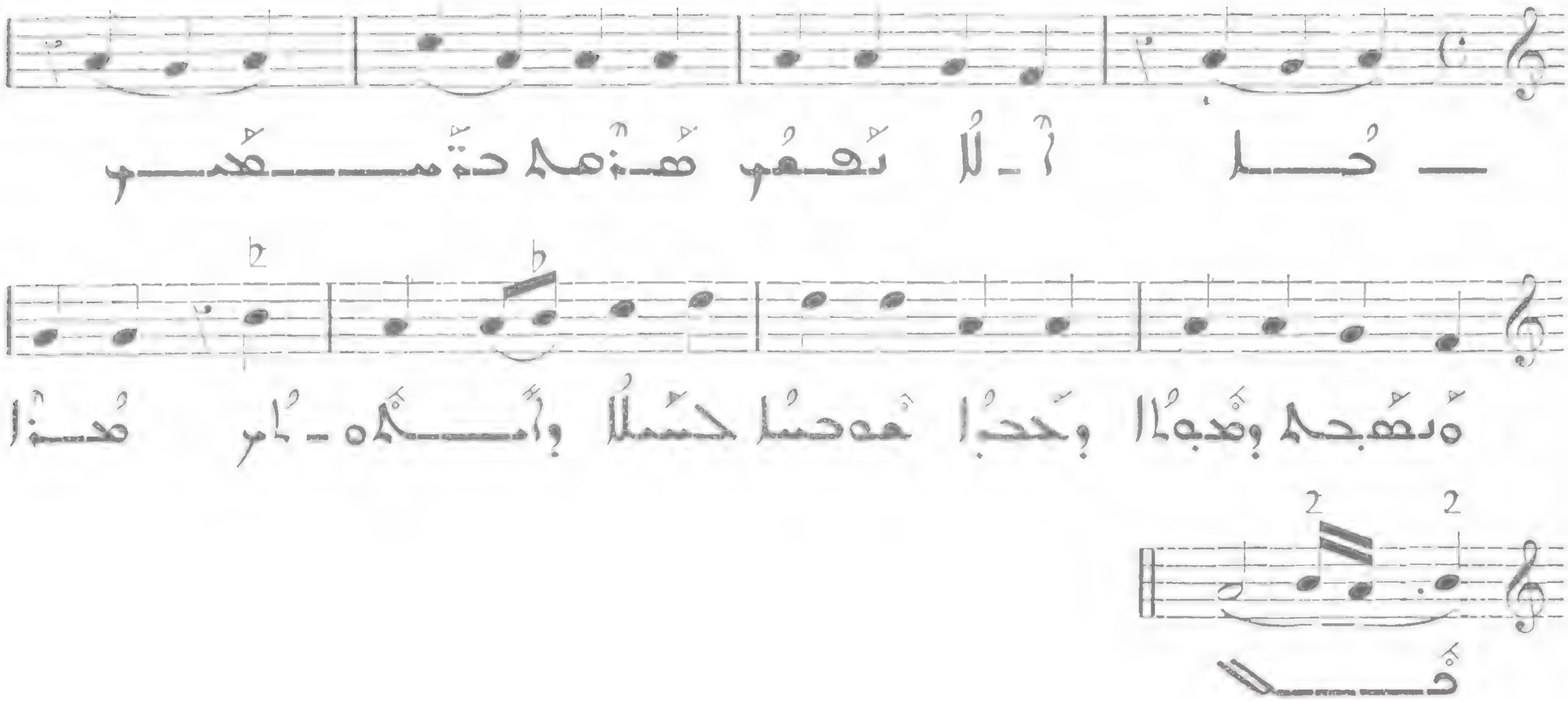


777

Allegro molto

III

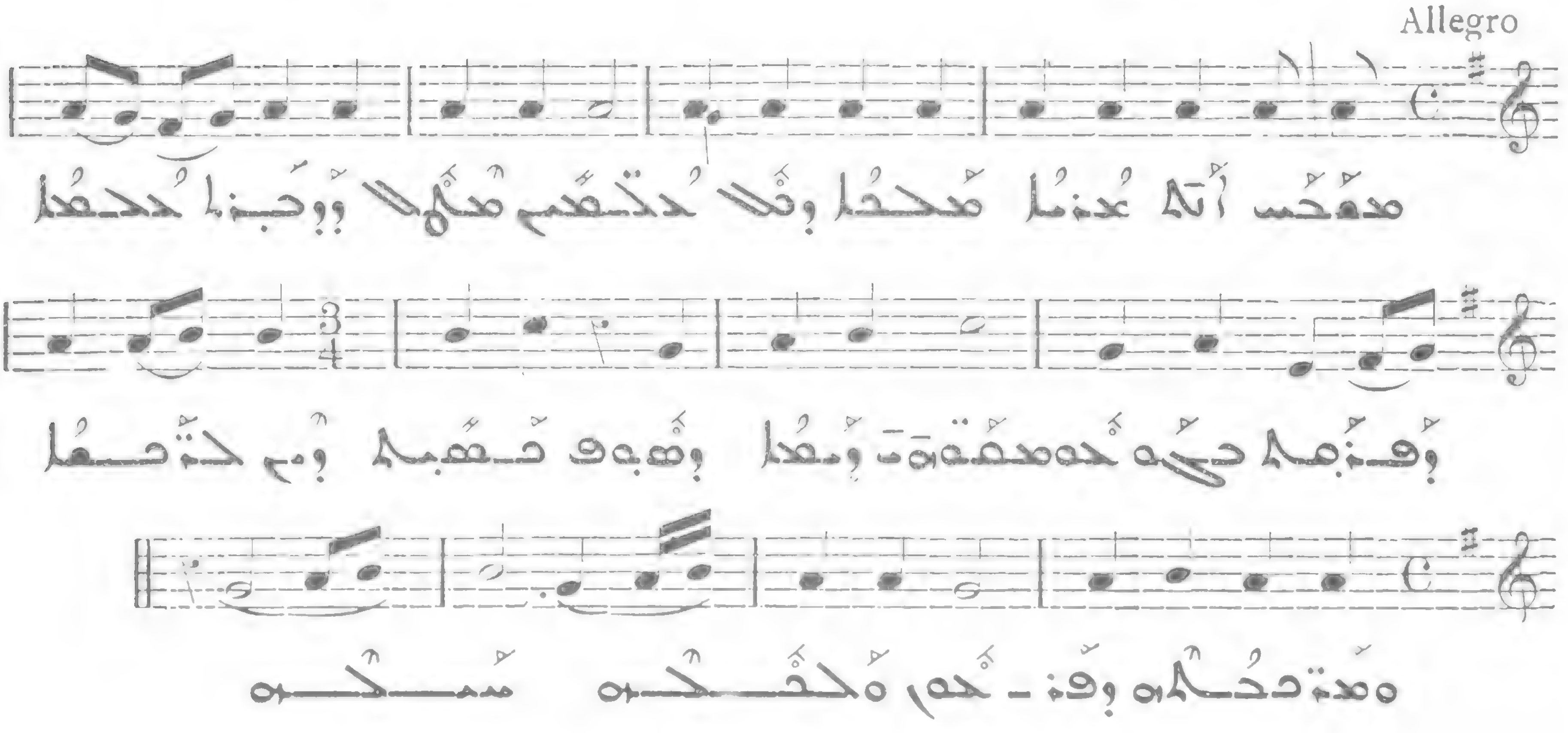




ܛܘܒܐ ܕܡܫܝܚܐ

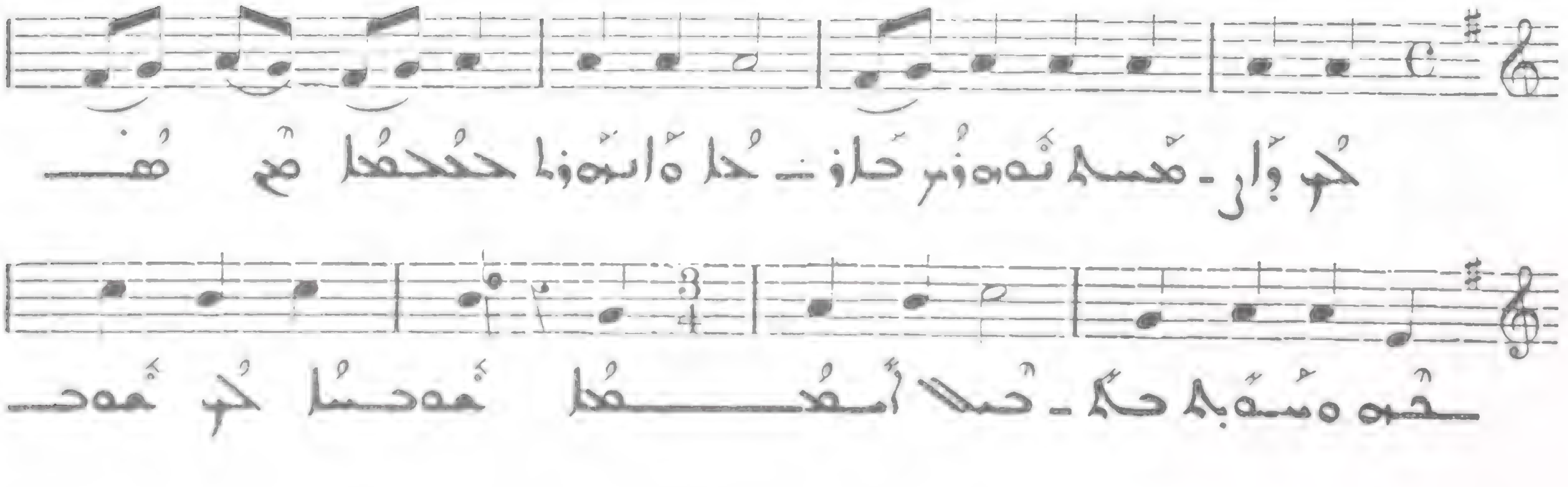
778 ܡܫܝܚ ܐܢܬ ܡܪܢܐ ܡܠܟܐ ܕܟܠ ܥܠܡܝܢ

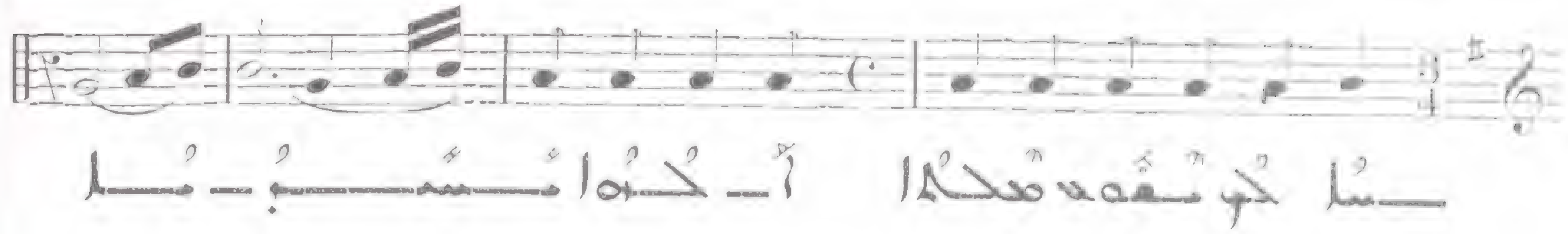
IV



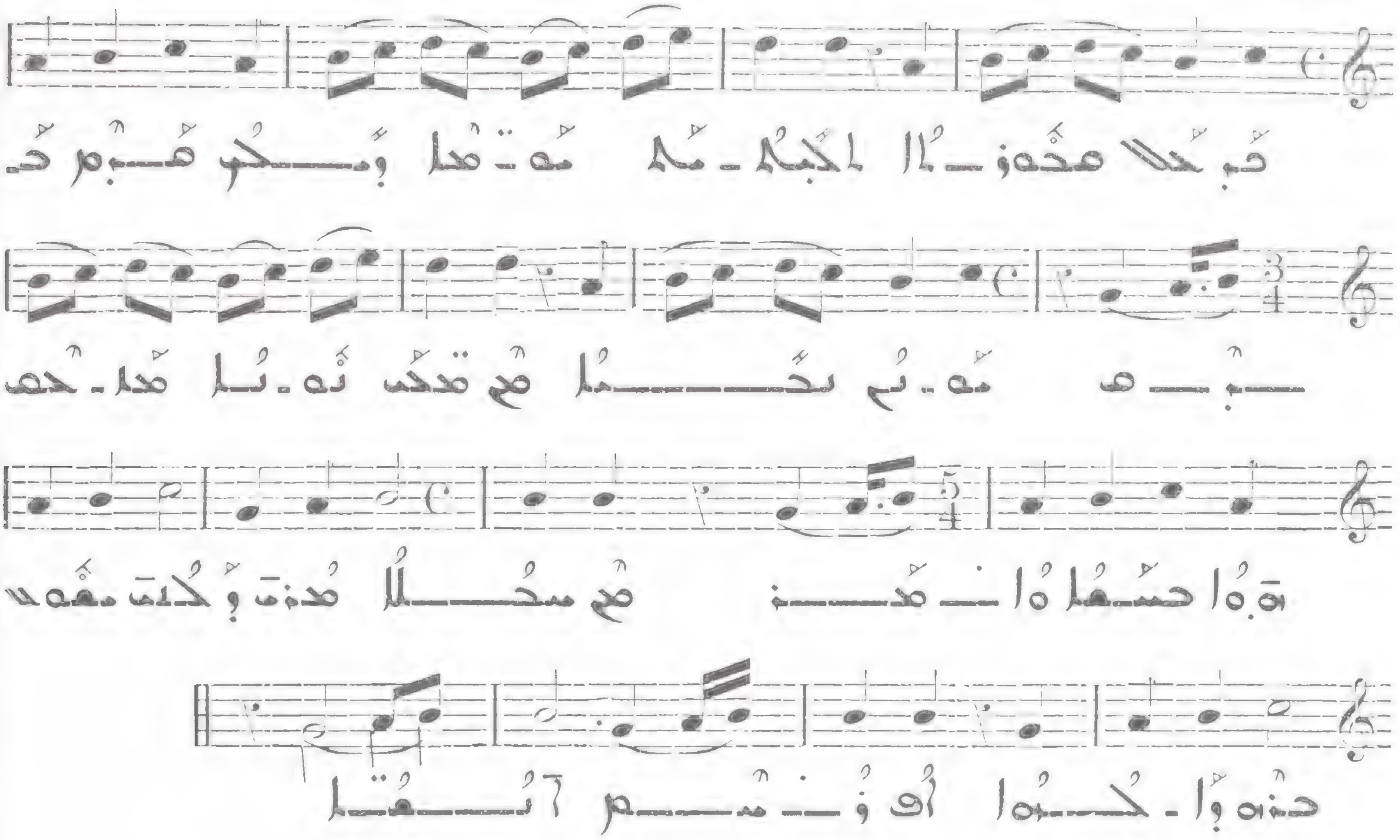
779 ܠܟ ܕܐܝܬ ܡܫܝܚ ܢܘܗܪ ܠܥܠܡܐ

IV

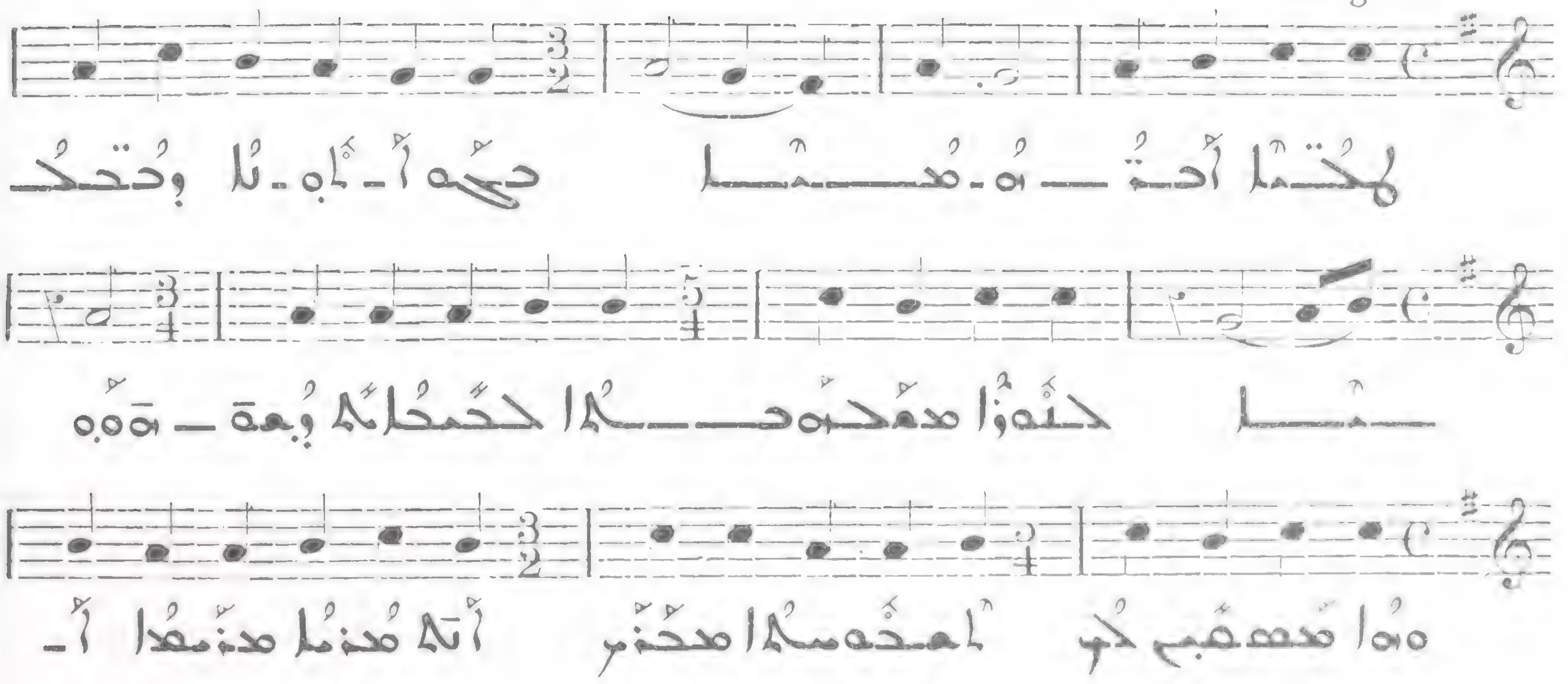


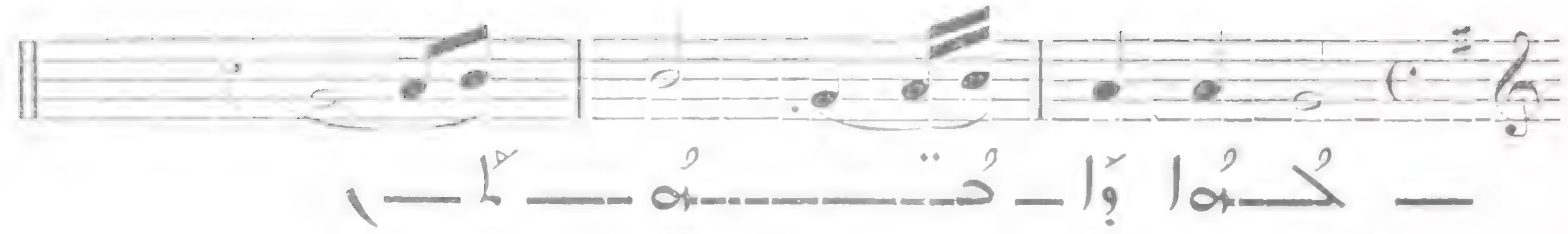


780

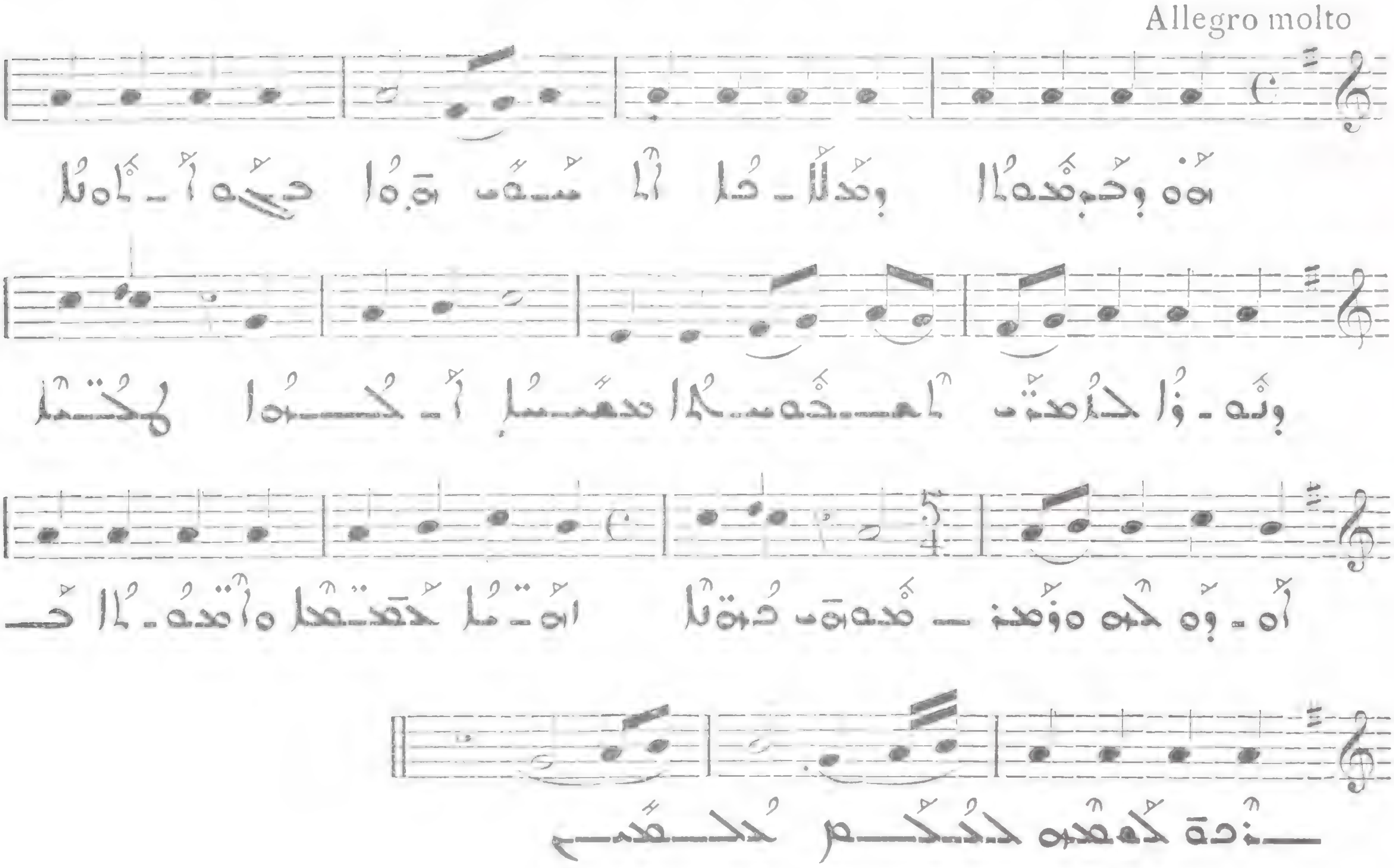


781

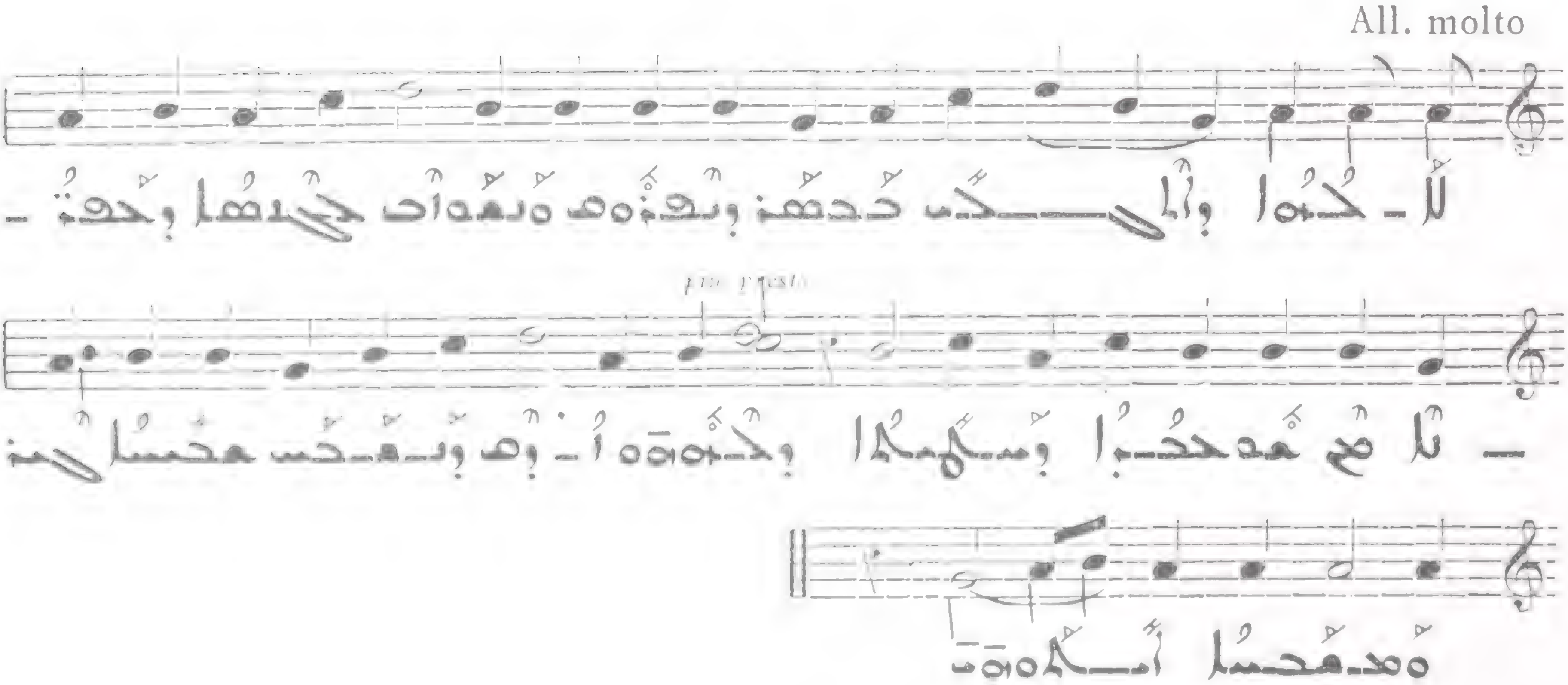




782



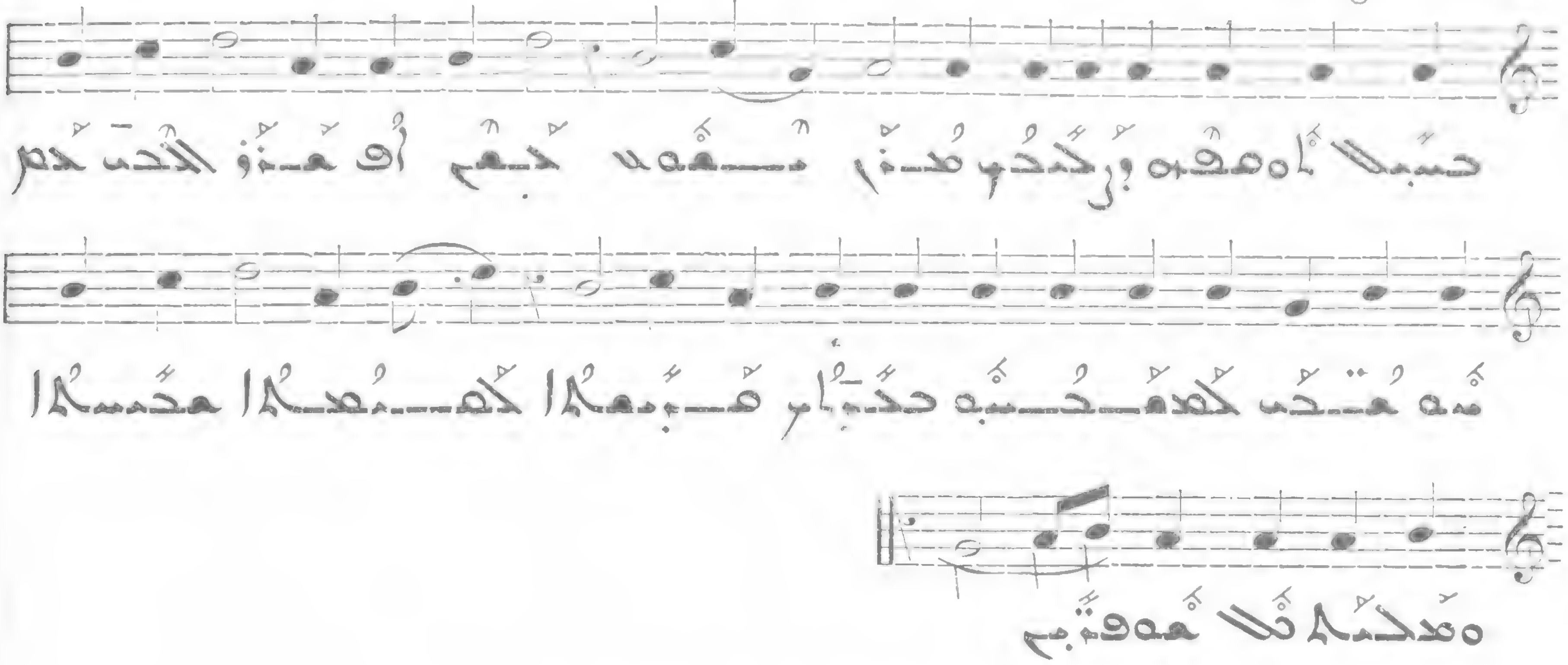
783



784

Allegro molto

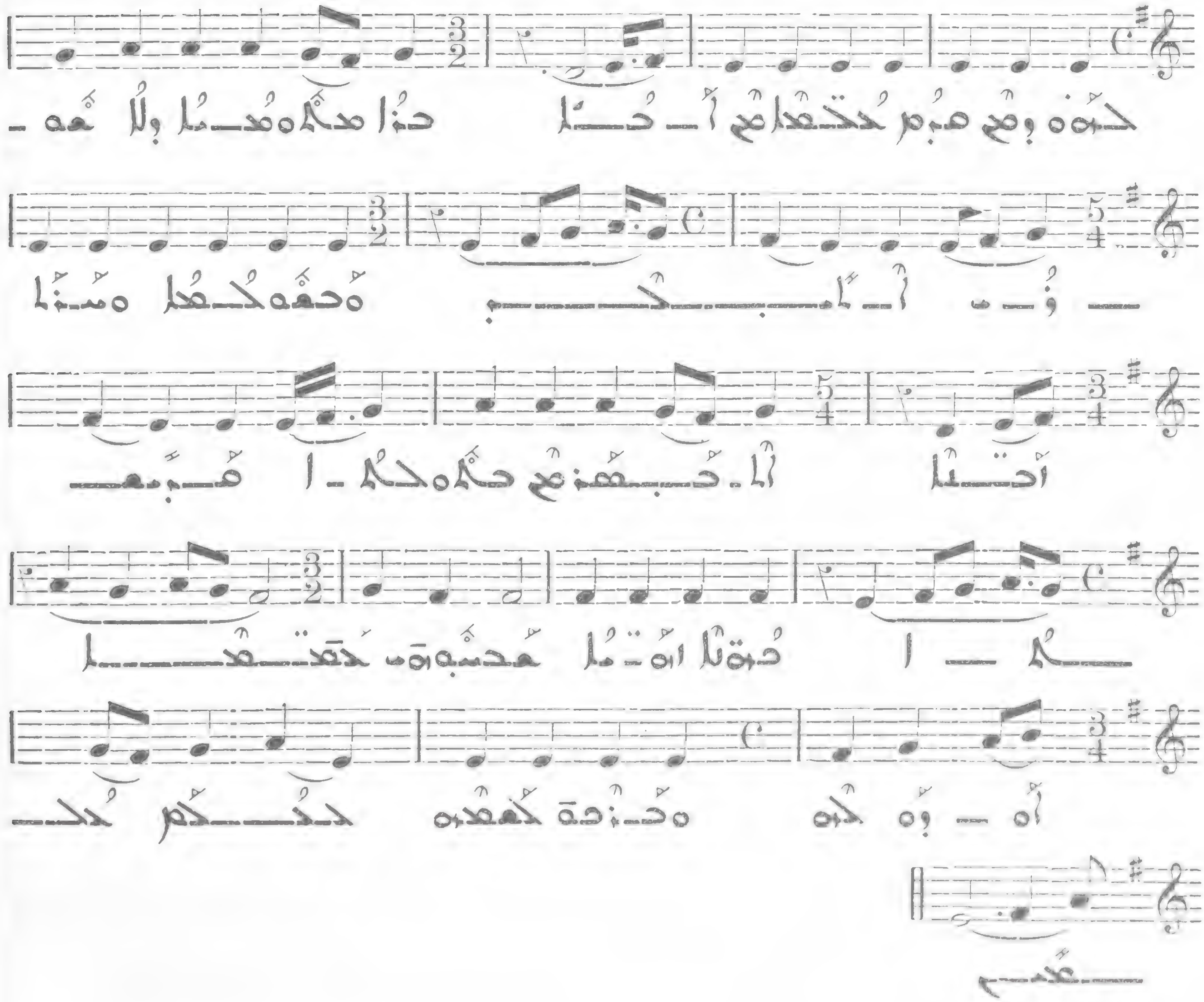
V



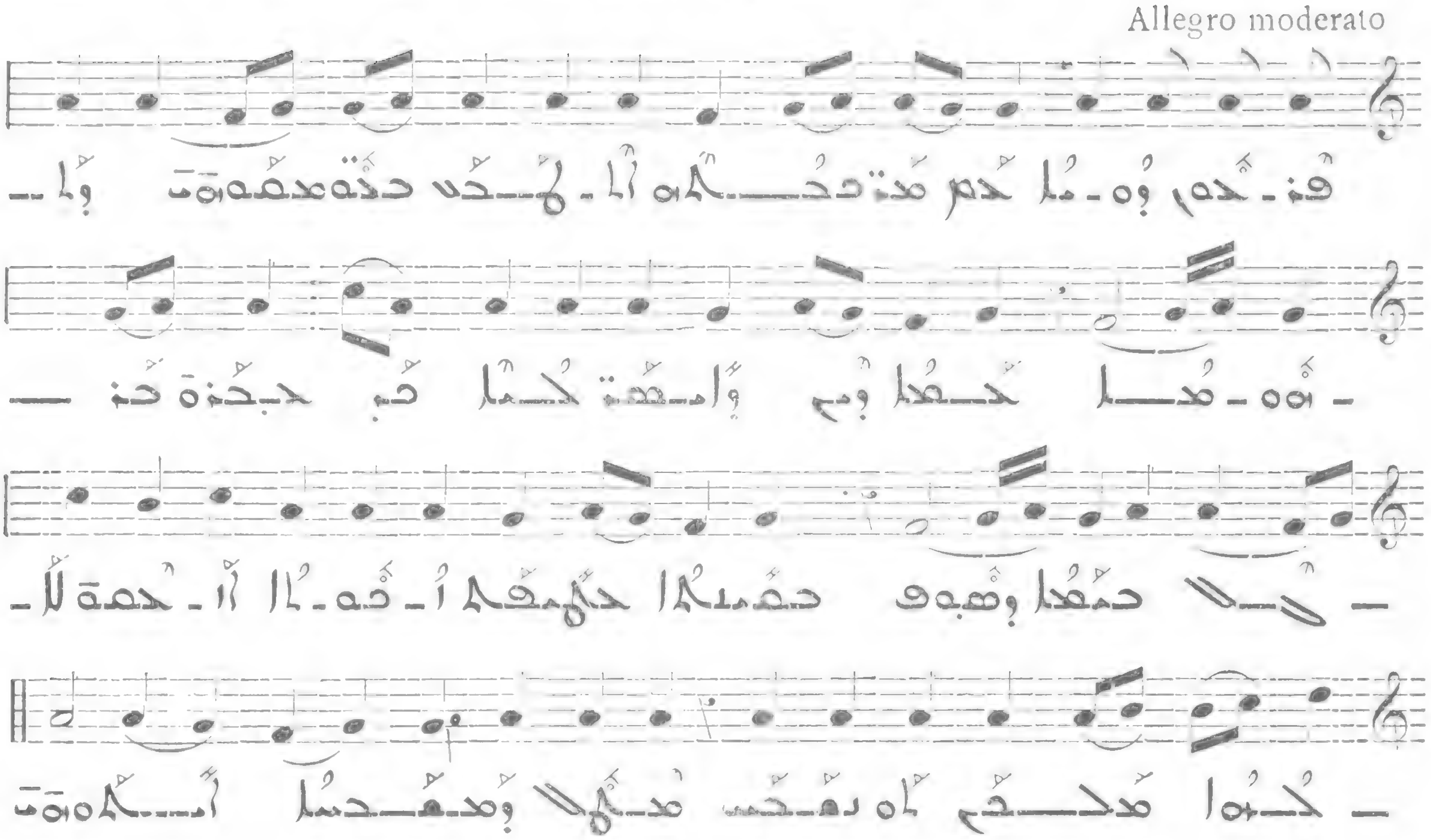
785

Allegro molto

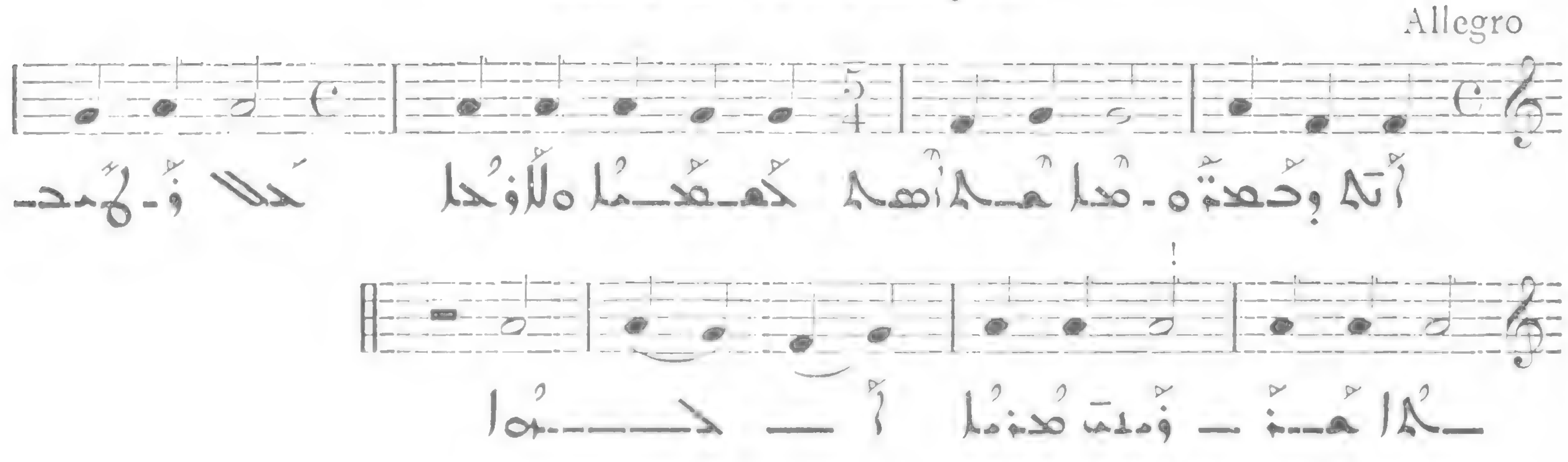
V



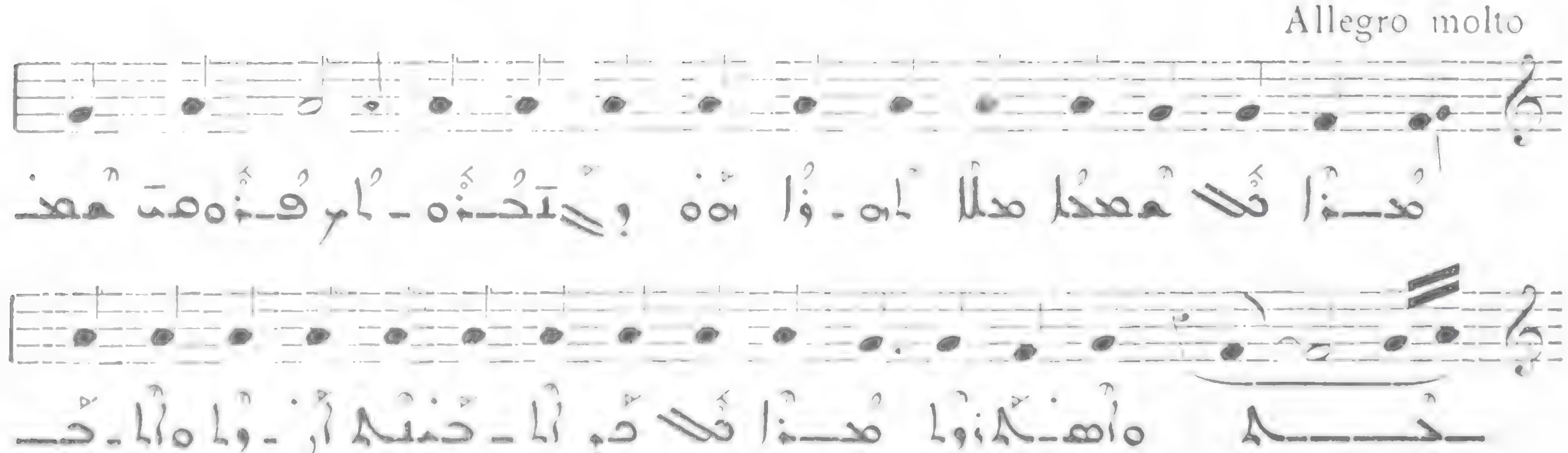
786

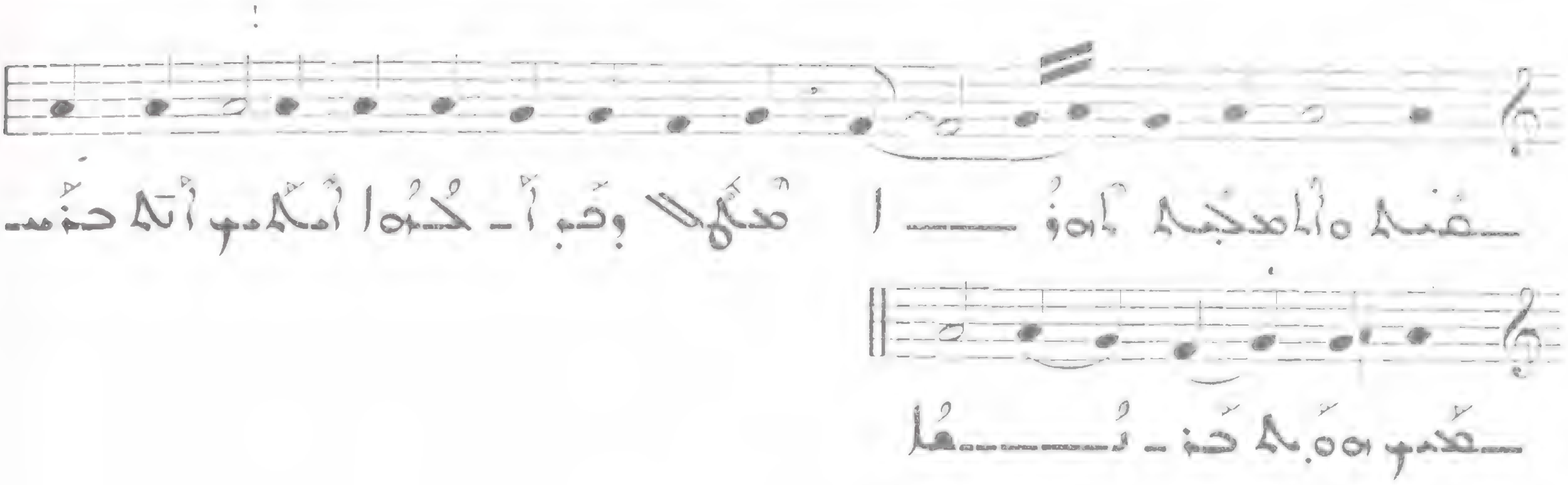


787



788



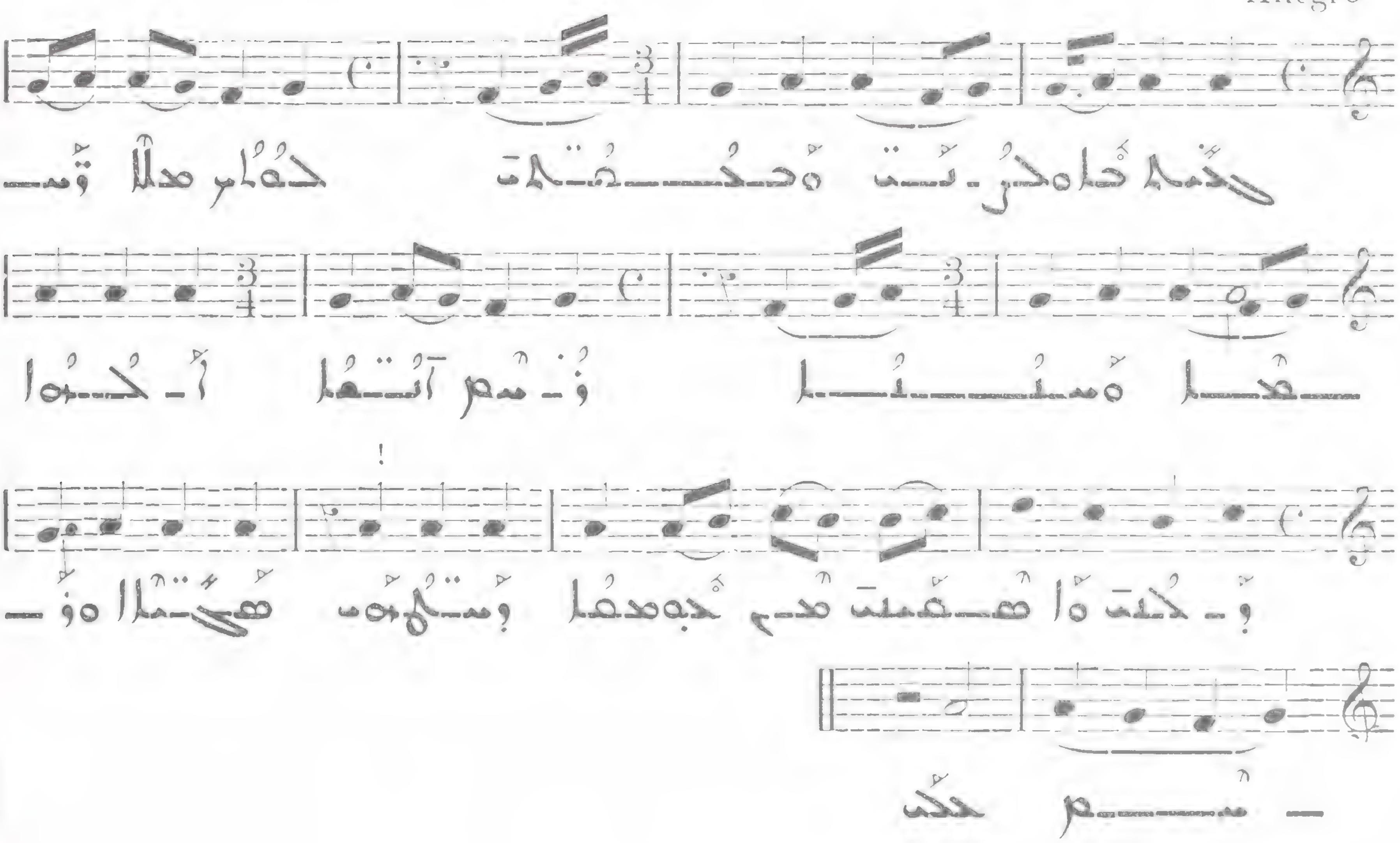


ܒܬܪ ܩܠܘܡܝܪܘܣ

789

Allegro

VI



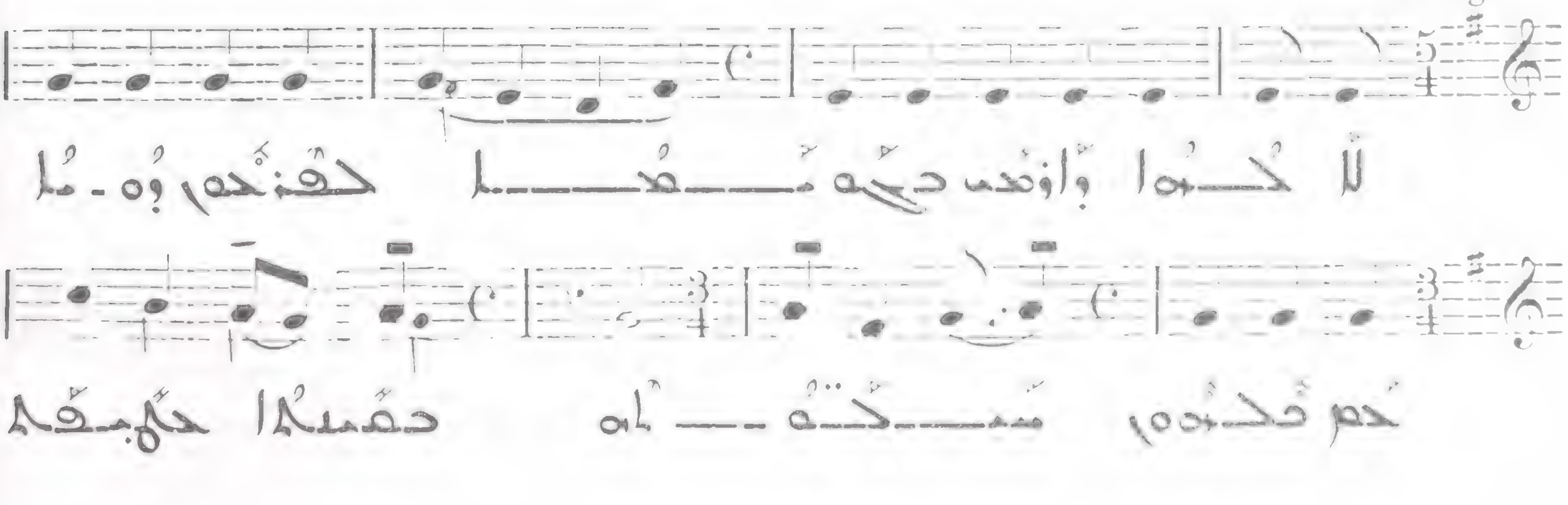
ܛܘܒܐ ܡܫܝܚܝܐ

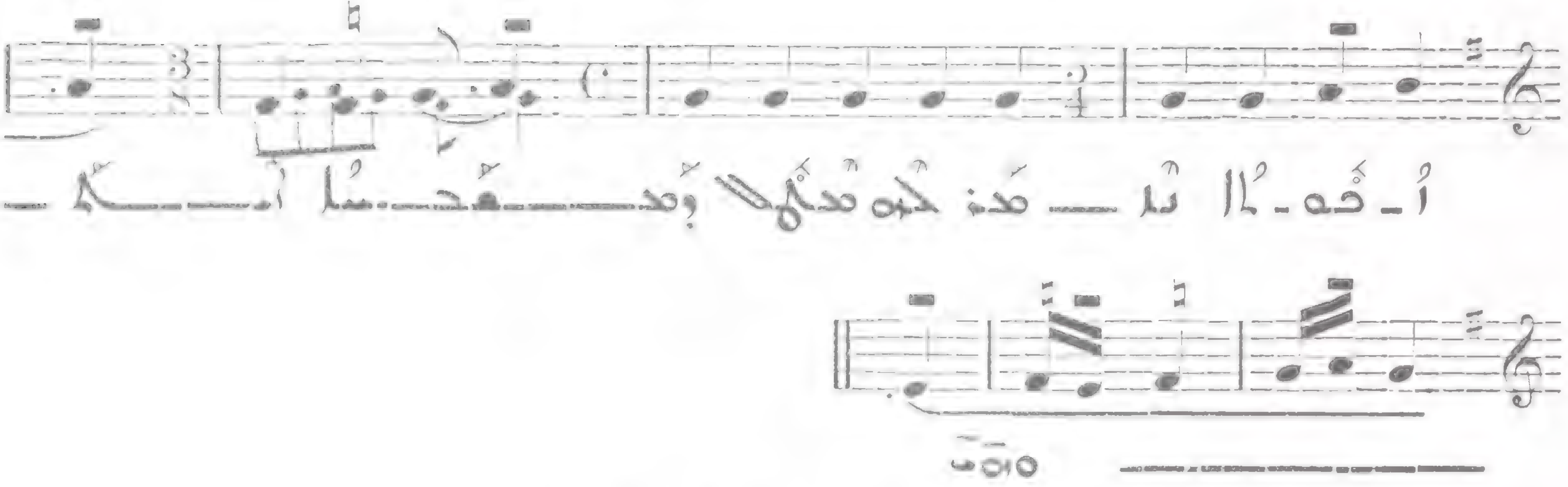
ܠܐ ܟܐܢܐ ܘܐܘܪܚ ܕܝܠܗ ܡܟܐ

790

Allegro

VII

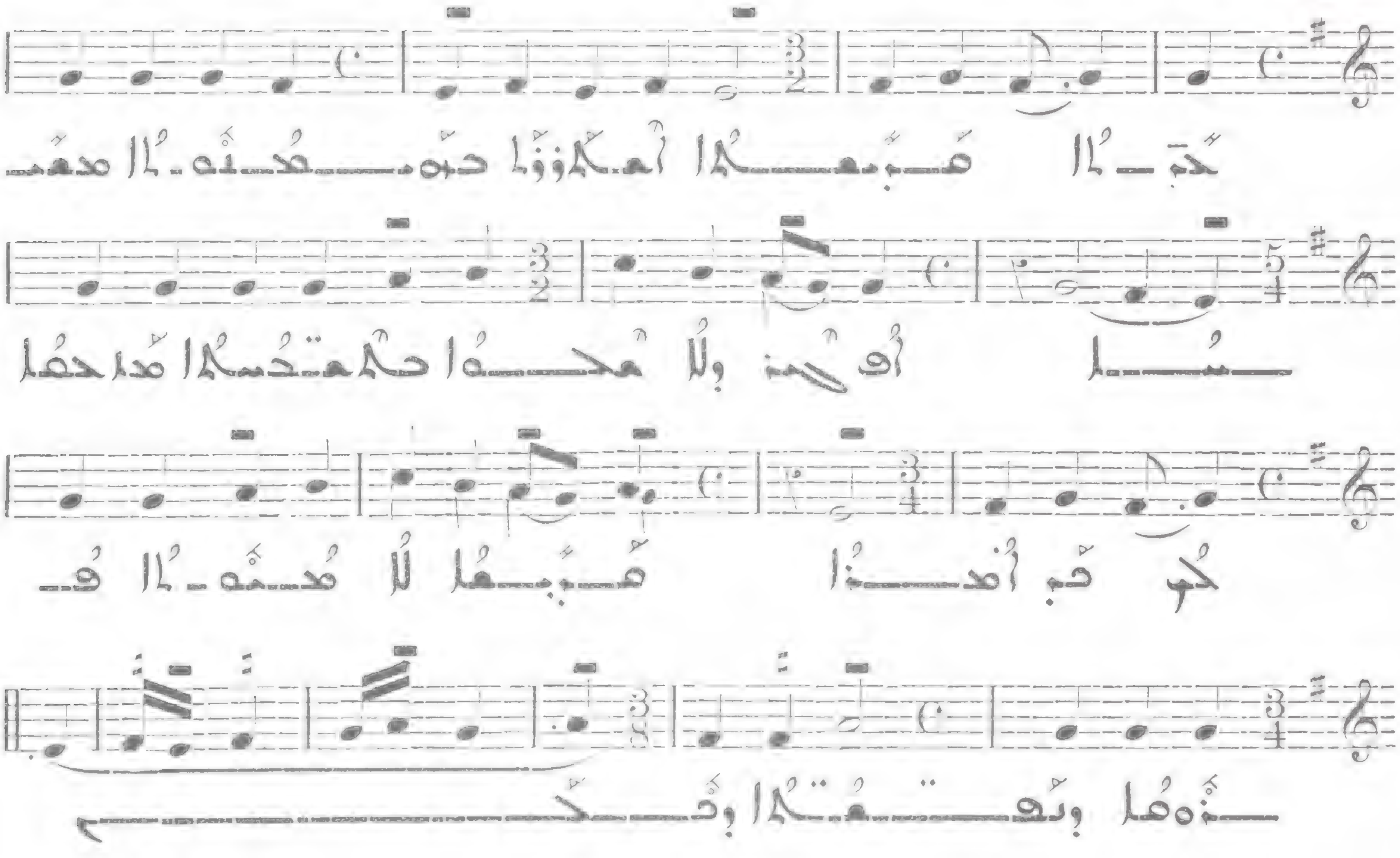




791

Allegro

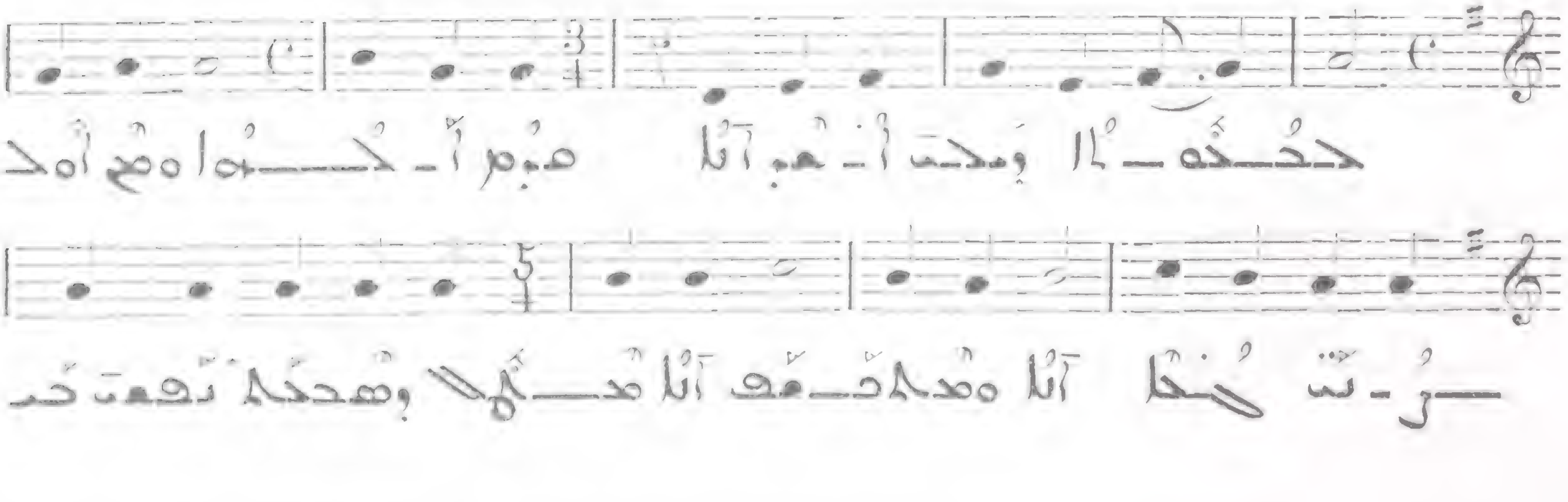
VII

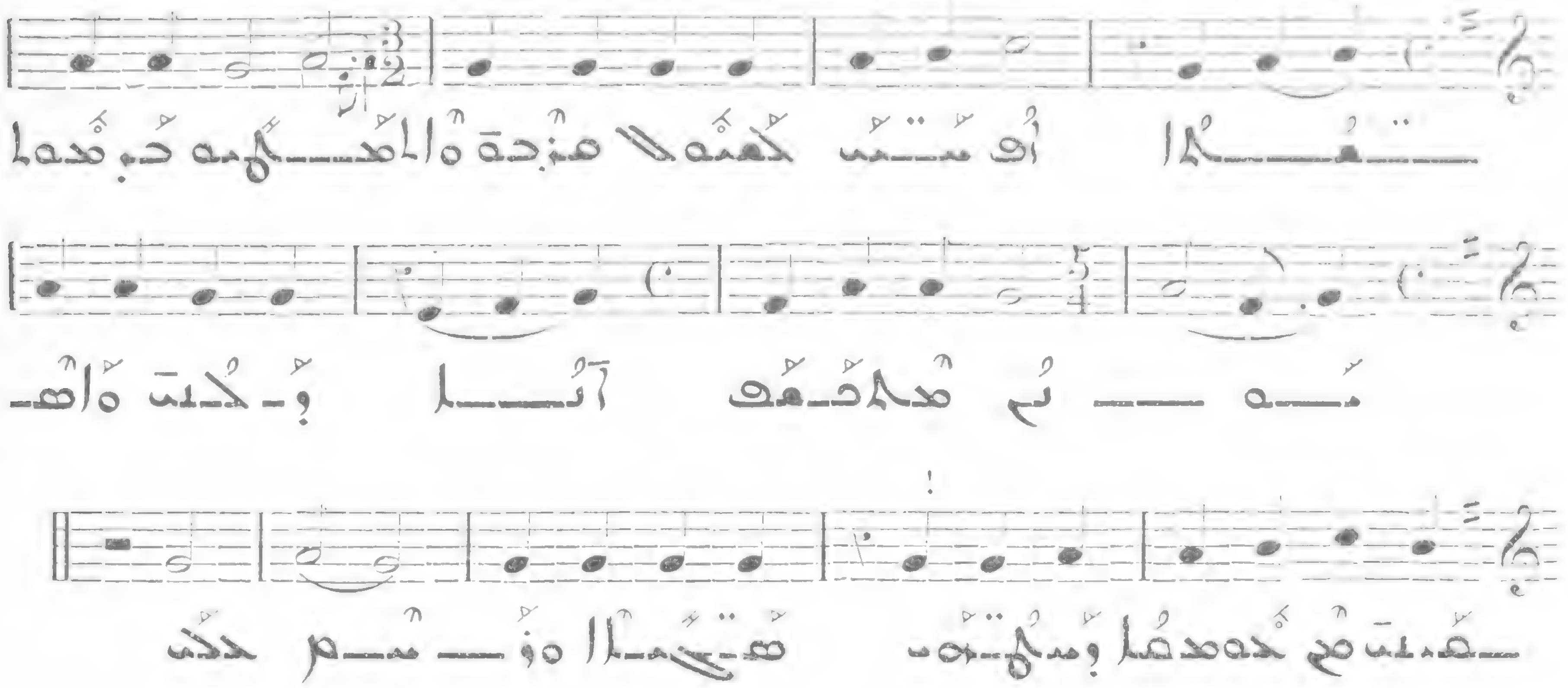


792

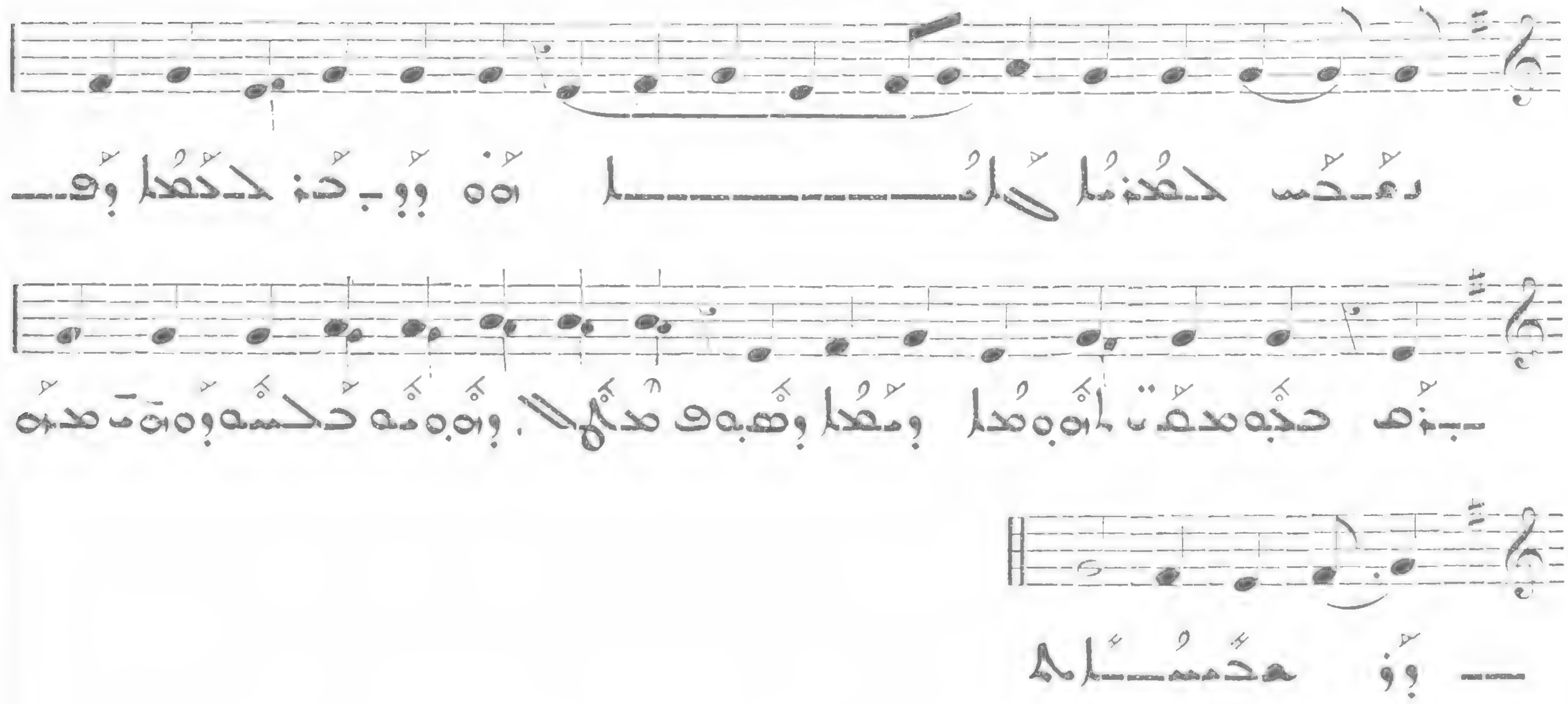
All. molto

VIII

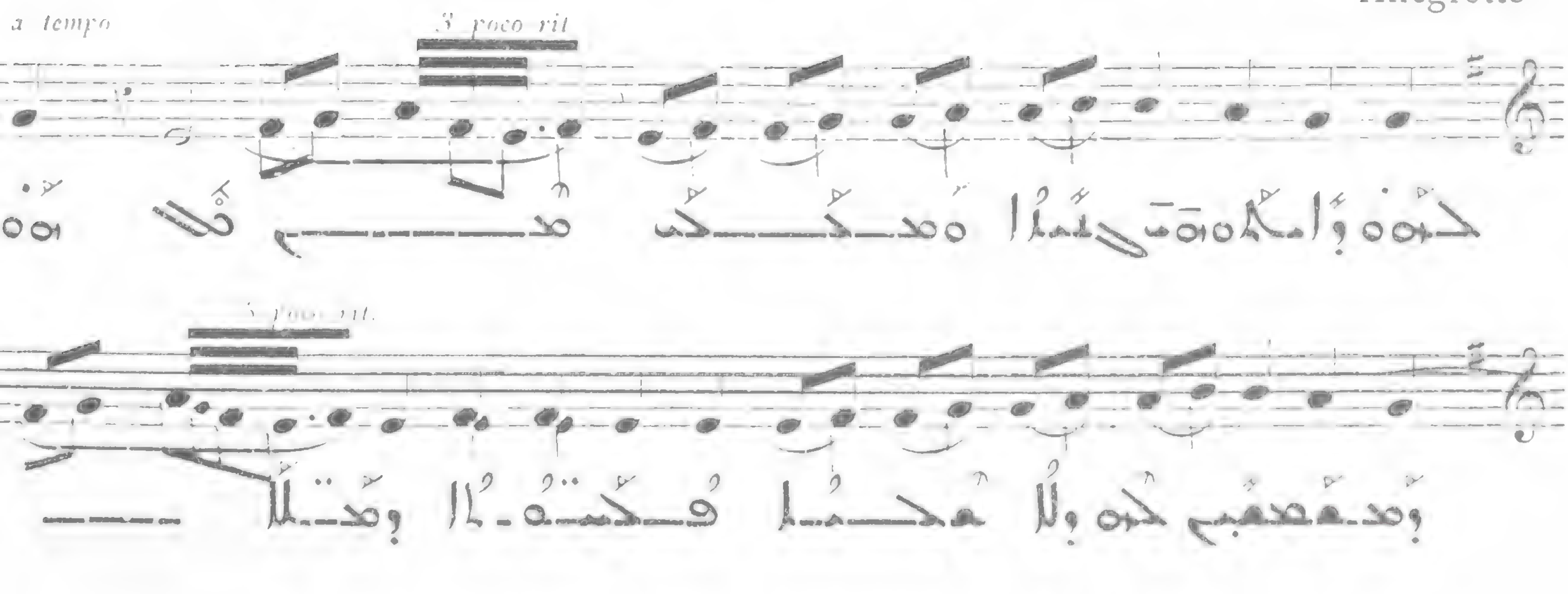


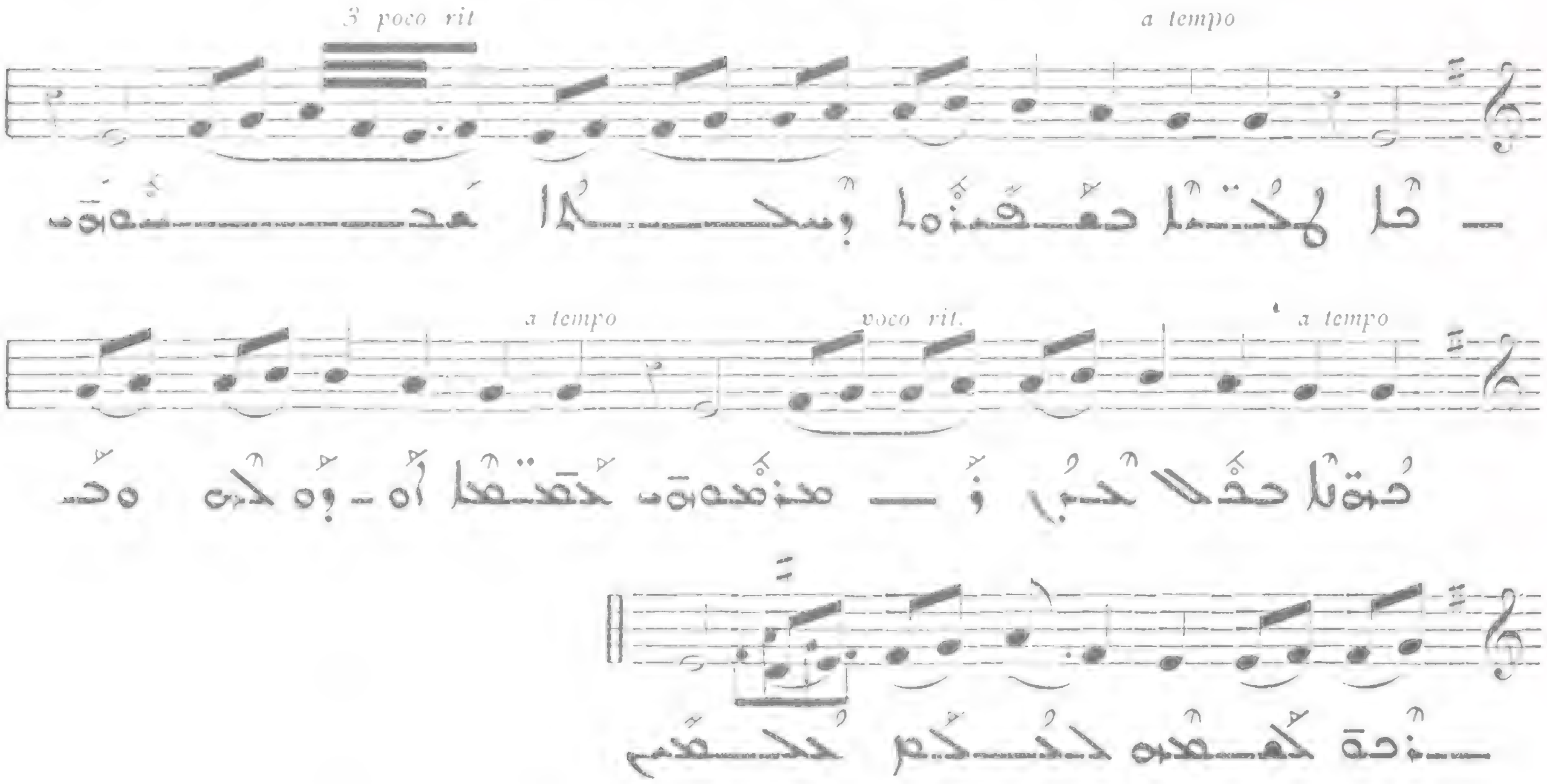


793

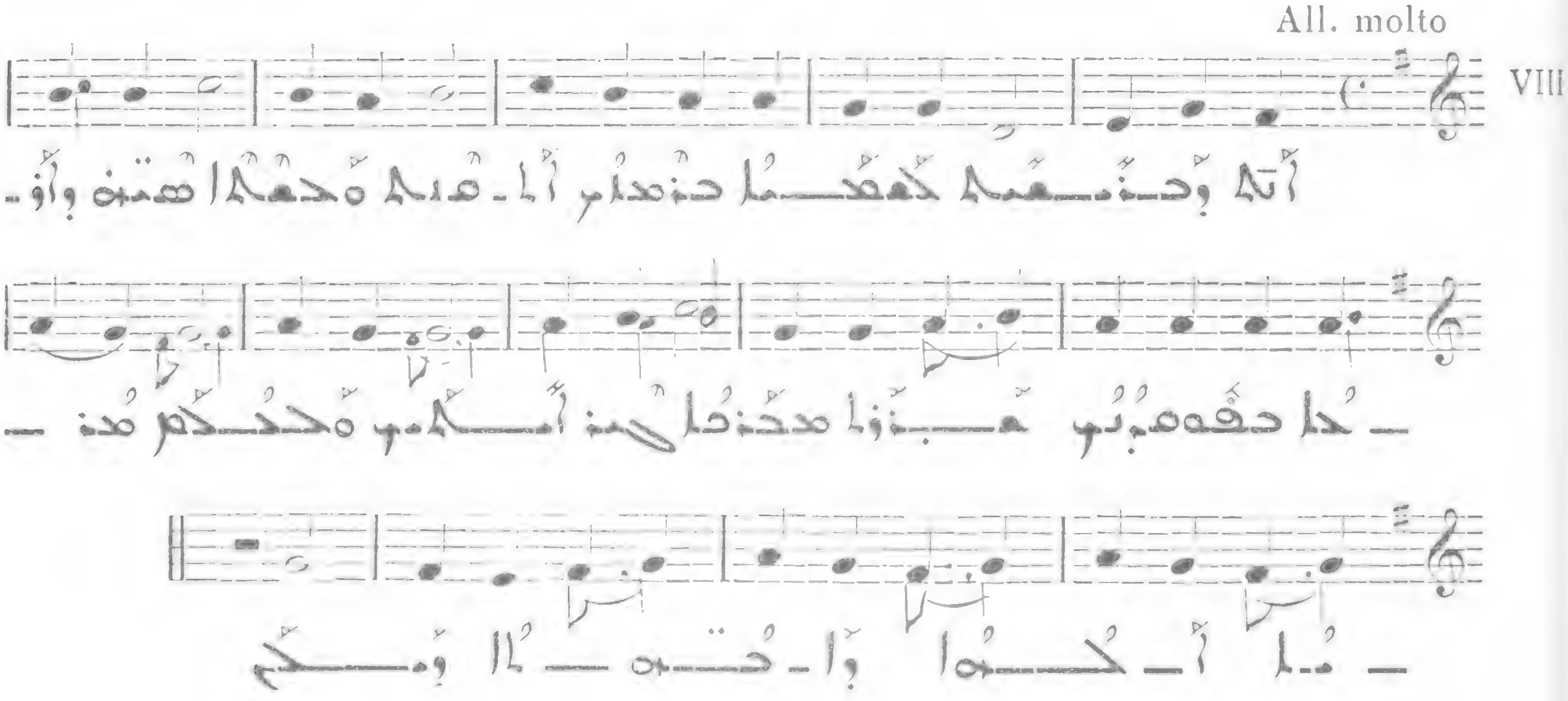


794





ܐܢܬ ܕܒܪܫܝܬ ܠܥܠܡܐ 795



VII

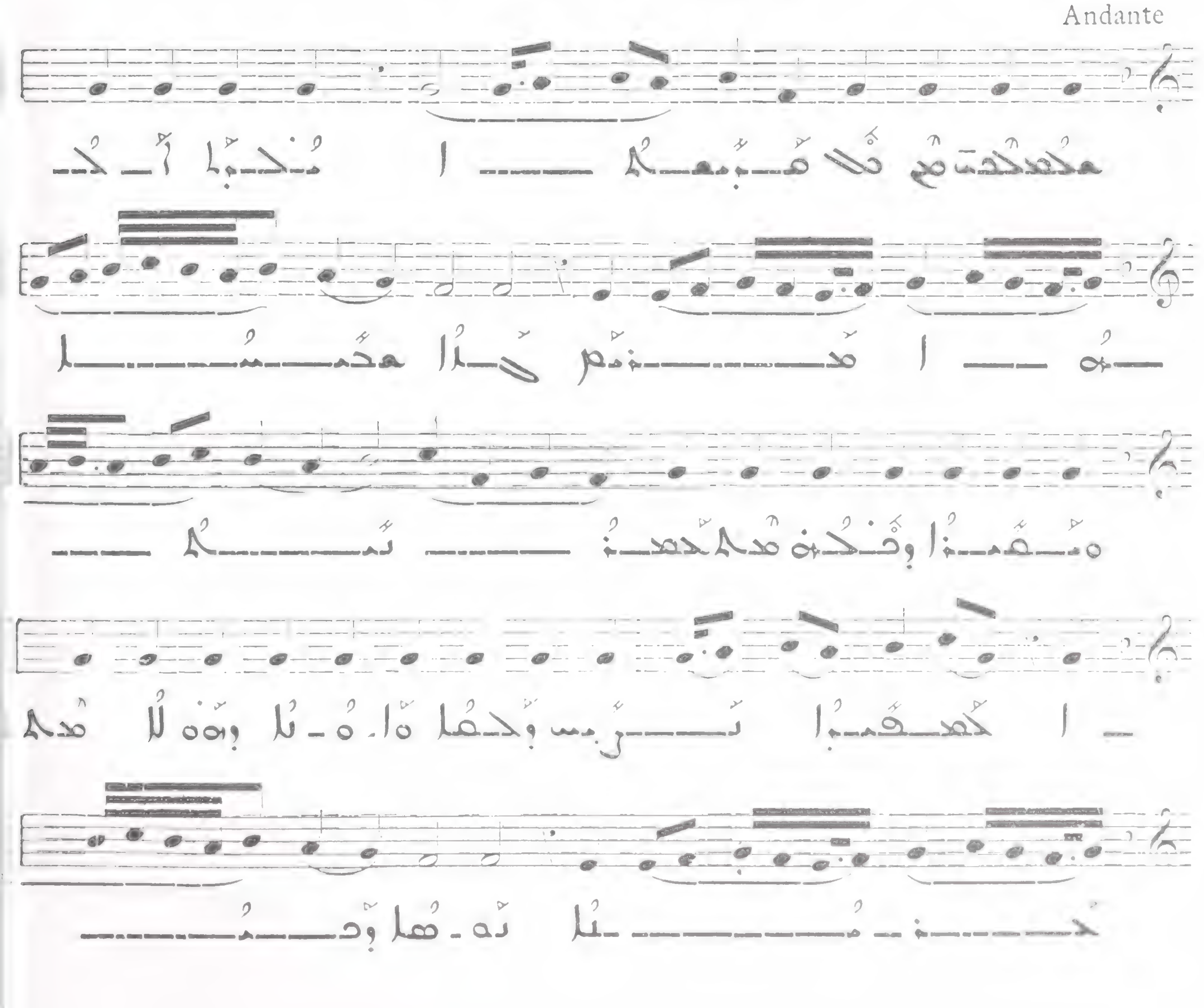
ܬܟܫܦ̈ܬܐ

SEPTIÈME CATÉGORIE D'HYMNE : LES « TAKHECHFOTO »

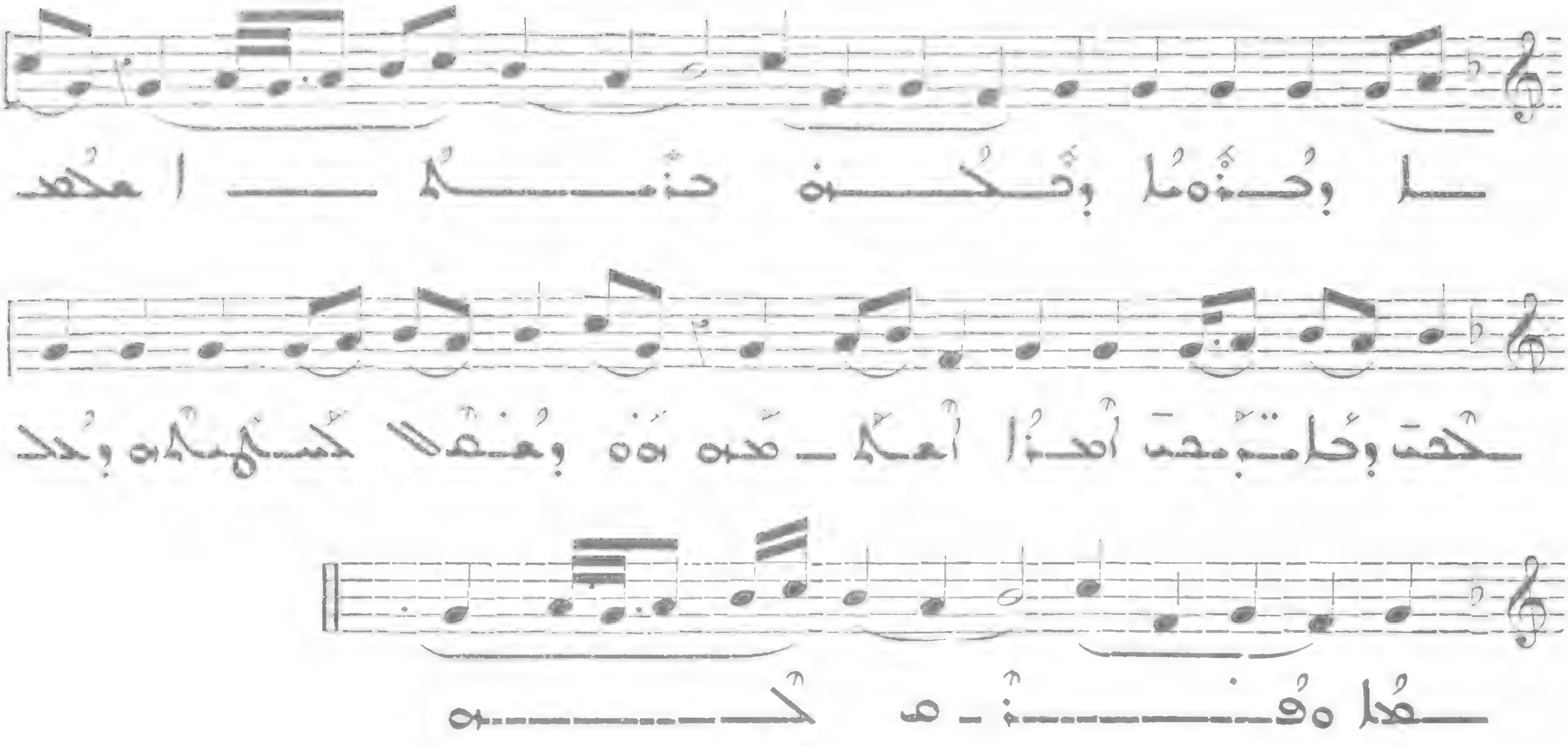
ܩܝܡܬܐ ܩܕܡܝܬܐ

ܡܫܒܚܝܢܢ ܠܟ ܩܕܝܫܬܐ

796



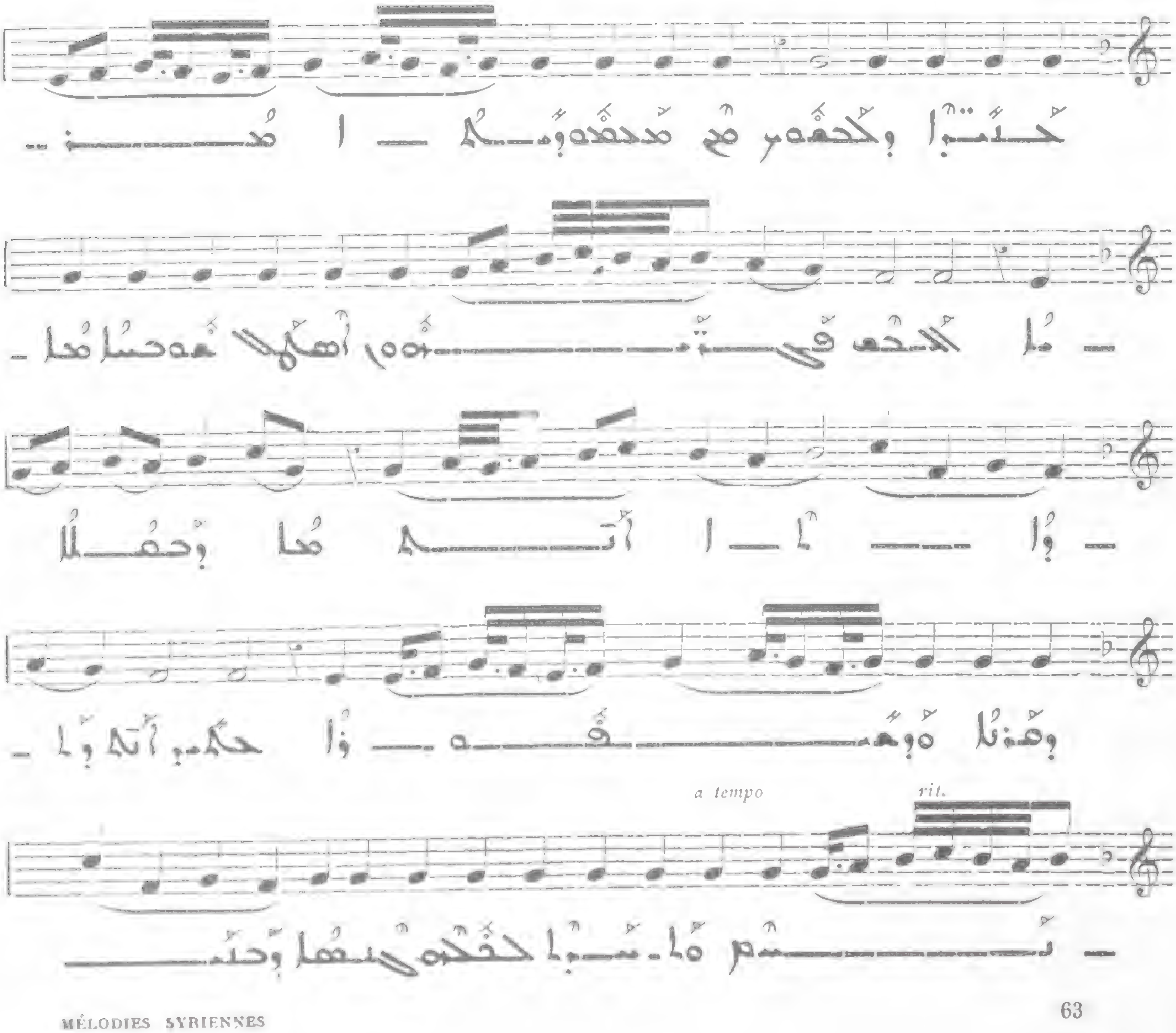
I

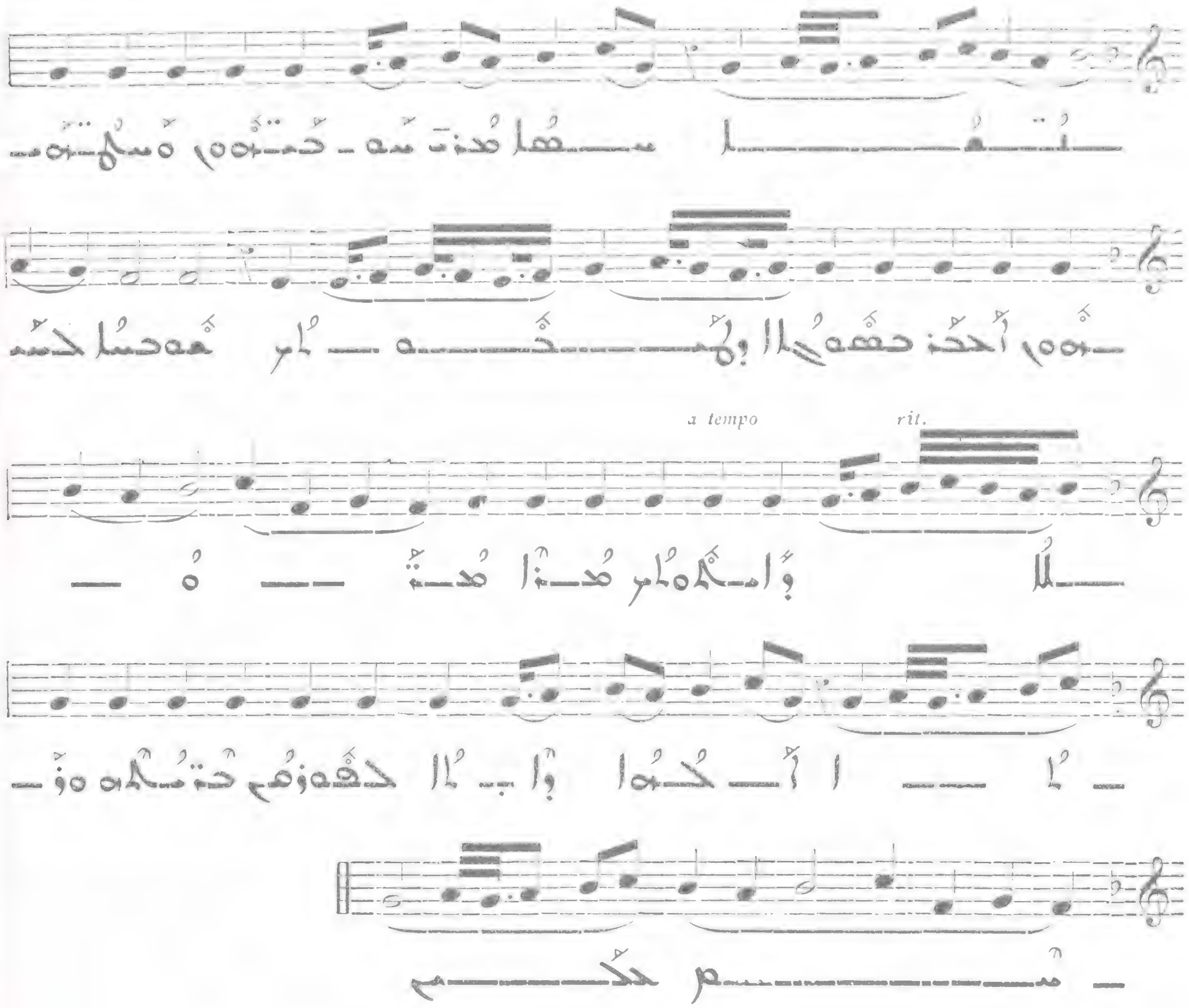


ܒܢܝ̈ܐ ܕܡܠܟܘܬ 797

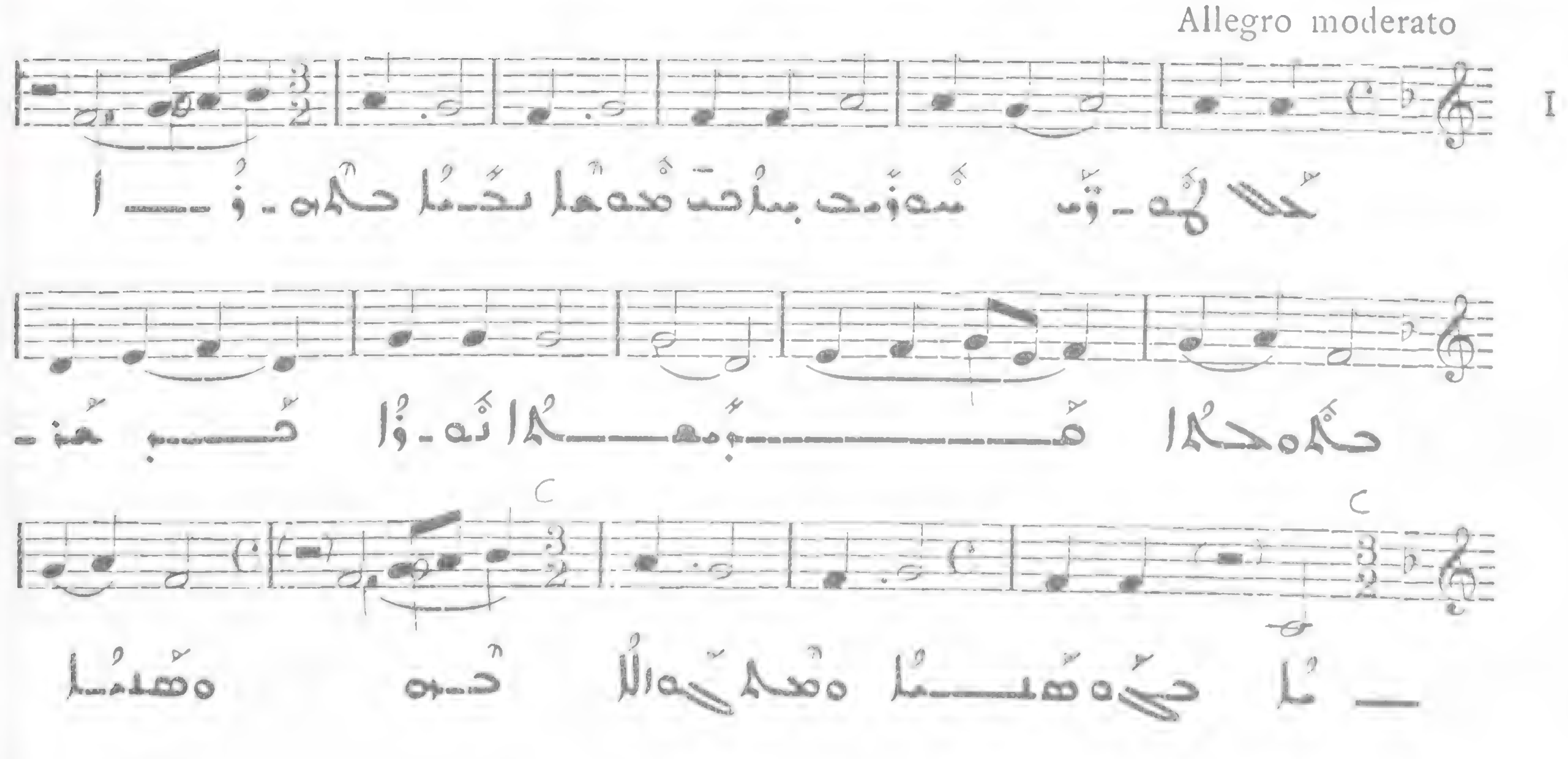
Andante

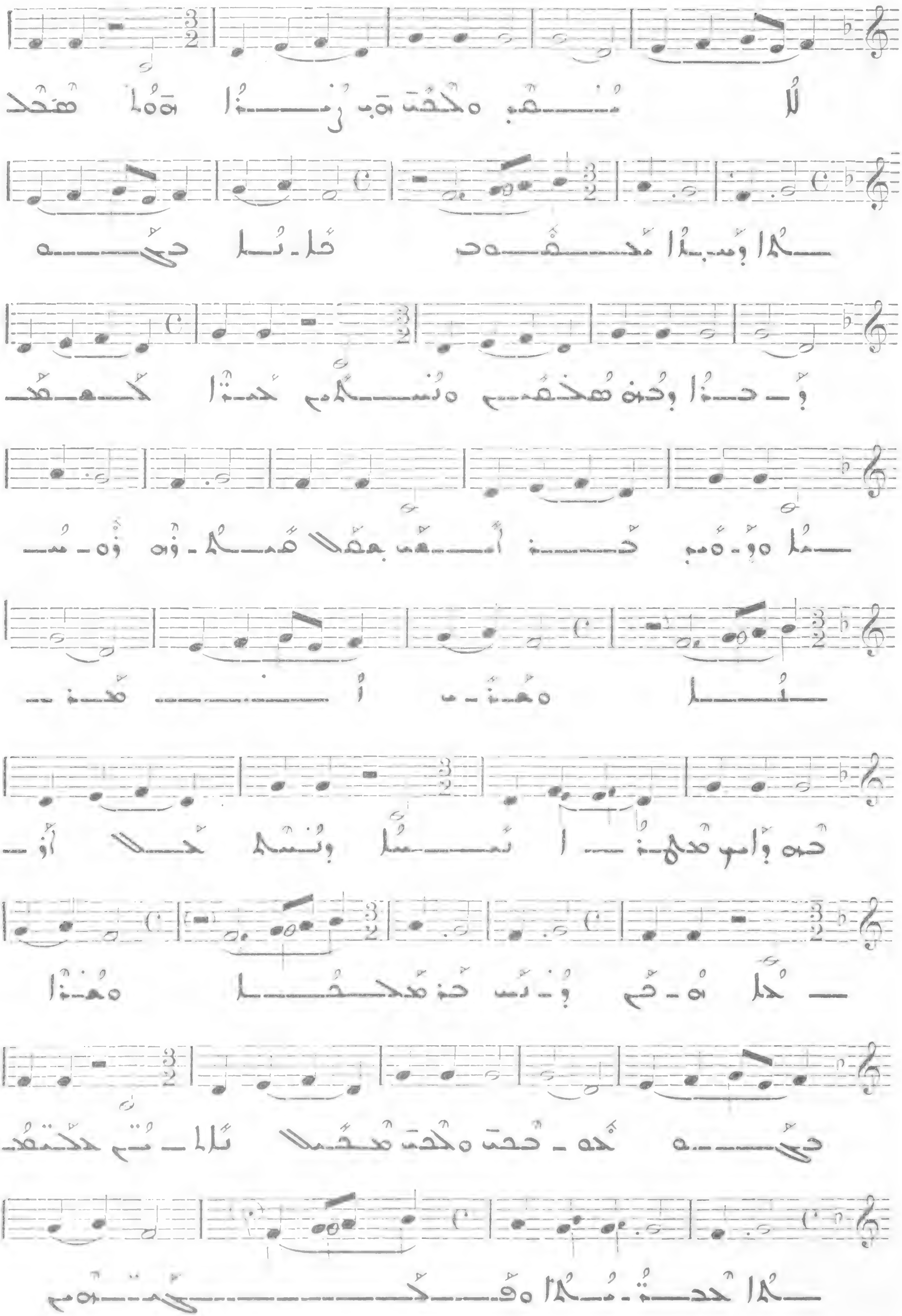
I

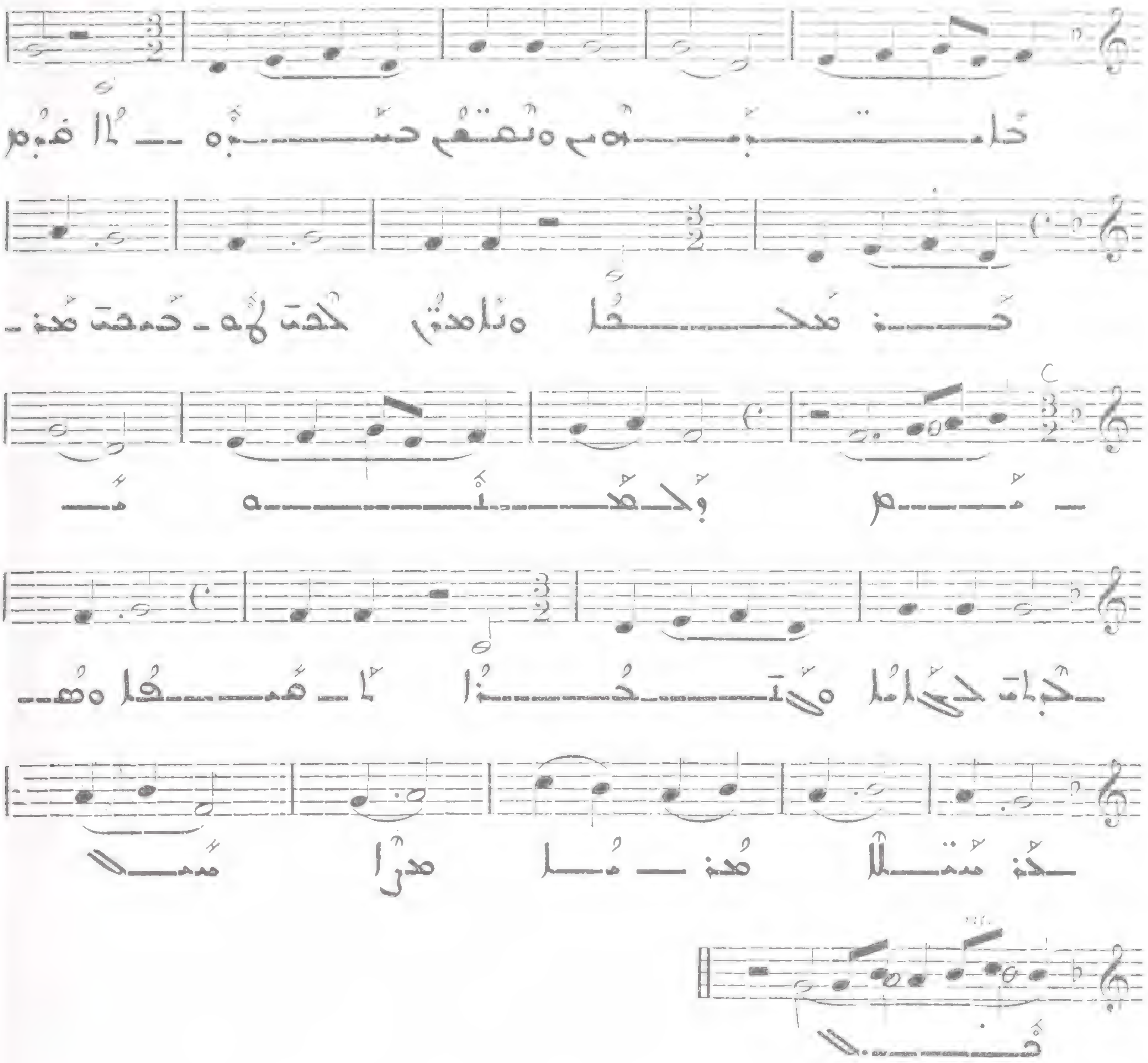




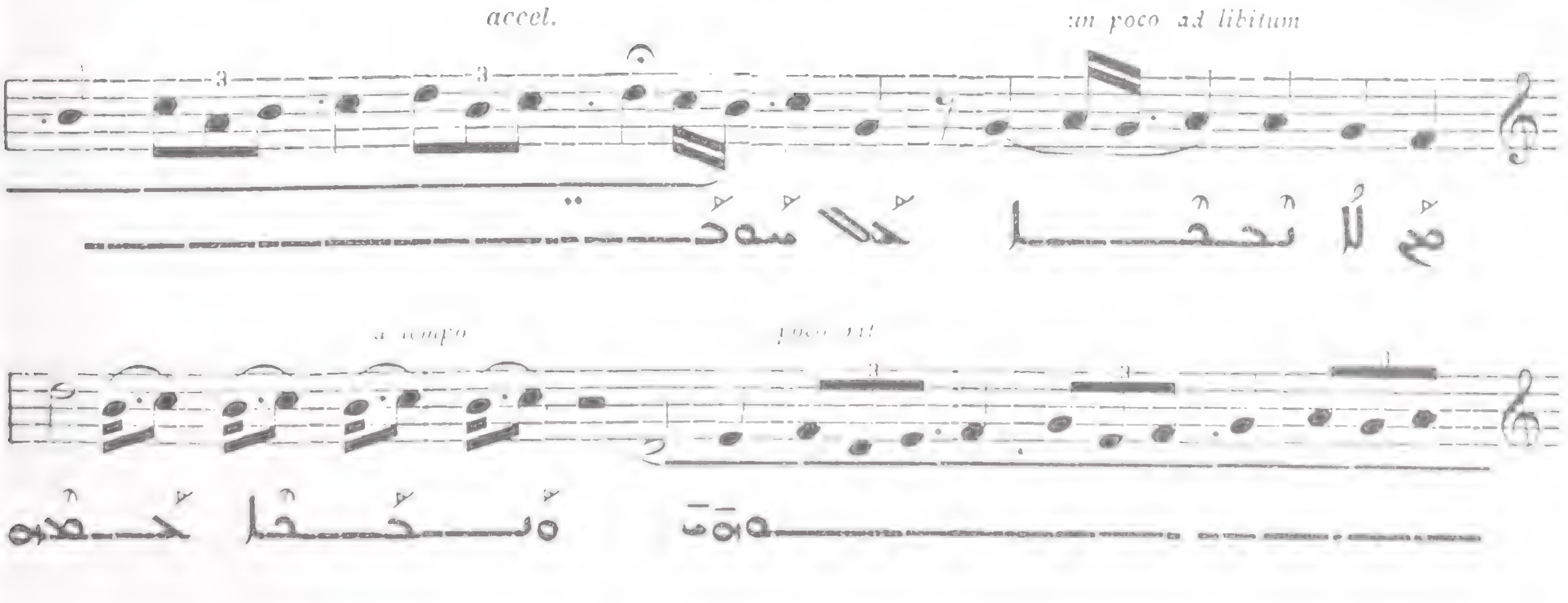
798

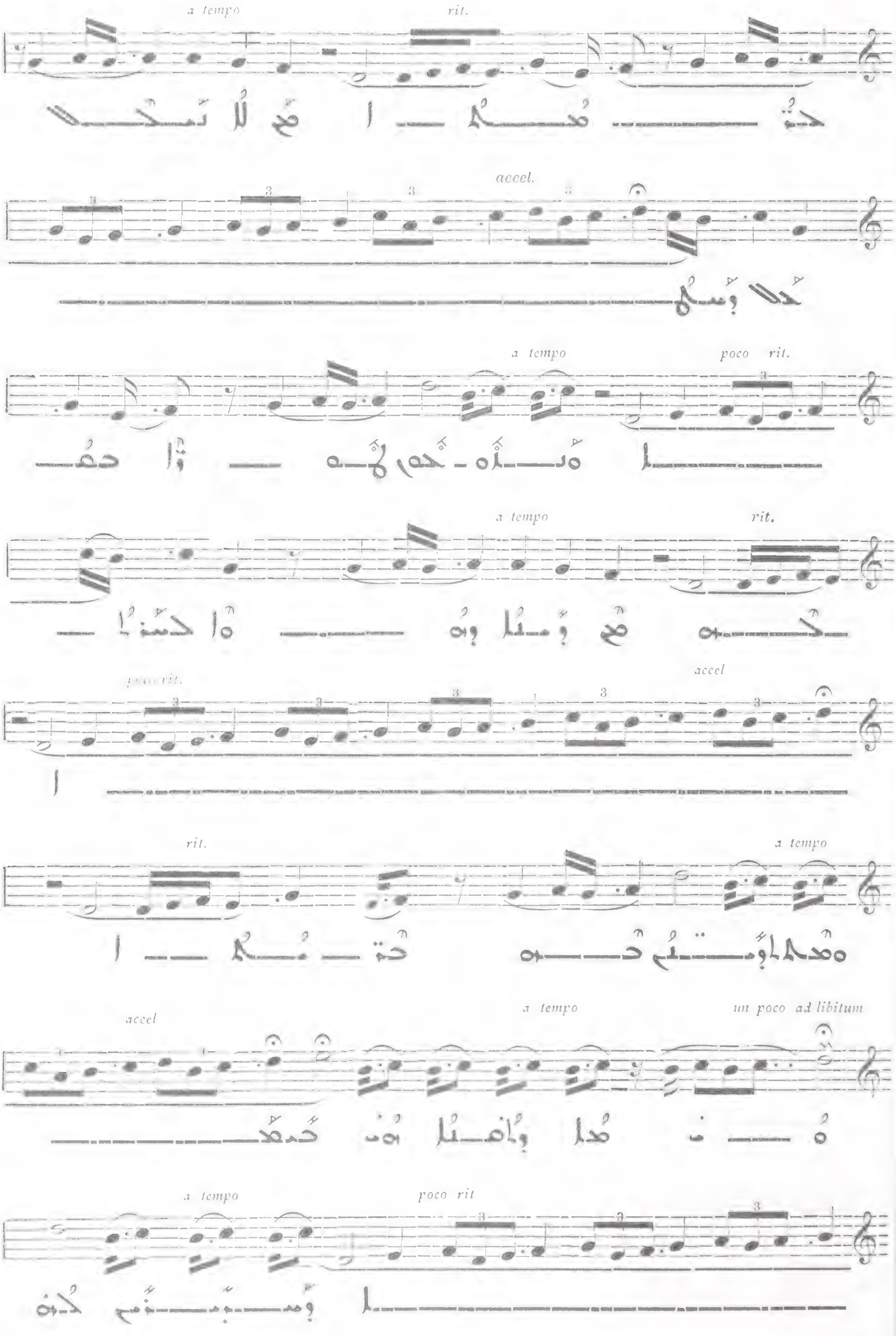


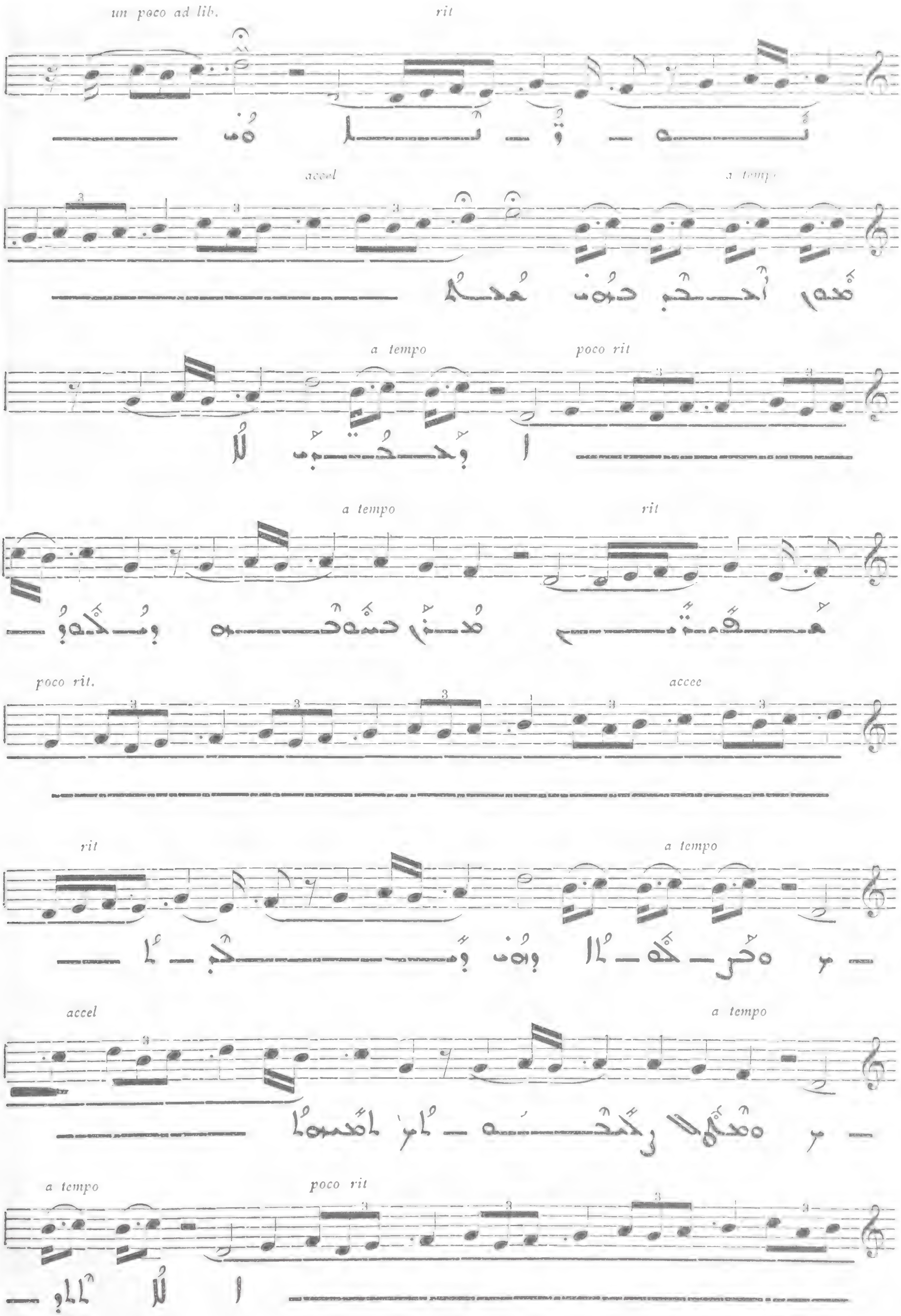


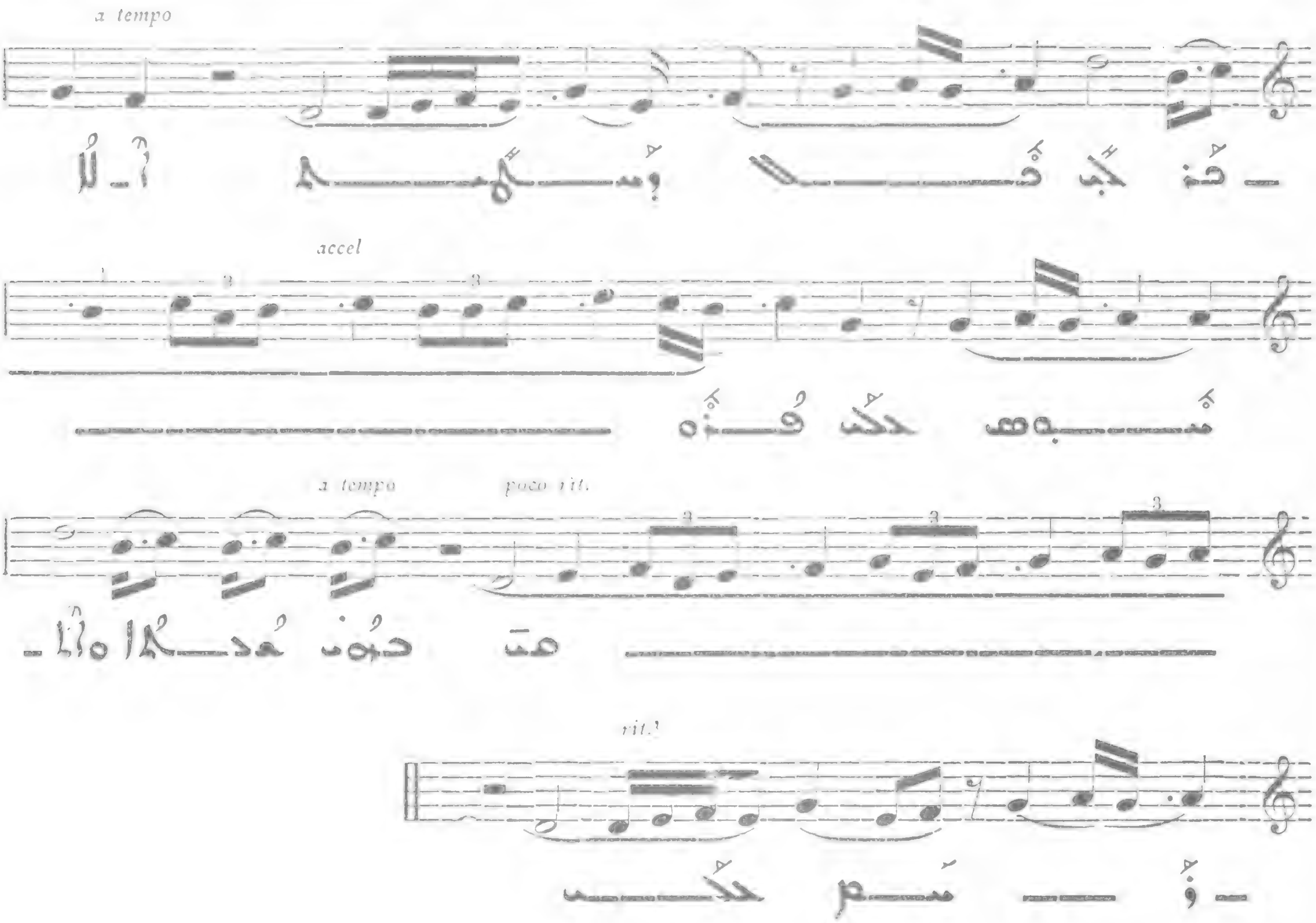


ܡܢ ܠܐ ܢܚܙܐ 799




a tempo
rit.
accel.
a tempo
poco rit.
a tempo
rit.
poco rit.
accel
rit.
a tempo
accel
a tempo
un poco ad libitum
a tempo
poco rit


un poco ad lib.
rit
accel
a tempo
a tempo
poco rit
a tempo
rit
poco rit.
accec
rit
a tempo
accel
a tempo
a tempo
poco rit

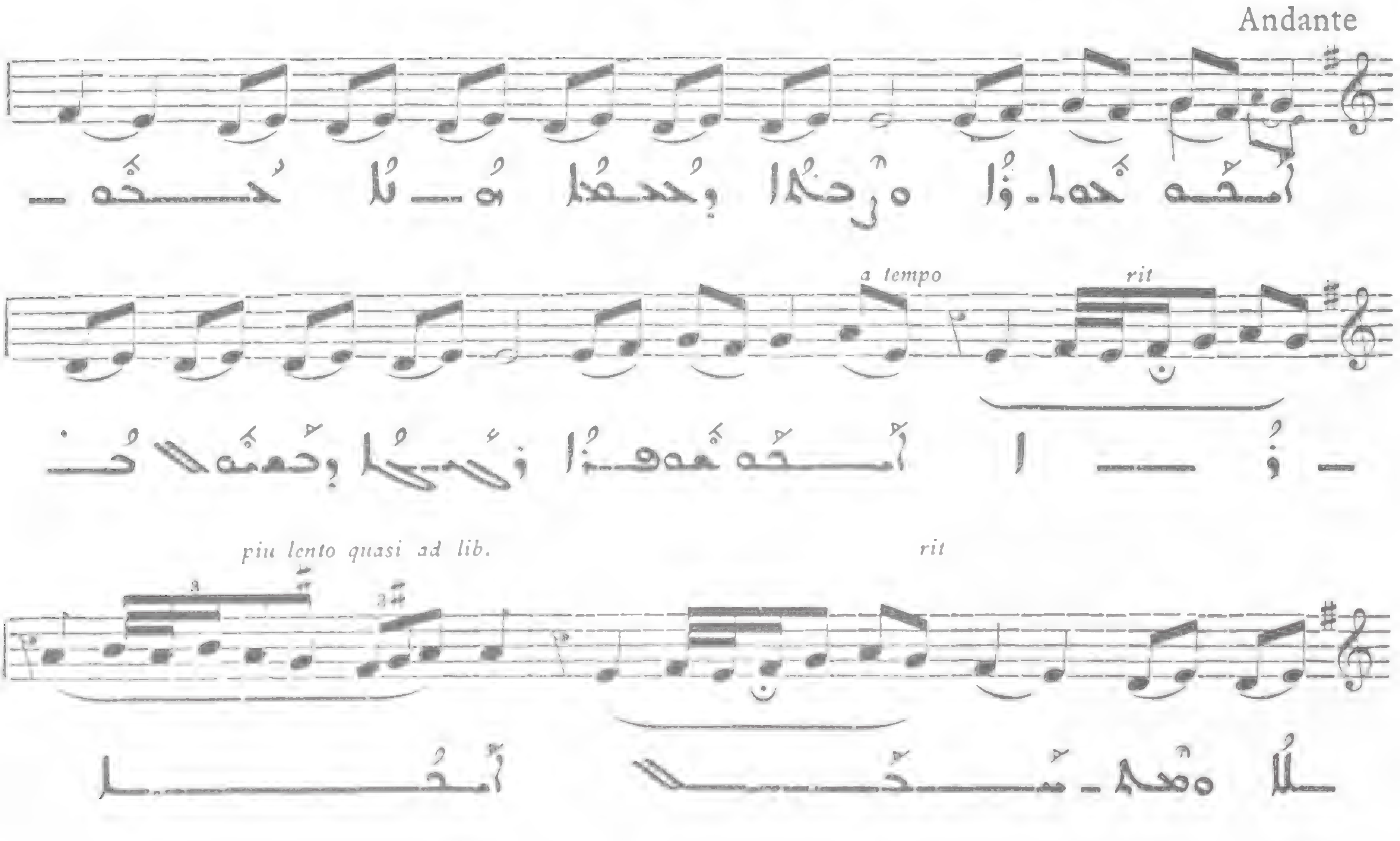


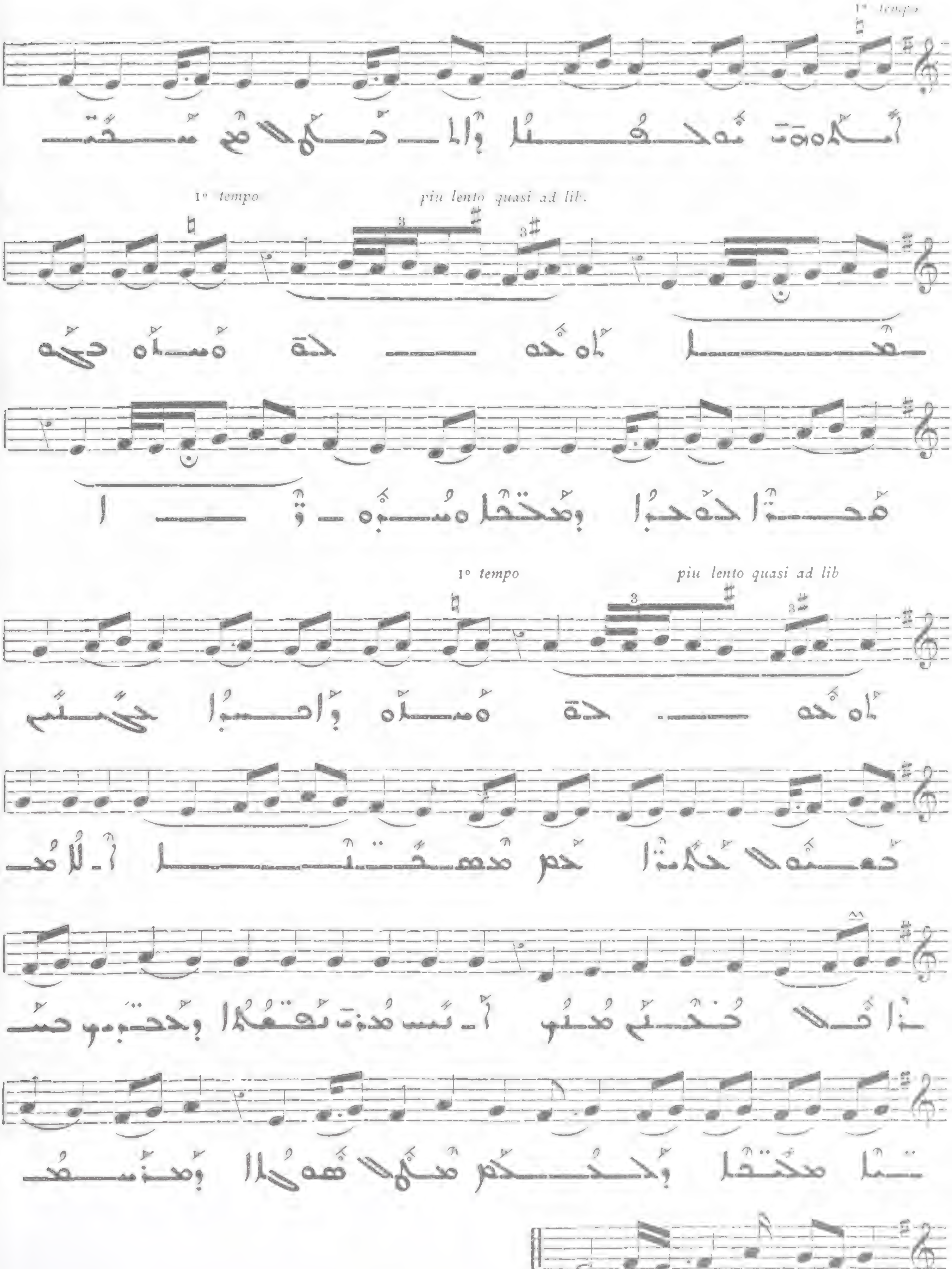
ܦܫܝܛܬܐ ܕܩܘܪܒܐ

ܐܒܘܢ ܕܒܫܡܝܐ

800

II



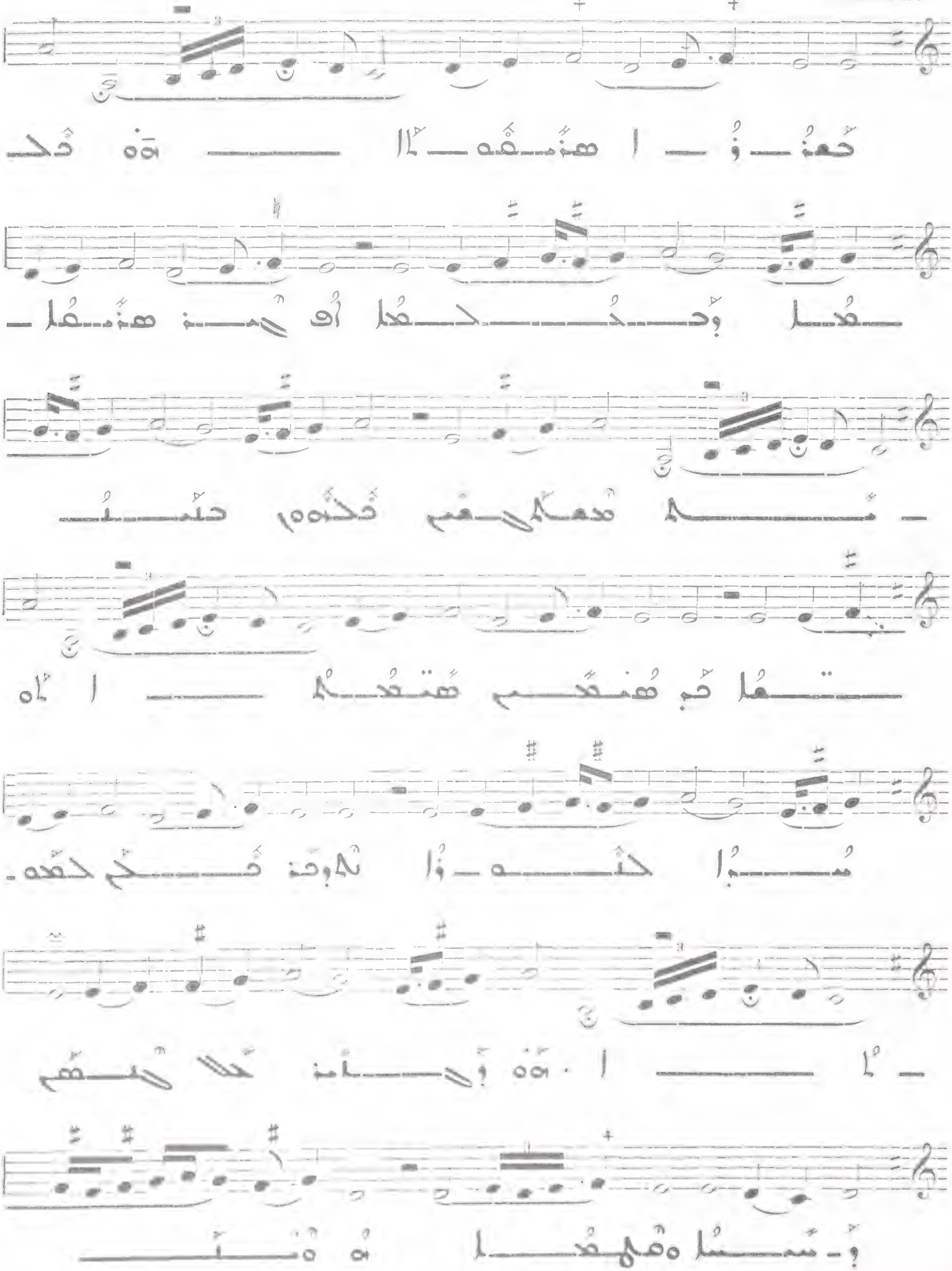

1° tempo
1° tempo
piu lento quasi ad lib.
1° tempo
piu lento quasi ad lib

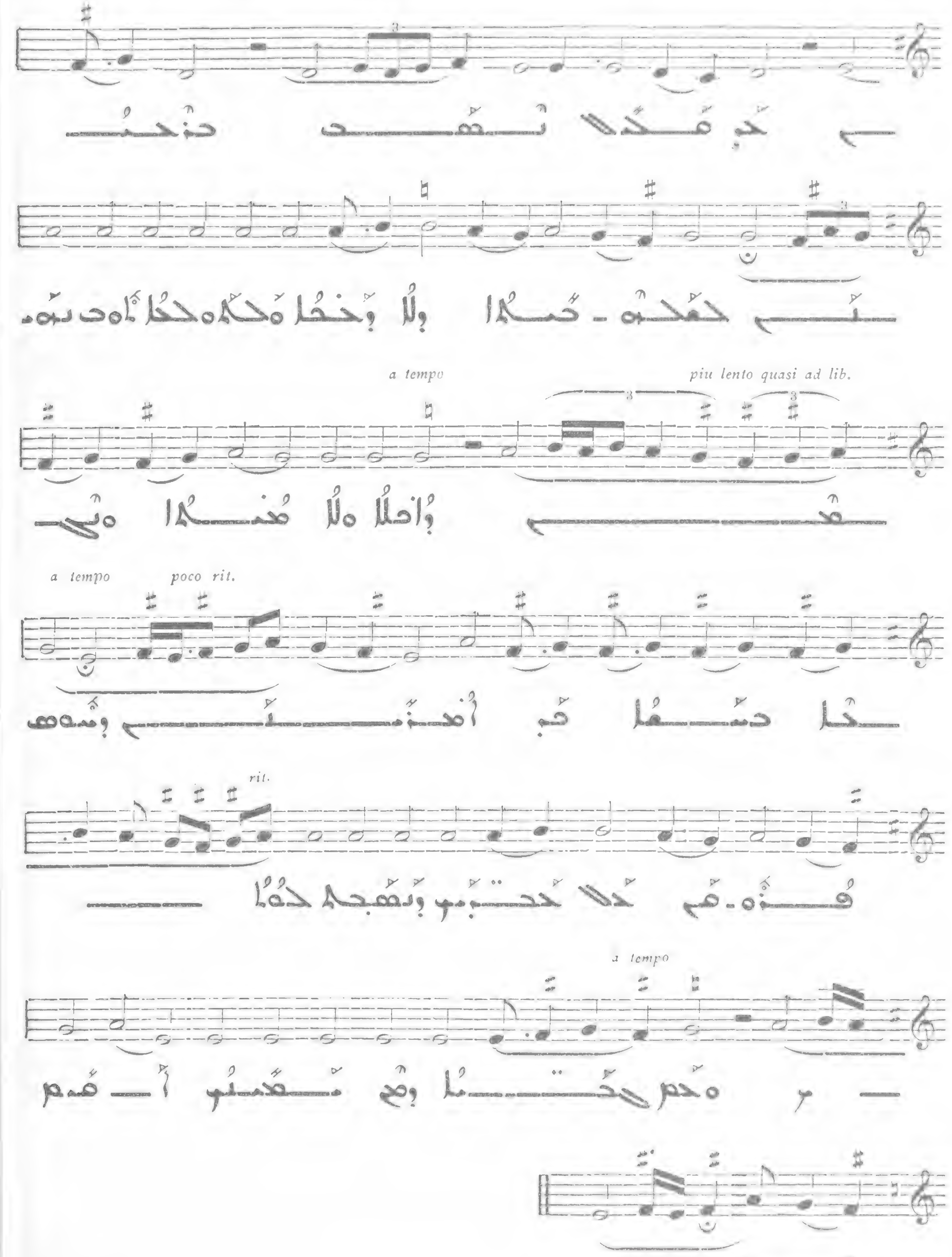
ܒܥܕܢܐ ܕܫܪܫܐ ܠܗ ܗܘ

801

Andantino

II



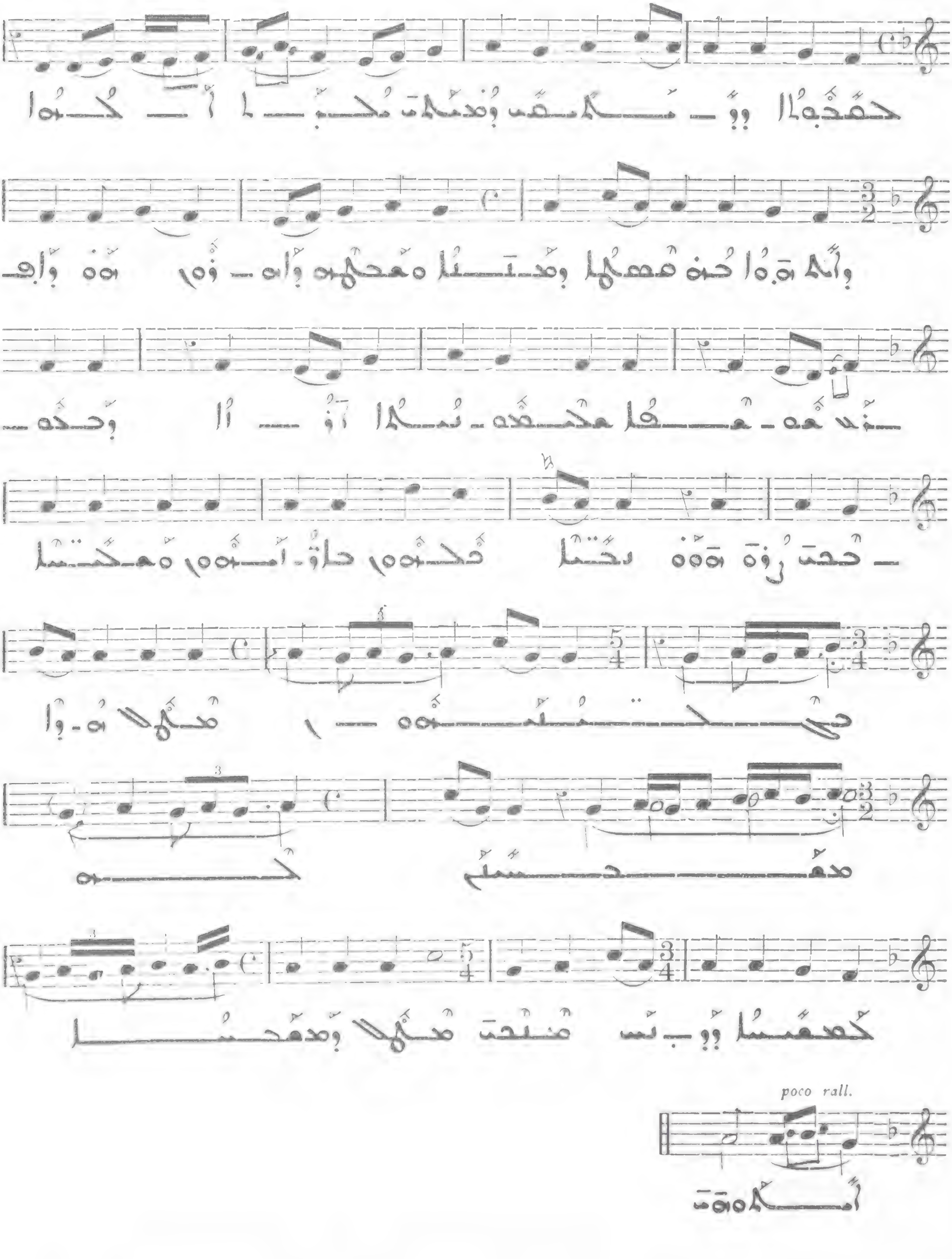

a tempo
piu lento quasi ad lib.
a tempo
poco rit.
rit.
a tempo

ܩܝܡܬܐ ܐܠܗܝܬܐ

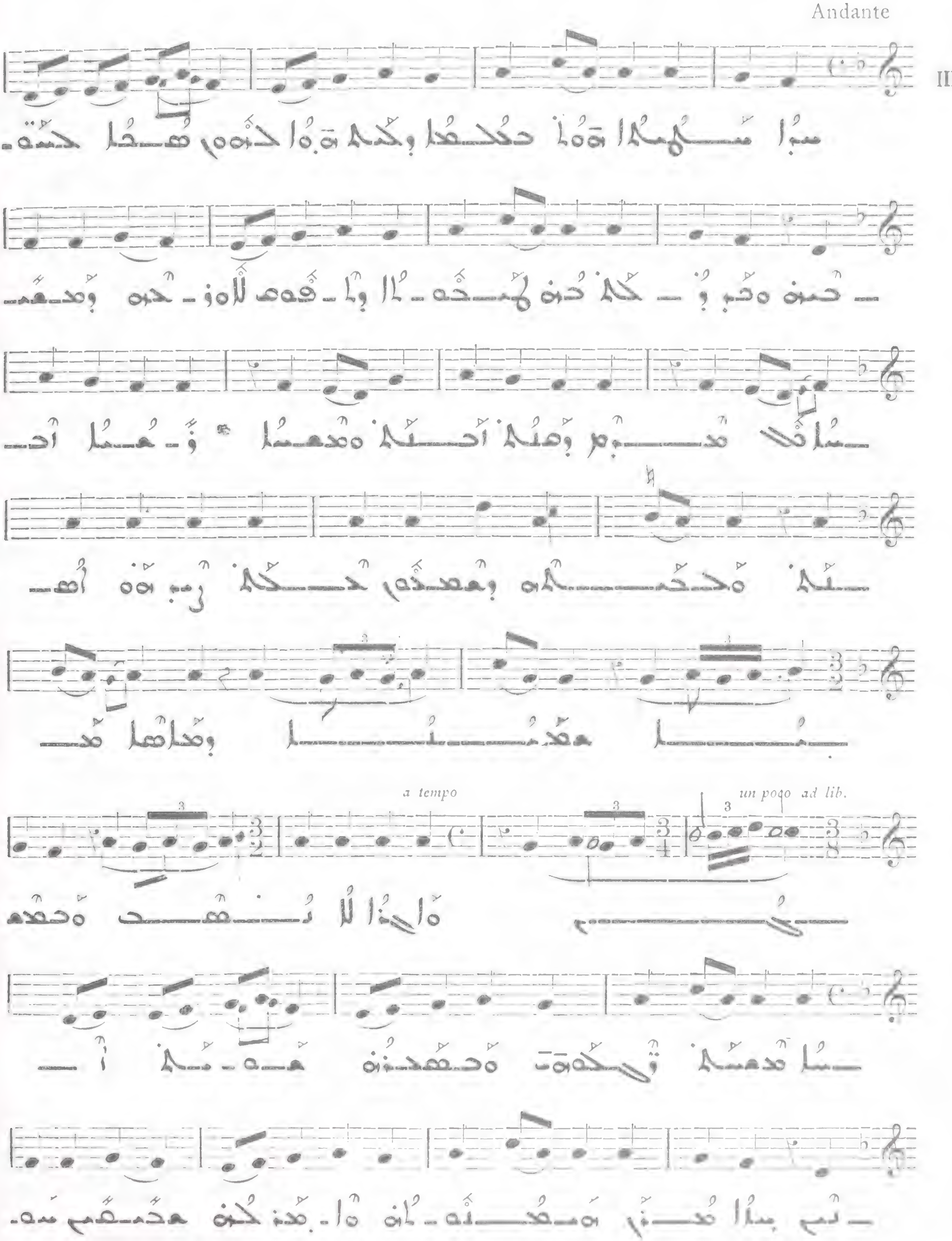
ܒܡܕܒܪܐ ܕܣܝܢܝ 802

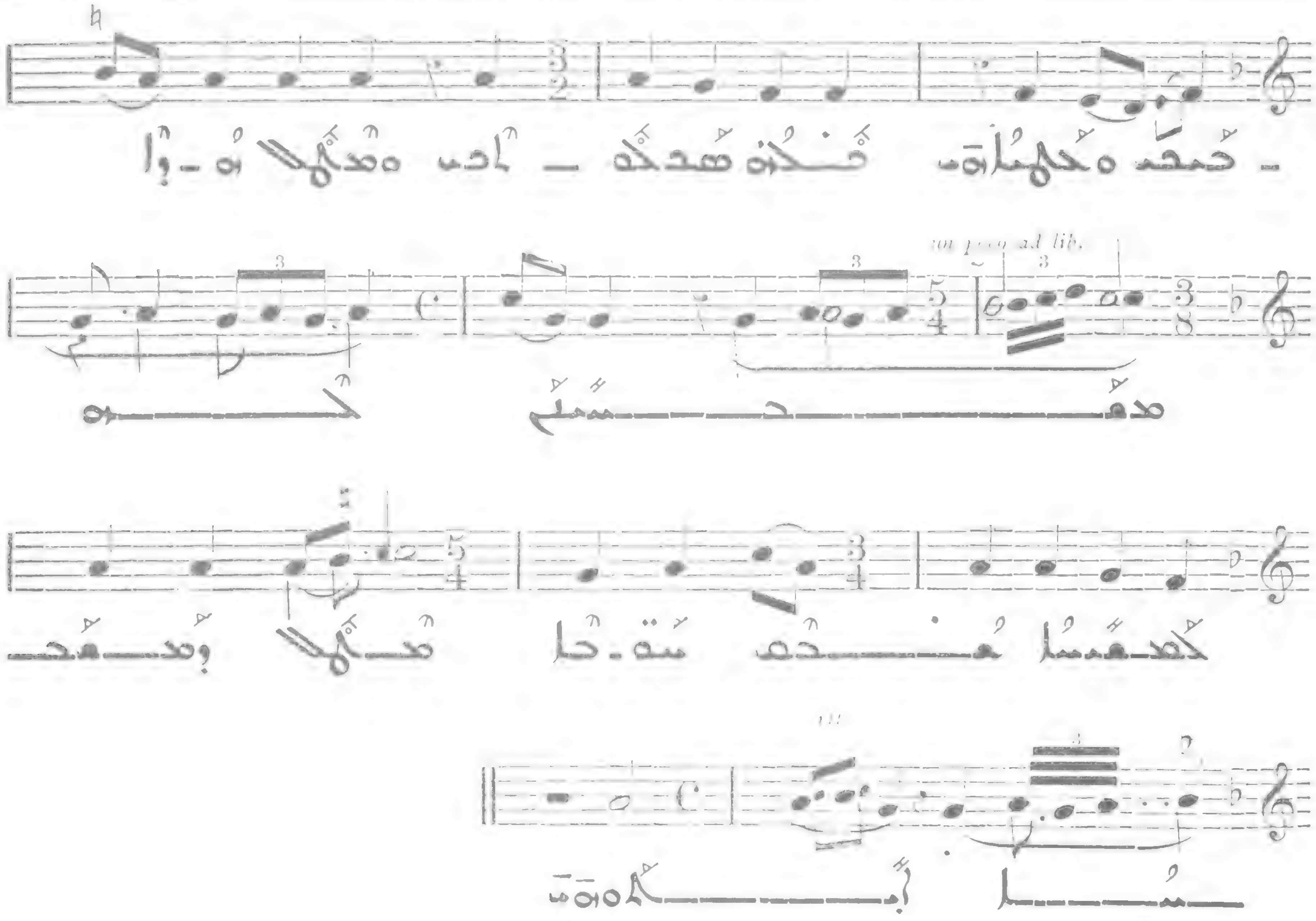
Andante

III

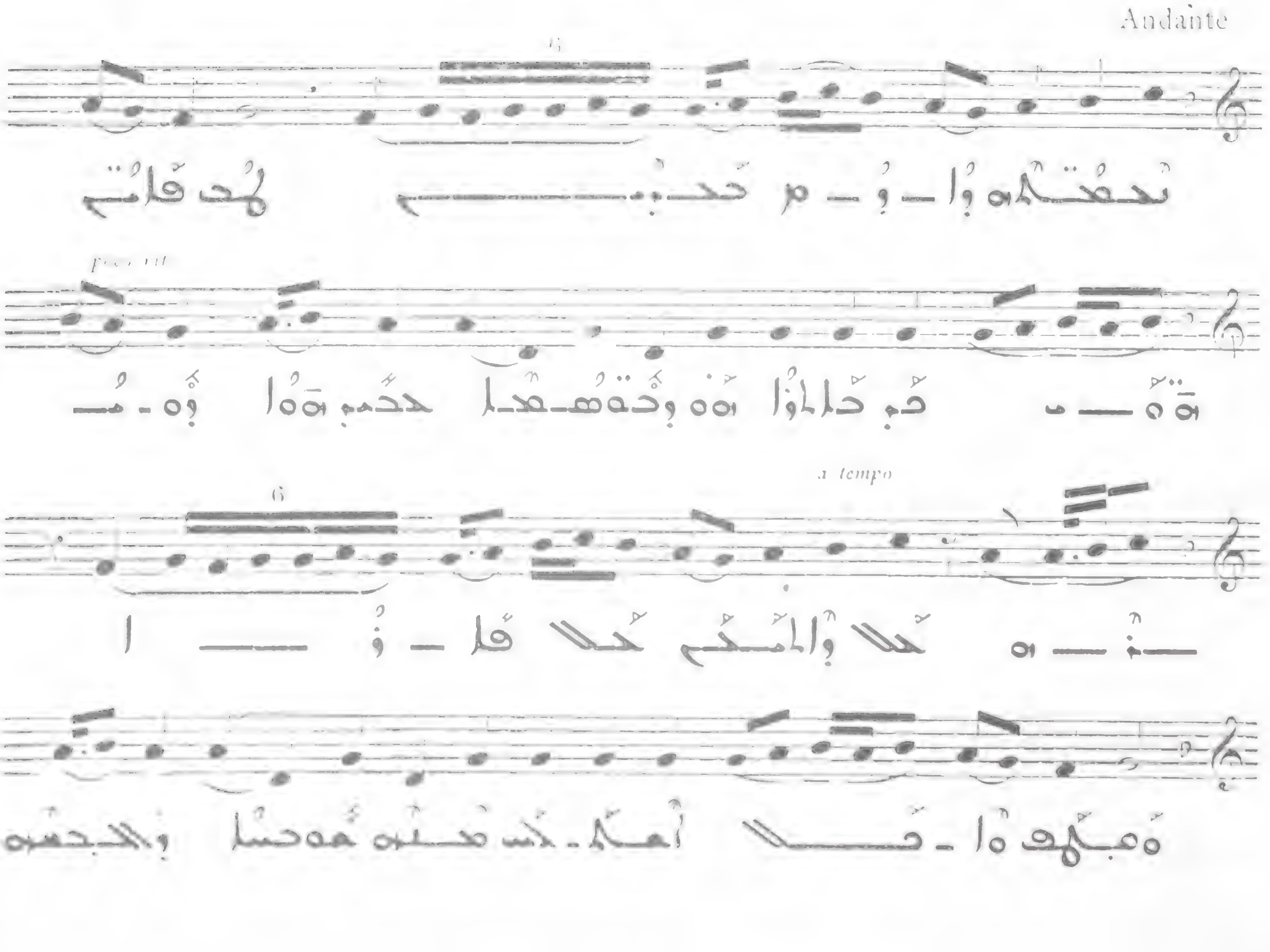


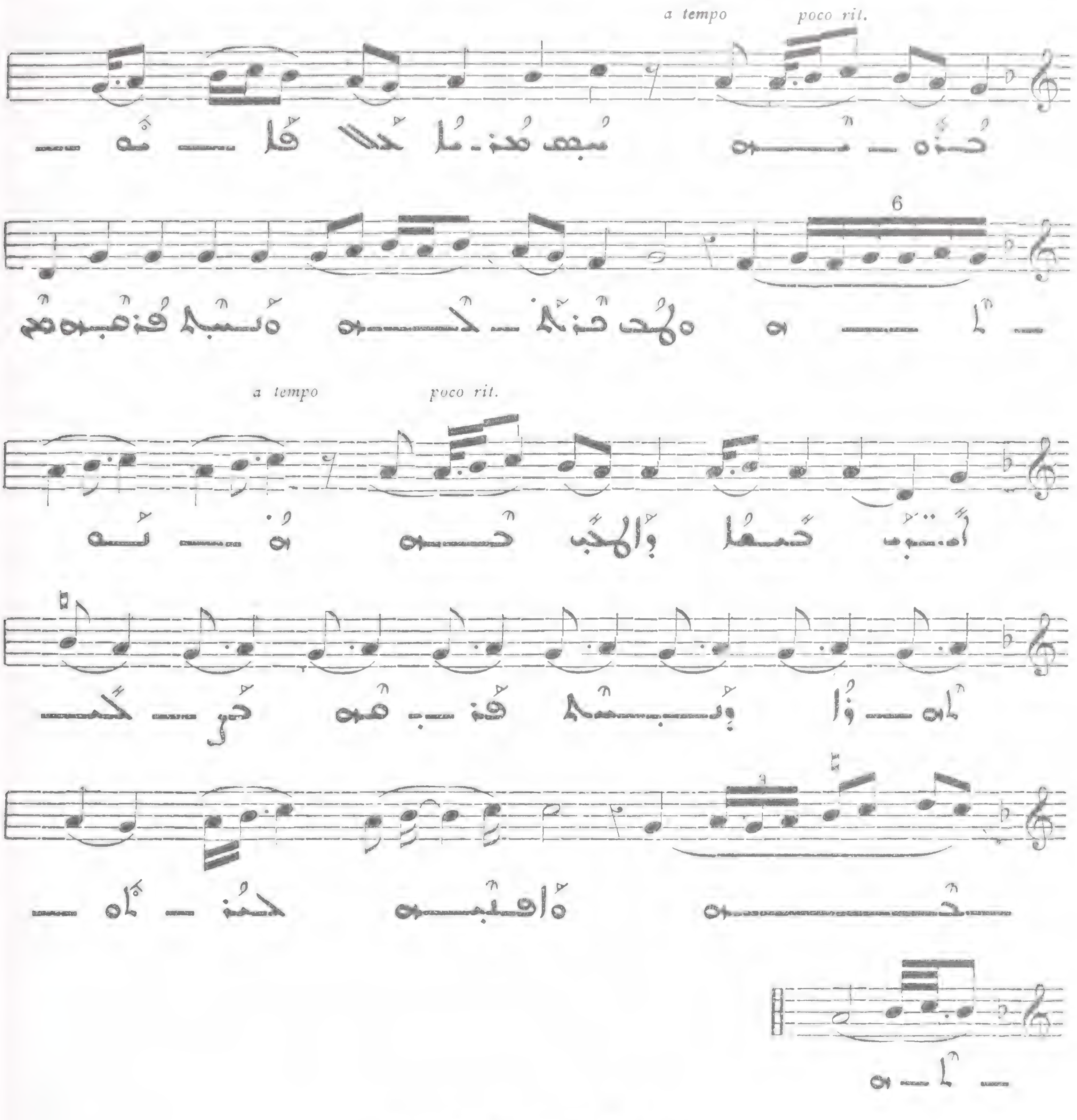
803



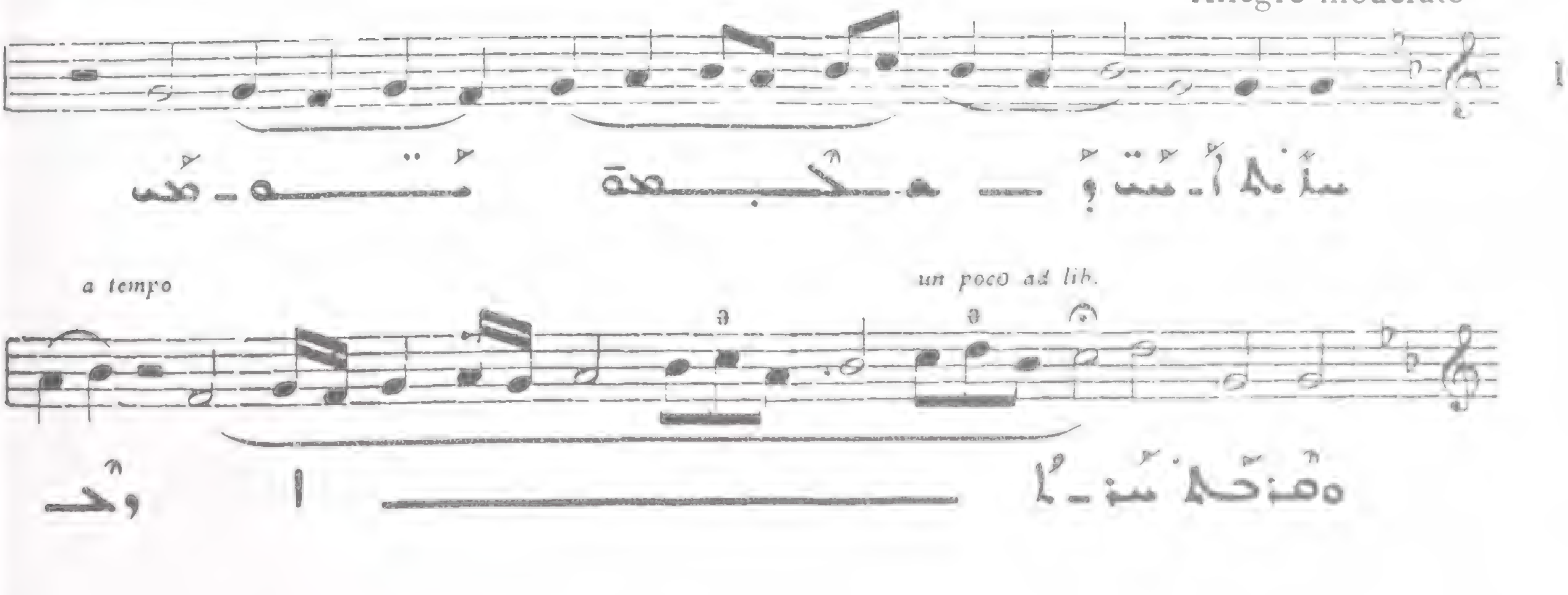


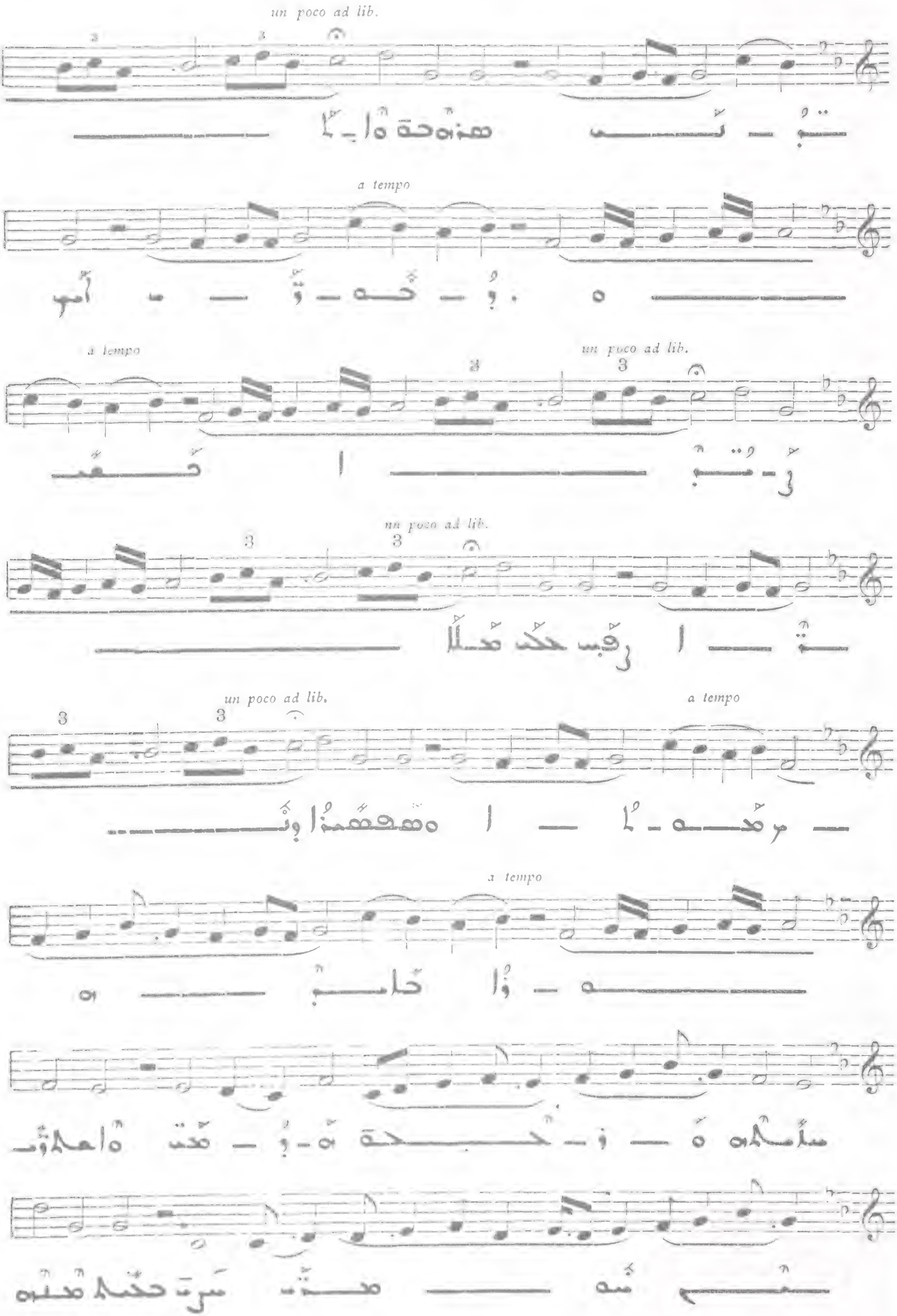
804

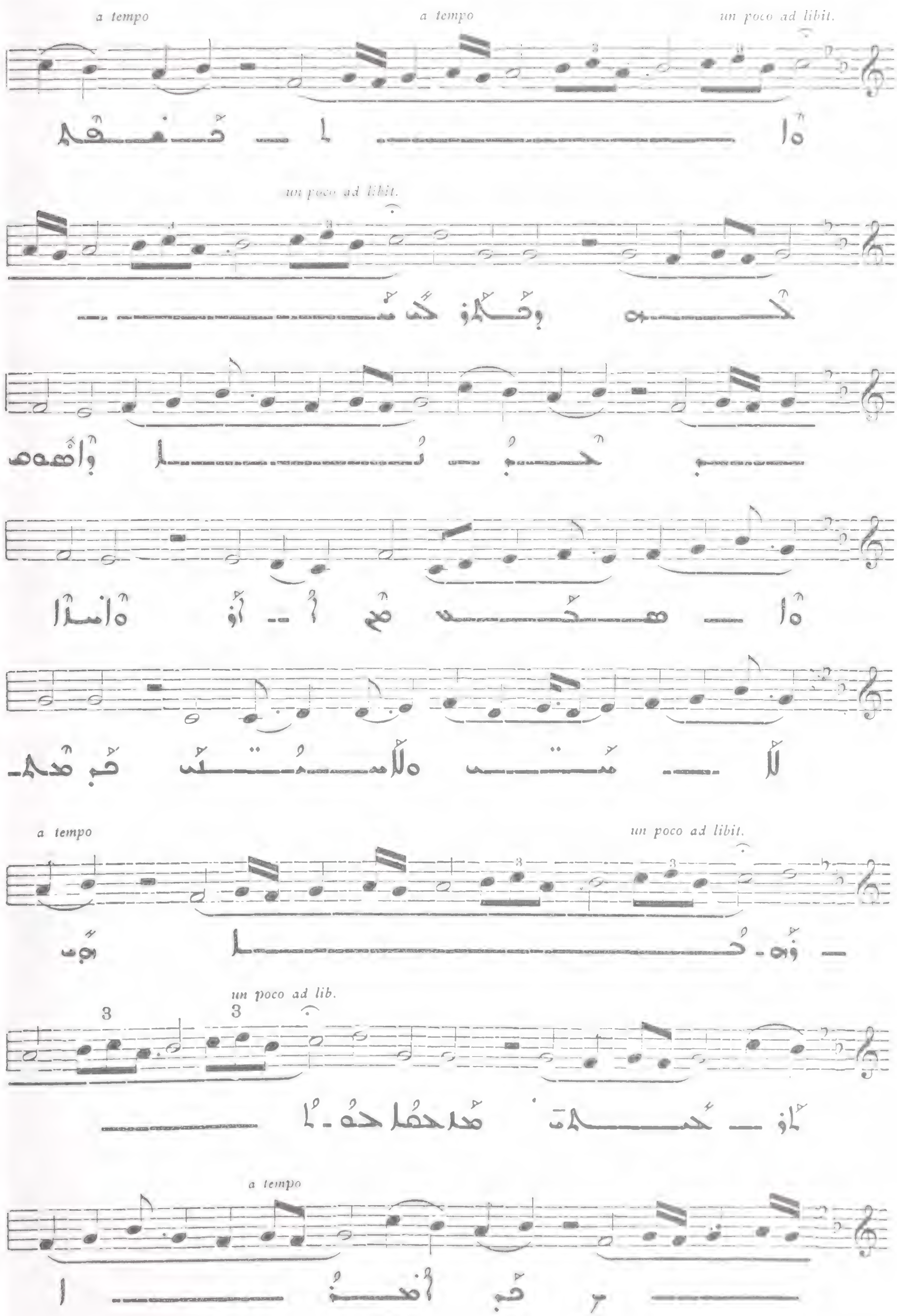


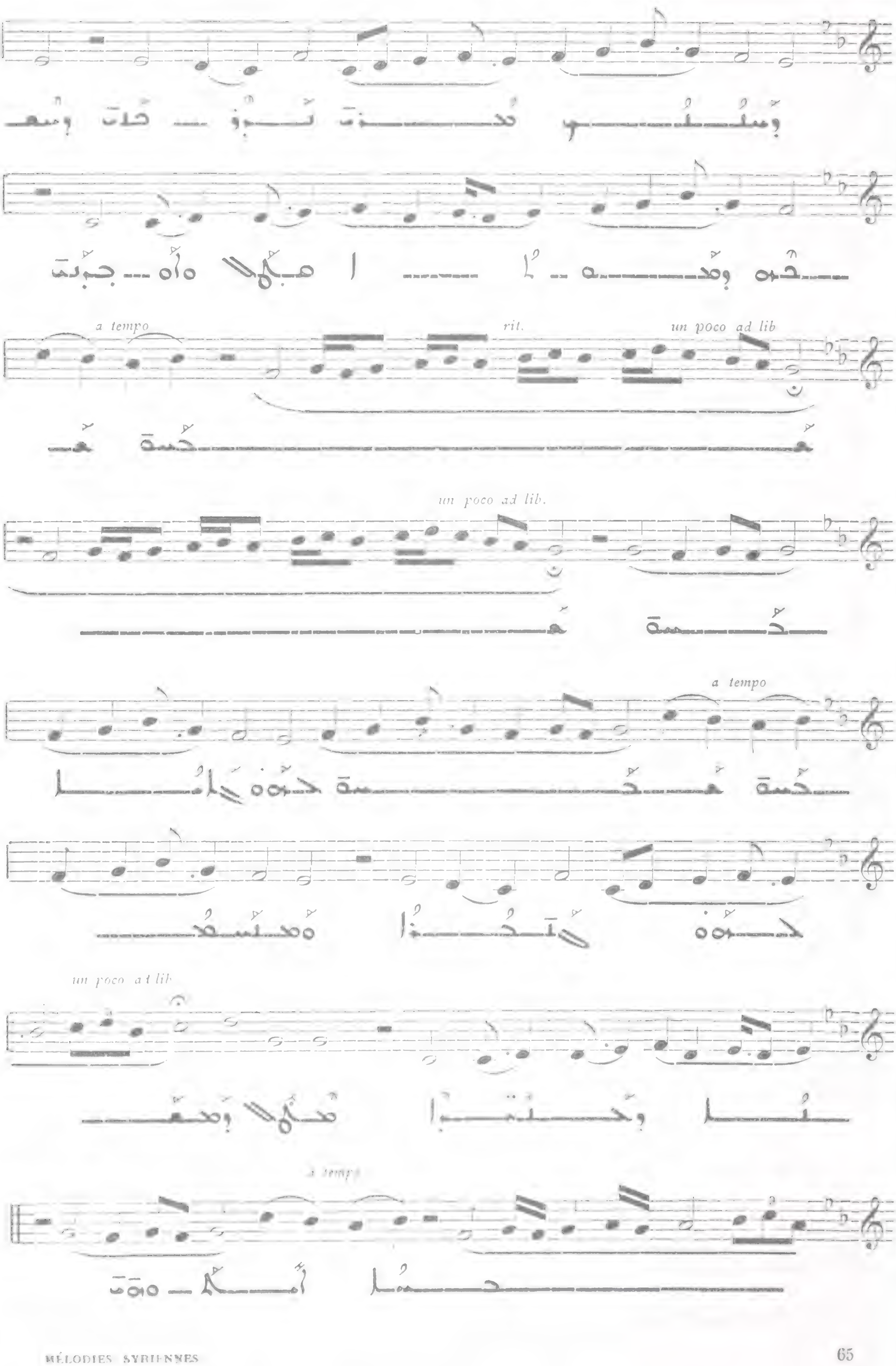

a tempo
poco rit.
6
a tempo
poco rit.

805

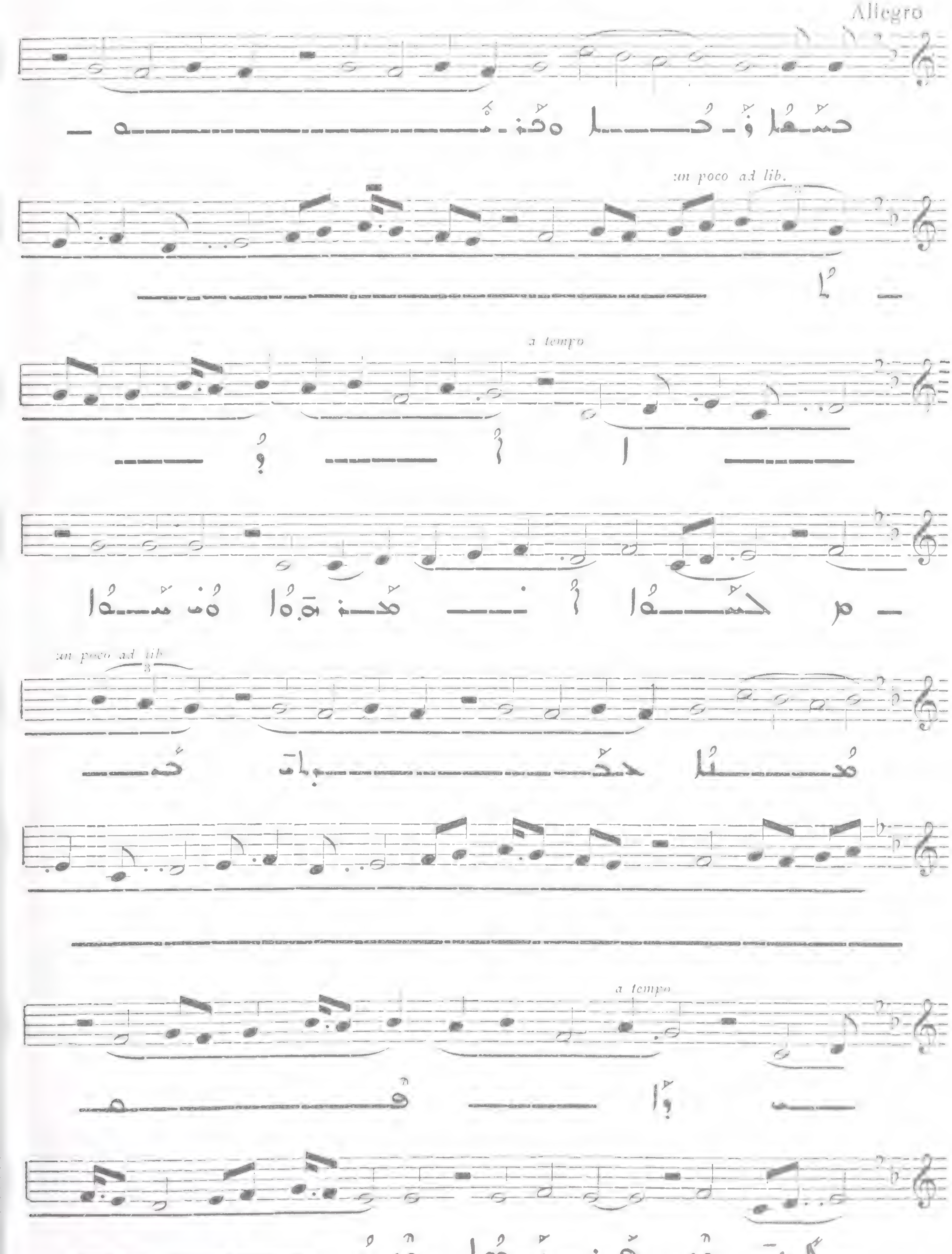

Allegro moderato
a tempo
un poco ad lib.

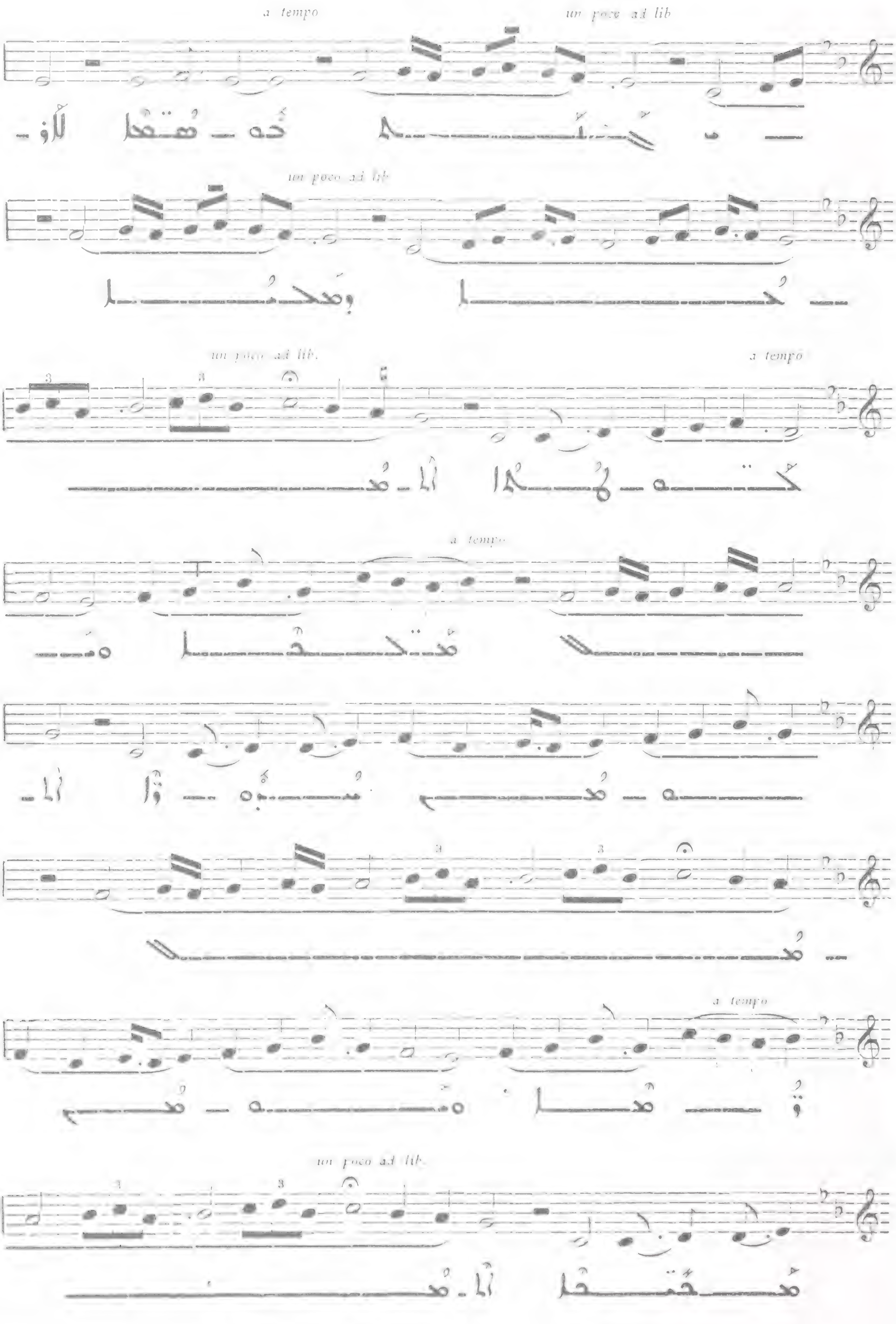

un poco ad lib.
a tempo
a tempo
un poco ad lib.
un poco ad lib.
un poco ad lib.
a tempo
a tempo

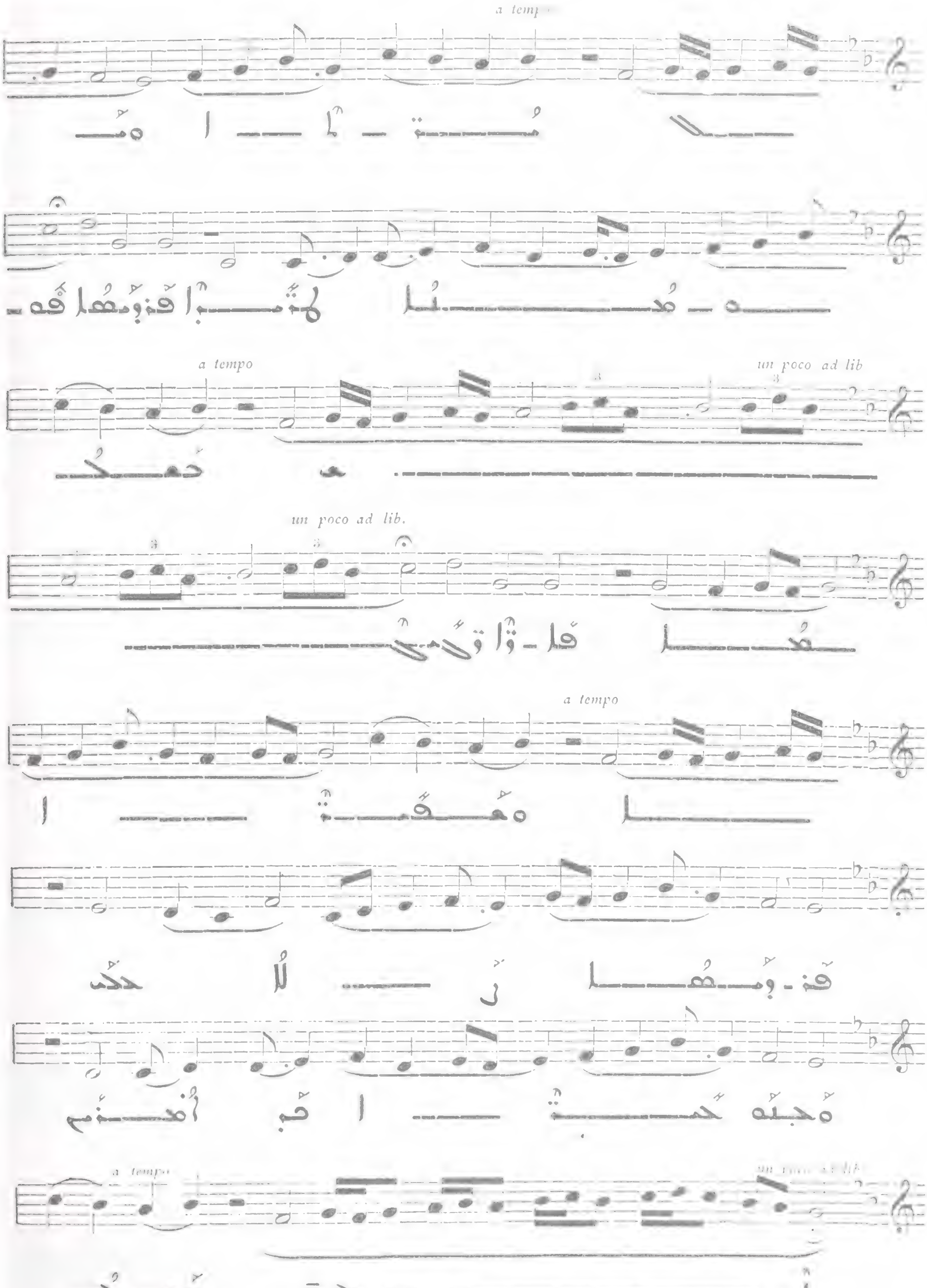

a tempo
a tempo
un poco ad libit.
un poco ad libit.
a tempo
un poco ad libit.
un poco ad lib.
a tempo

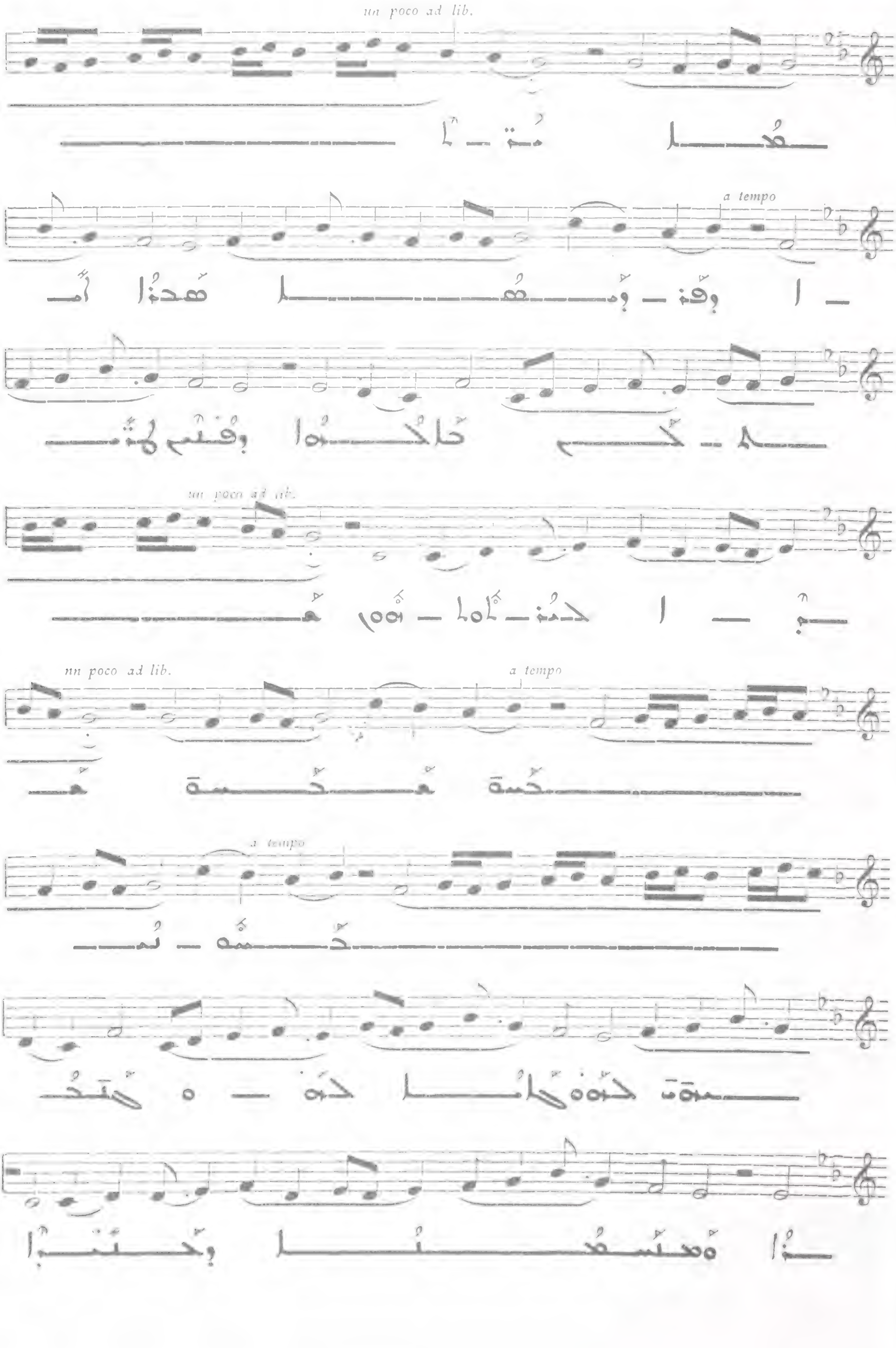

a tempo
rit.
un poco ad lib
un poco ad lib.
a tempo
un poco ad lib
a tempo

ܒܫܡܐ ܕܐܒܐ ܘܒܪܘܡܘܬܐ 806



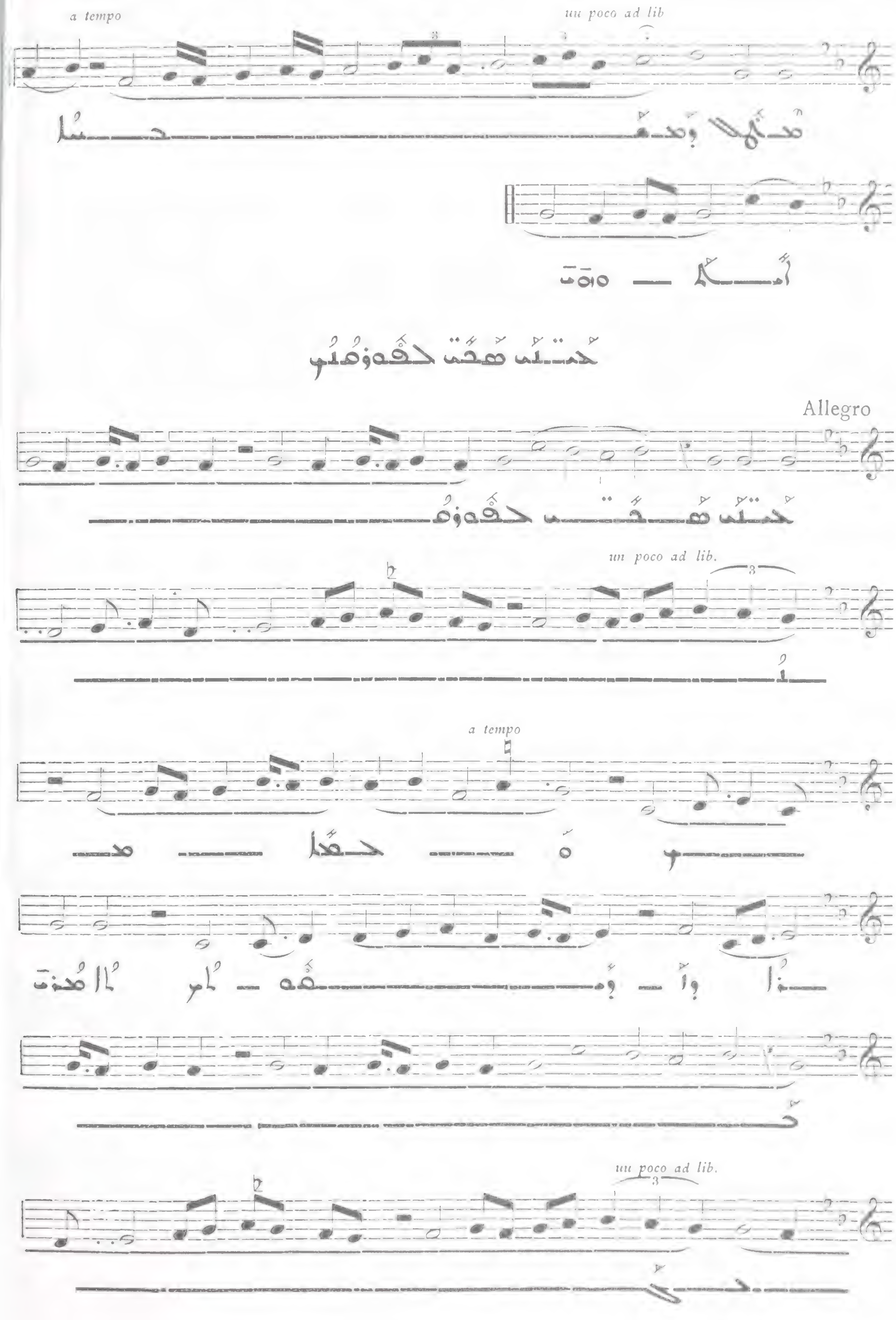

a tempo
un poco ad lib
un poco ad lib
un poco ad lib.
a tempo
a tempo
a tempo
un poco ad lib.

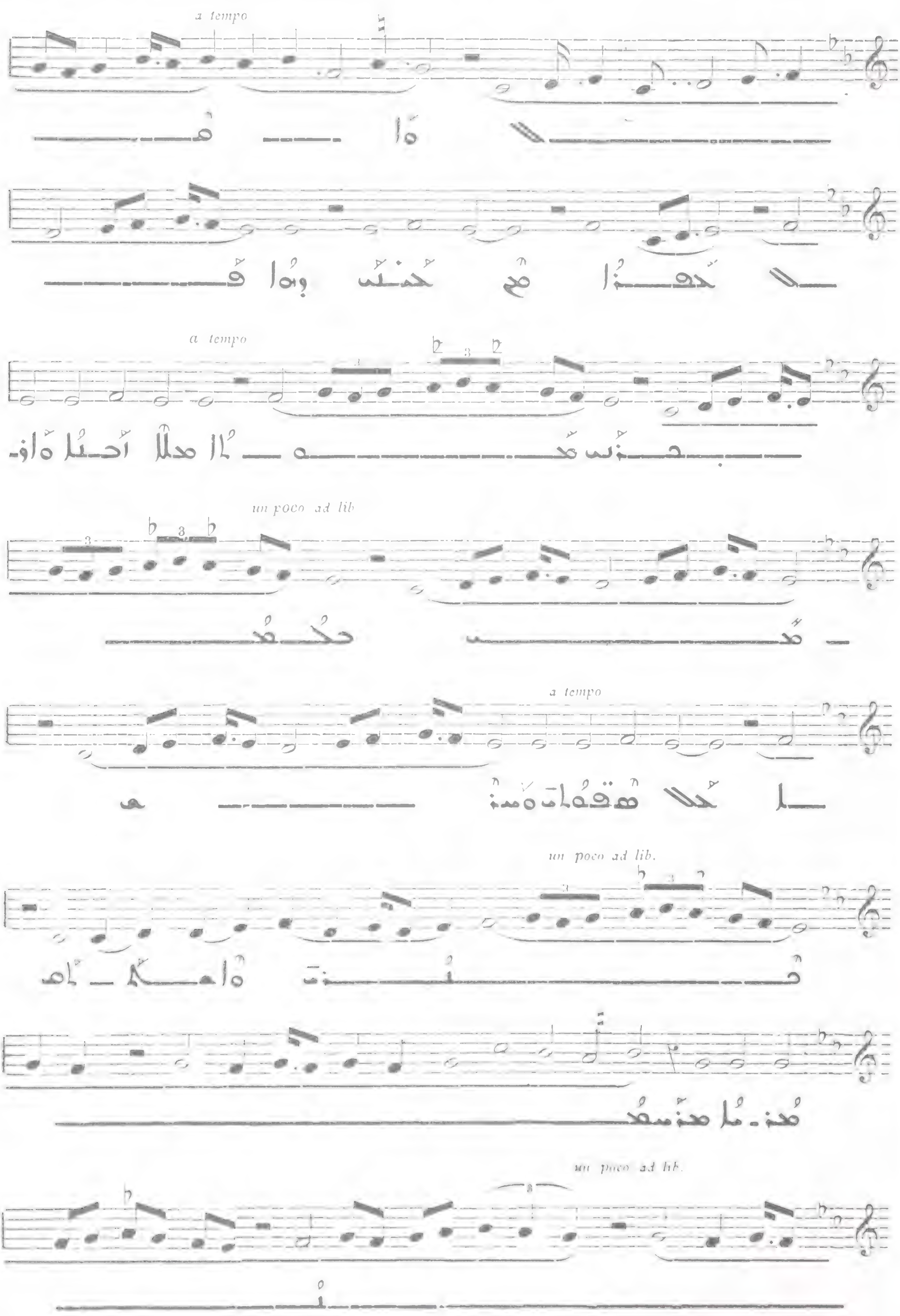

a tempo
a tempo
un poco ad lib
un poco ad lib.
a tempo
a tempo

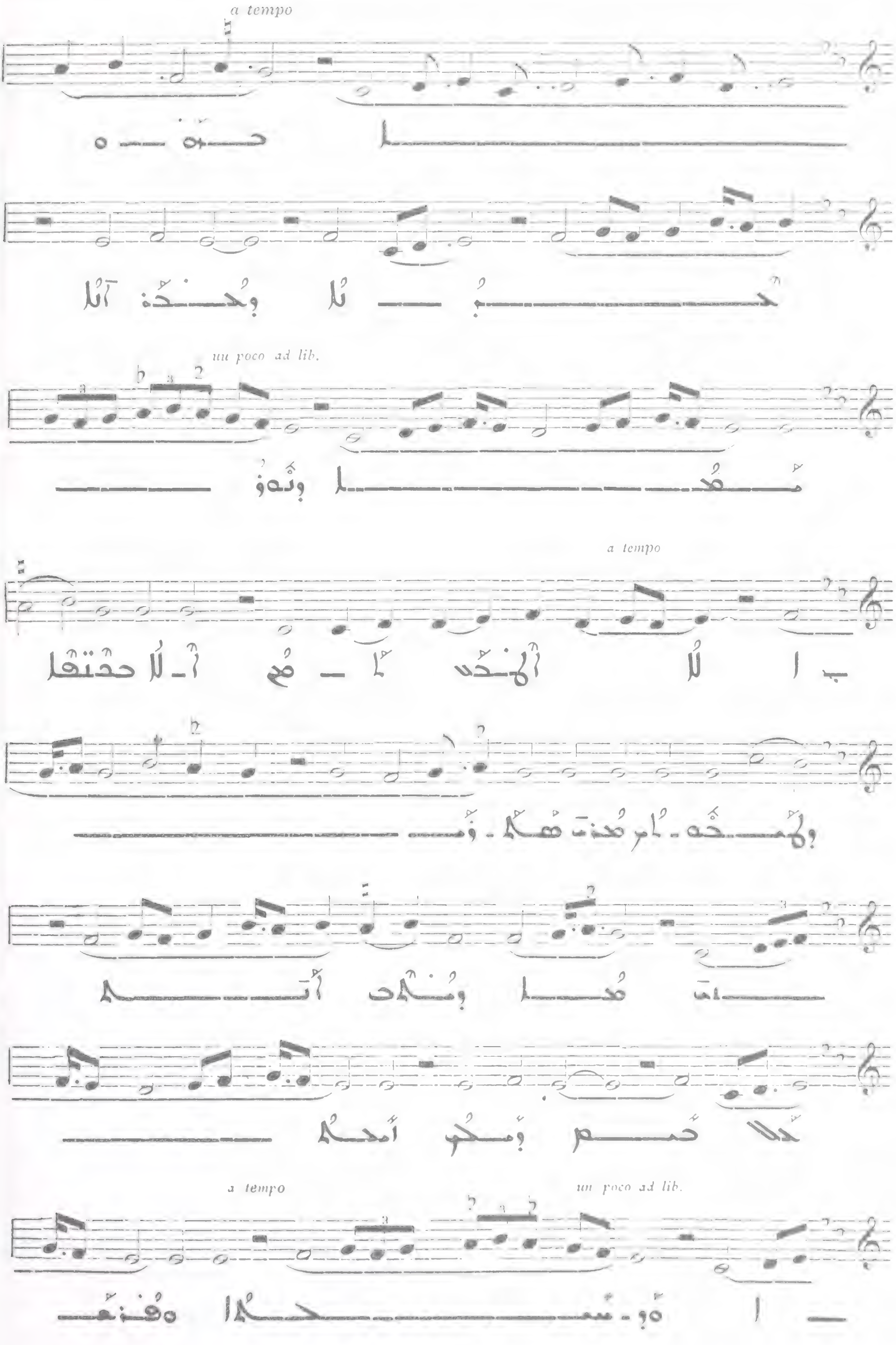

un poco ad lib.
a tempo
un poco ad lib.
un poco ad lib.
a tempo
a tempo

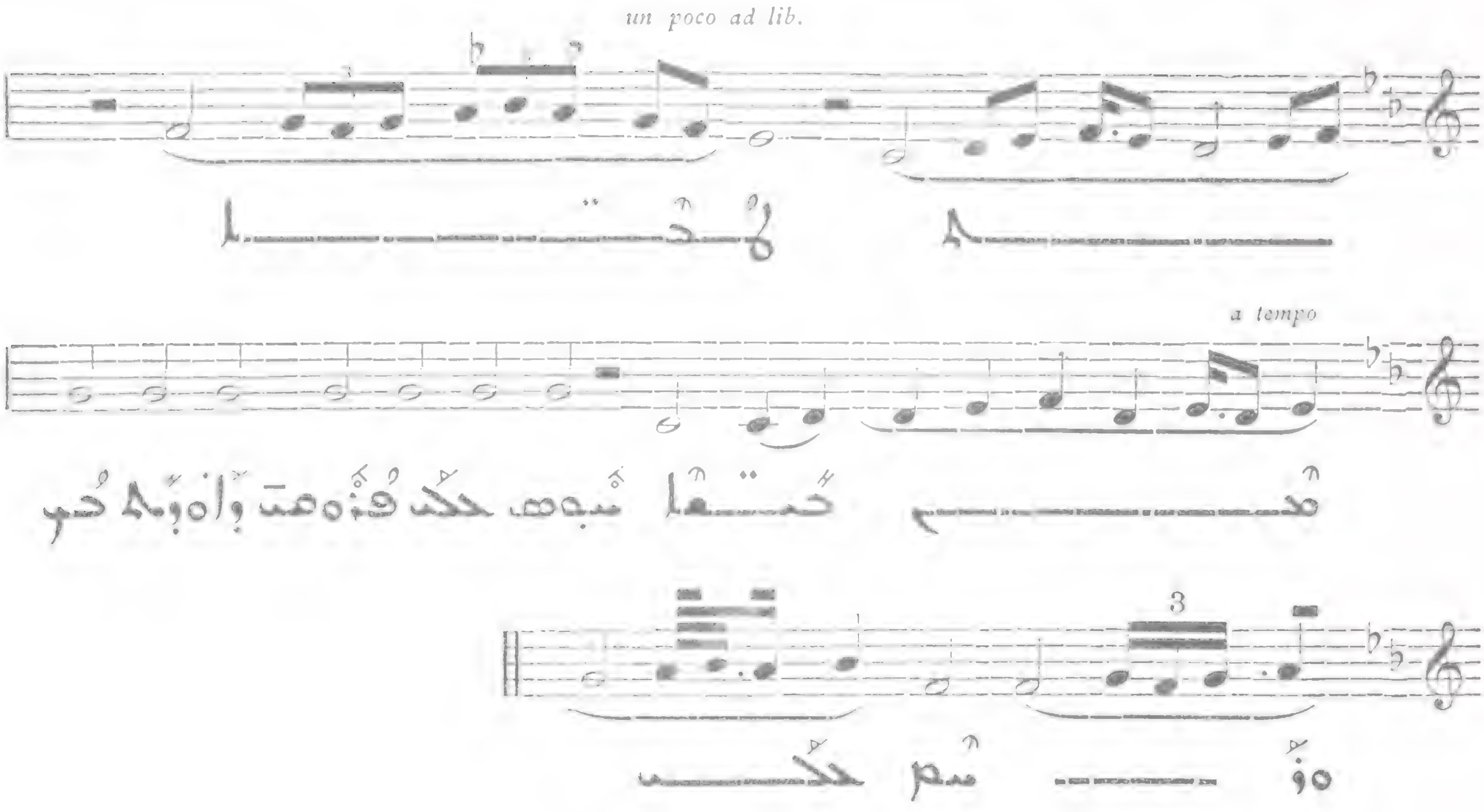
807

I


a tempo
un poco ad lib
Allegro
un poco ad lib.
a tempo
un poco ad lib.


a tempo
a tempo
un poco ad lib
a tempo
un poco ad lib.
un poco ad lib.


a tempo
un poco ad lib.
a tempo
a tempo
un poco ad lib.



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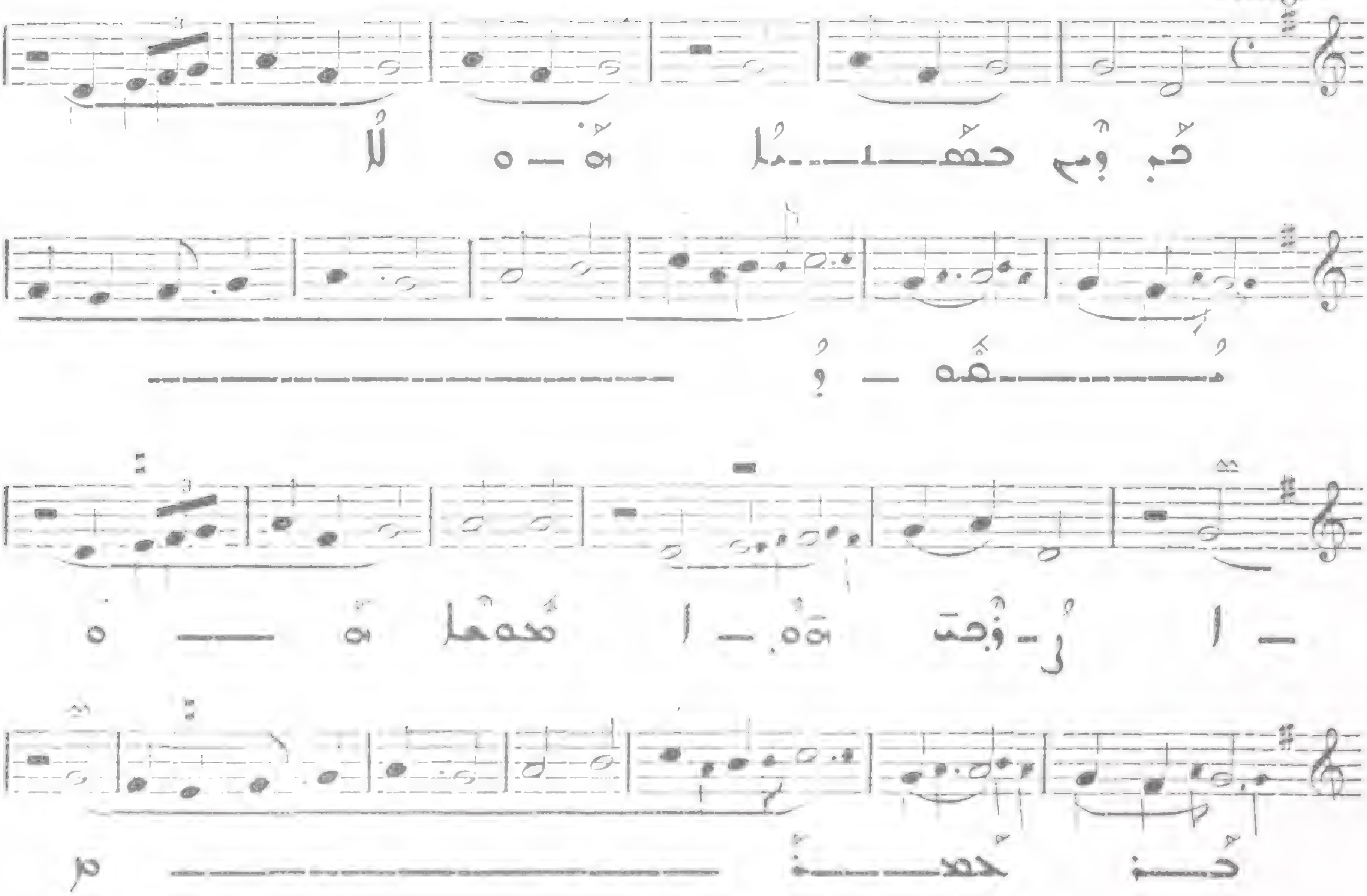
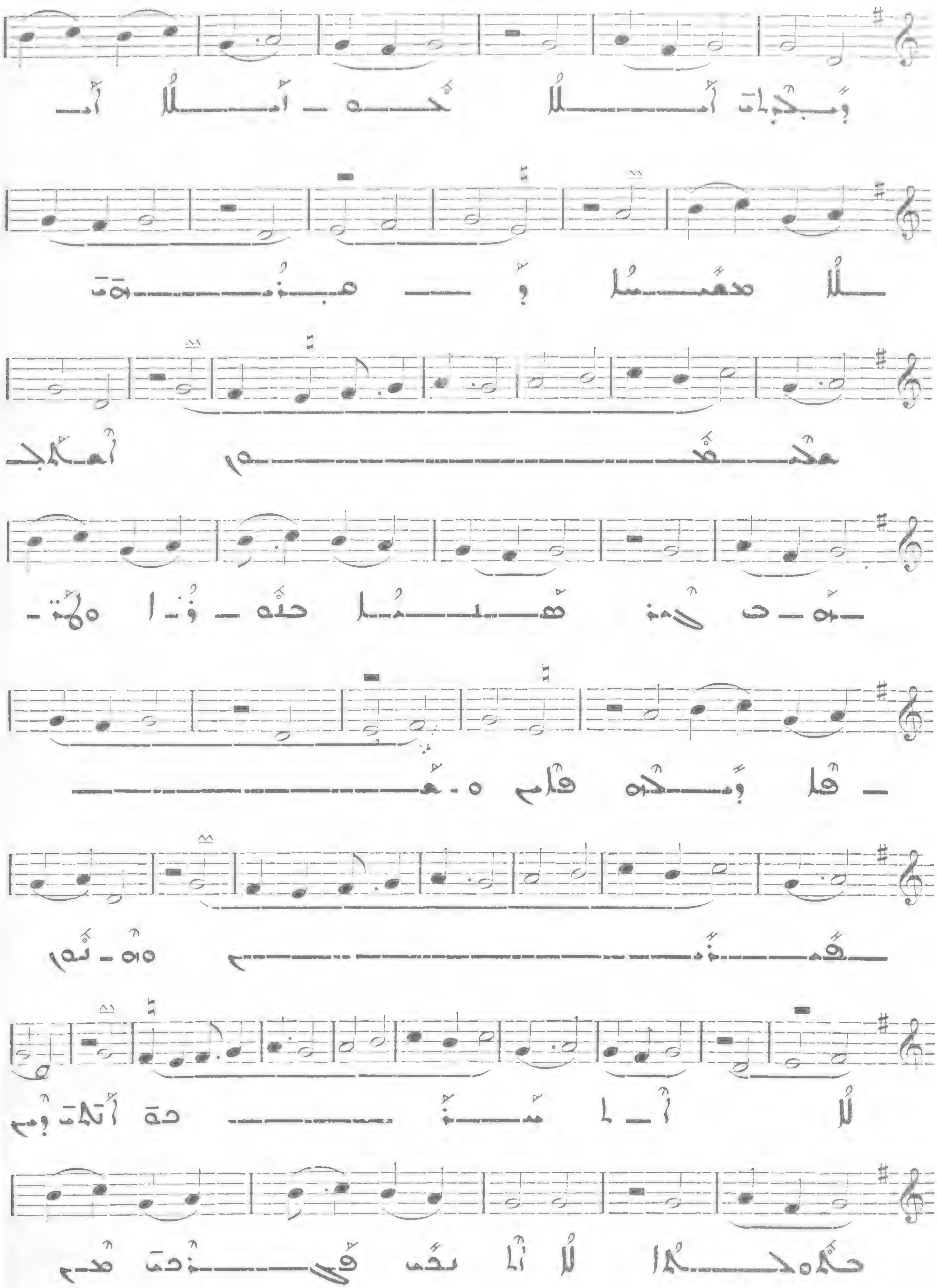
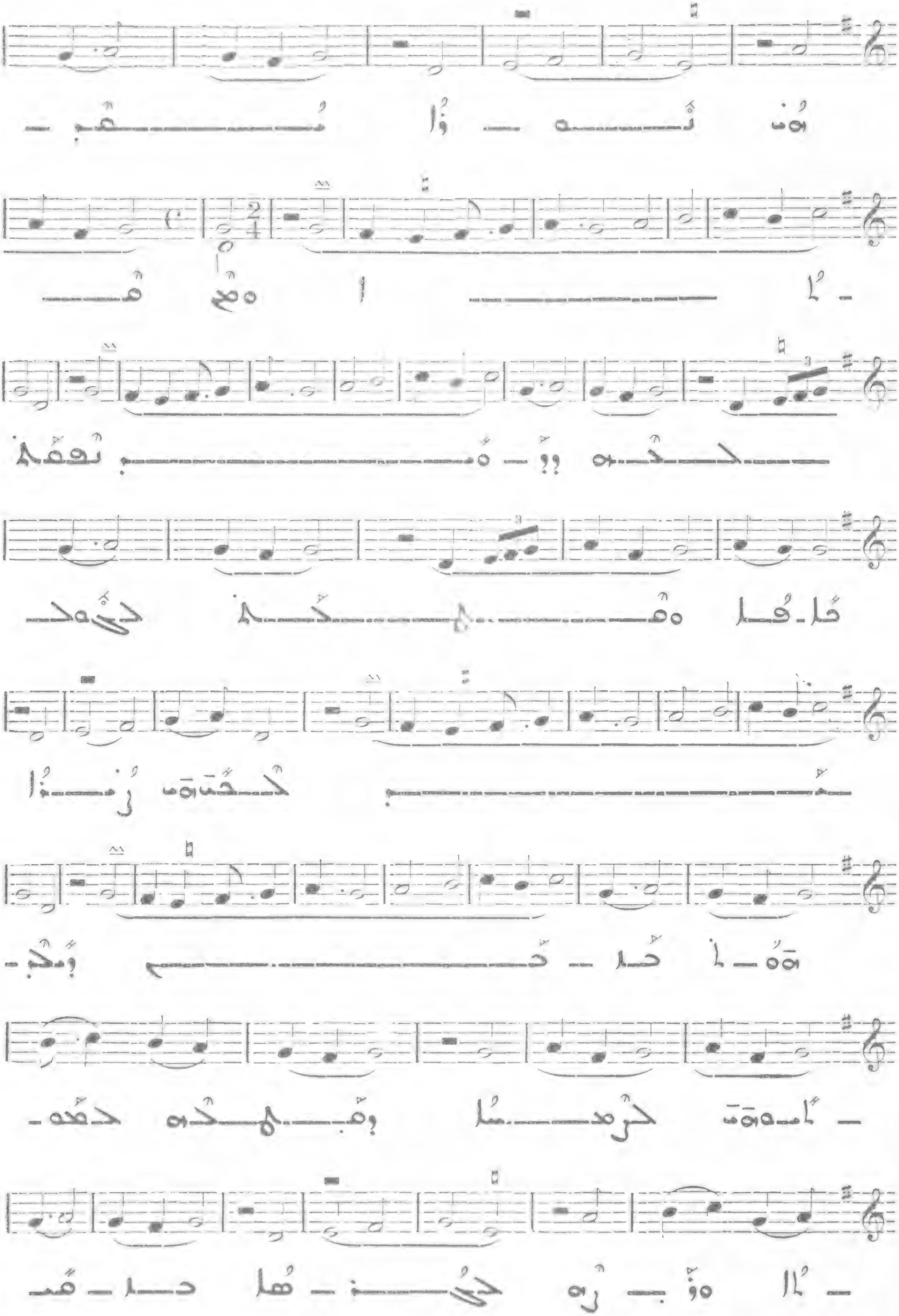
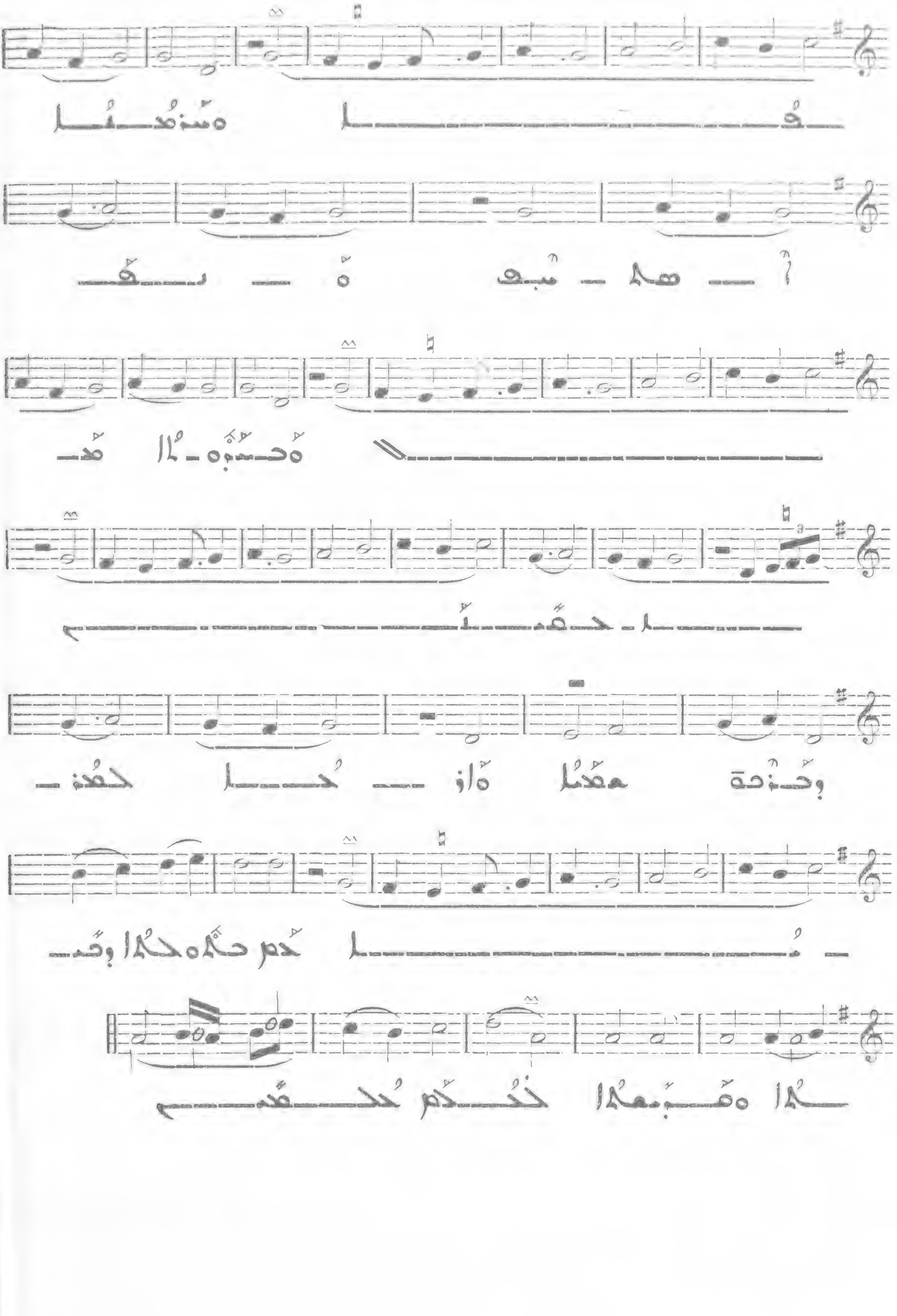
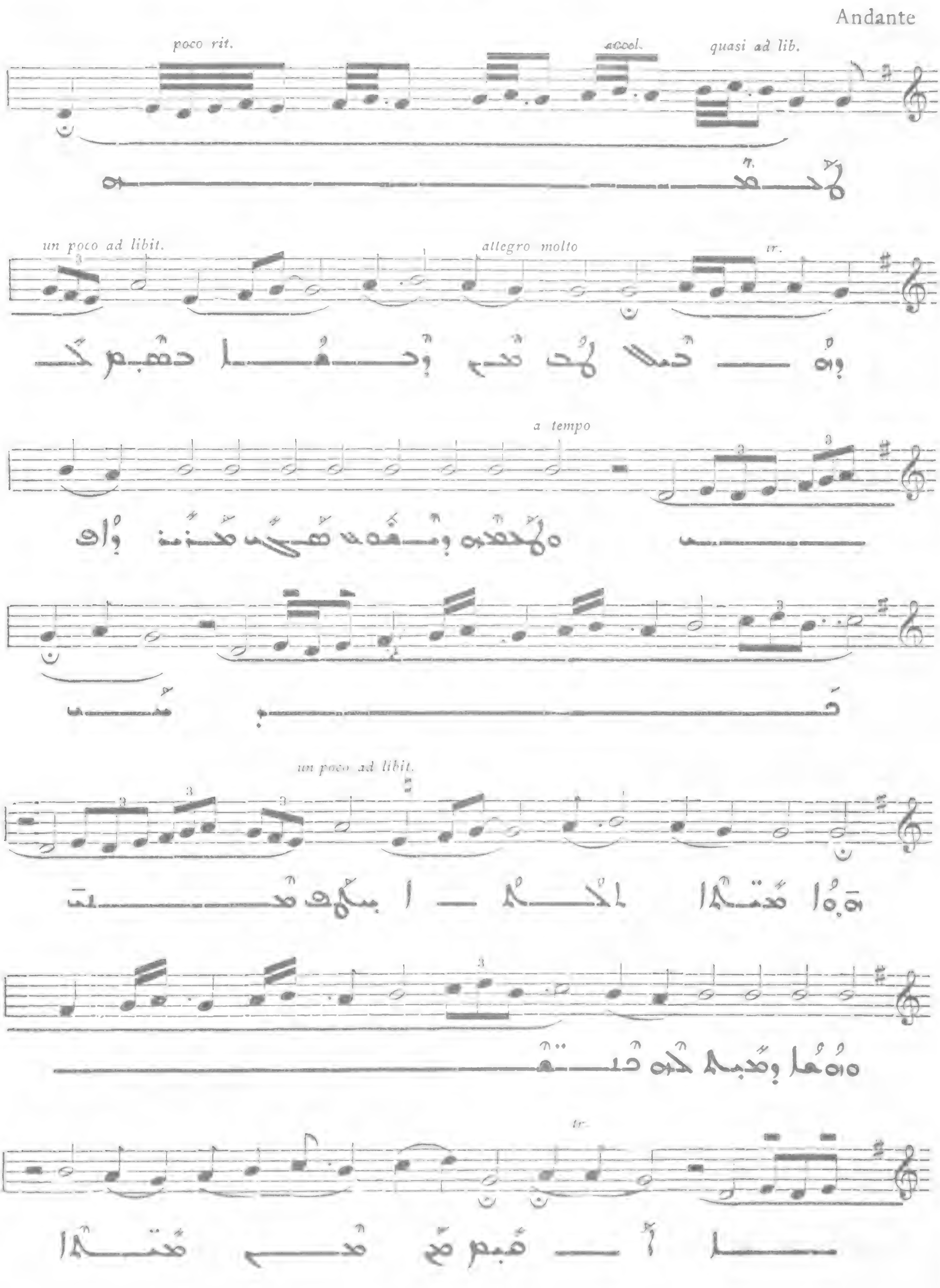


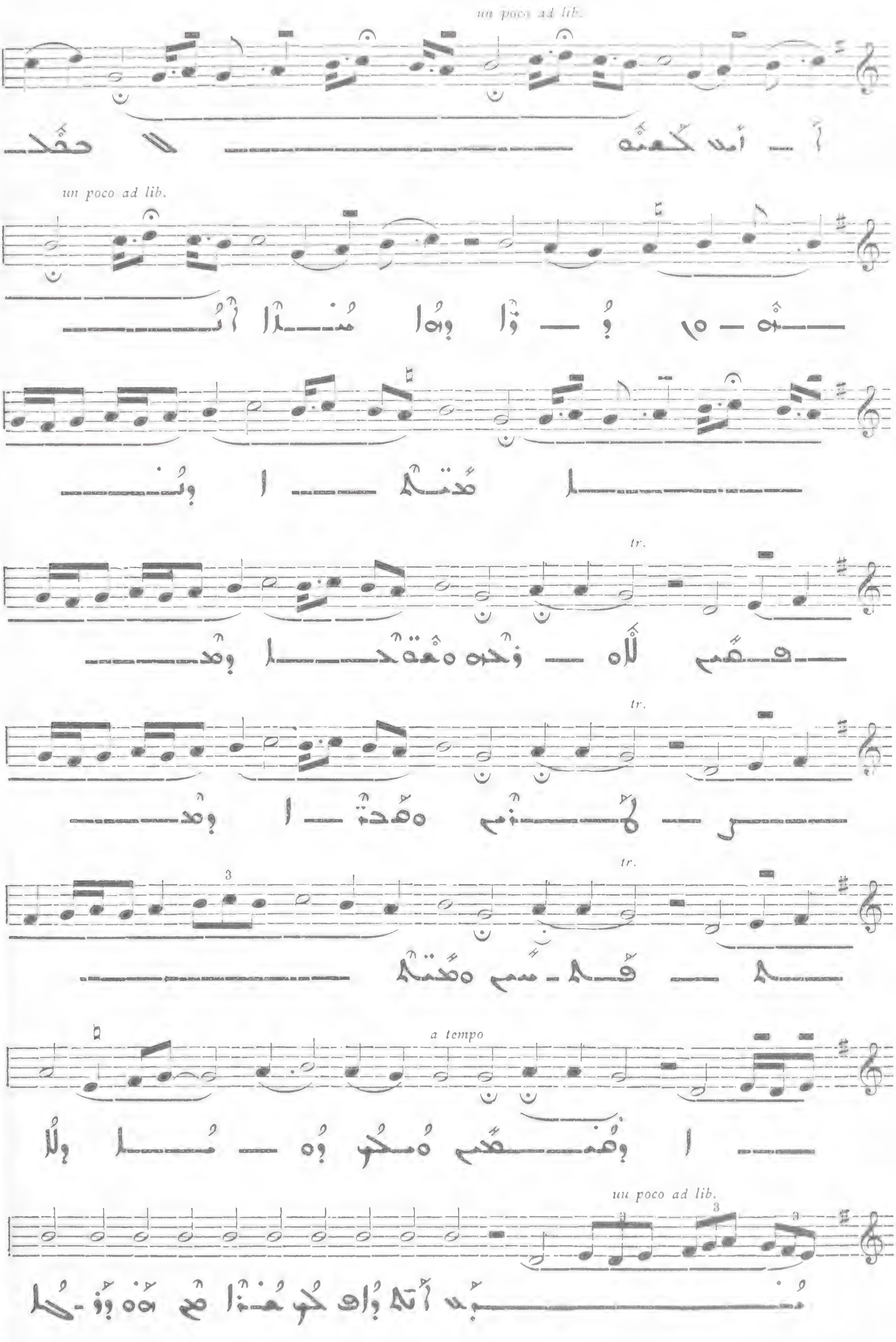


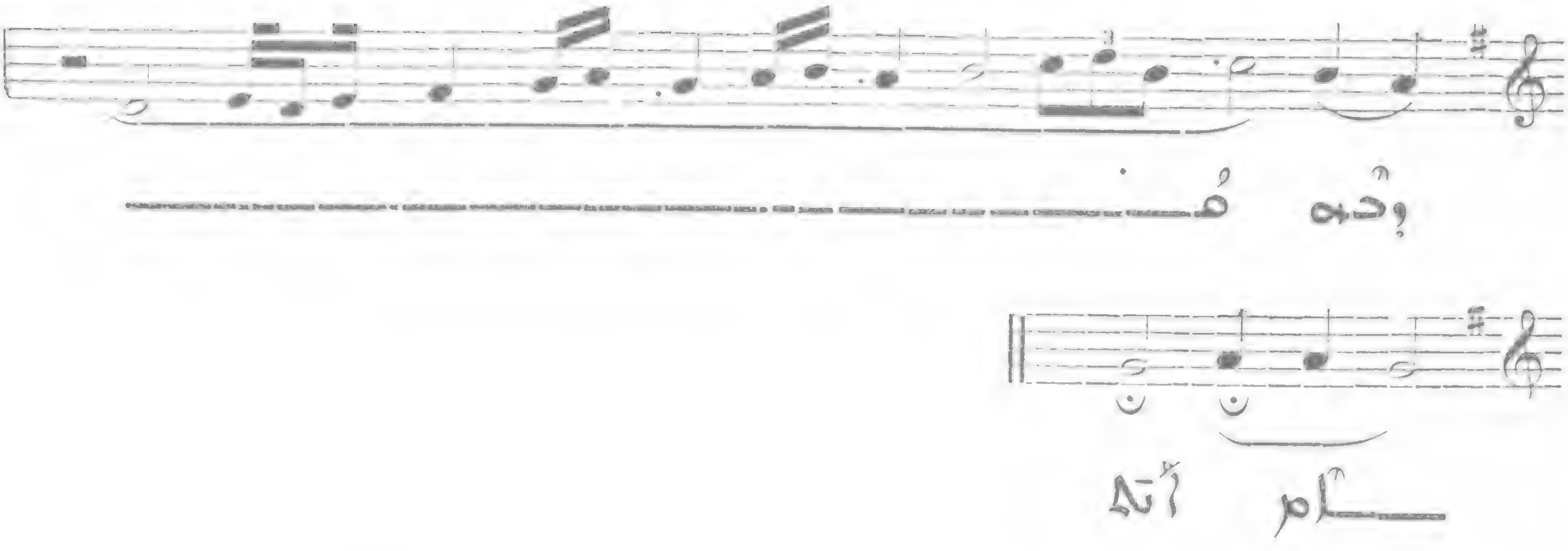




809


Andante
poco rit.
accel.
quasi ad lib.
un poco ad libit.
allegro molto
tr.
a tempo
un poco ad libit.
tr.


un poco ad lib.
un poco ad lib.
tr.
tr.
tr.
a tempo
un poco ad lib.



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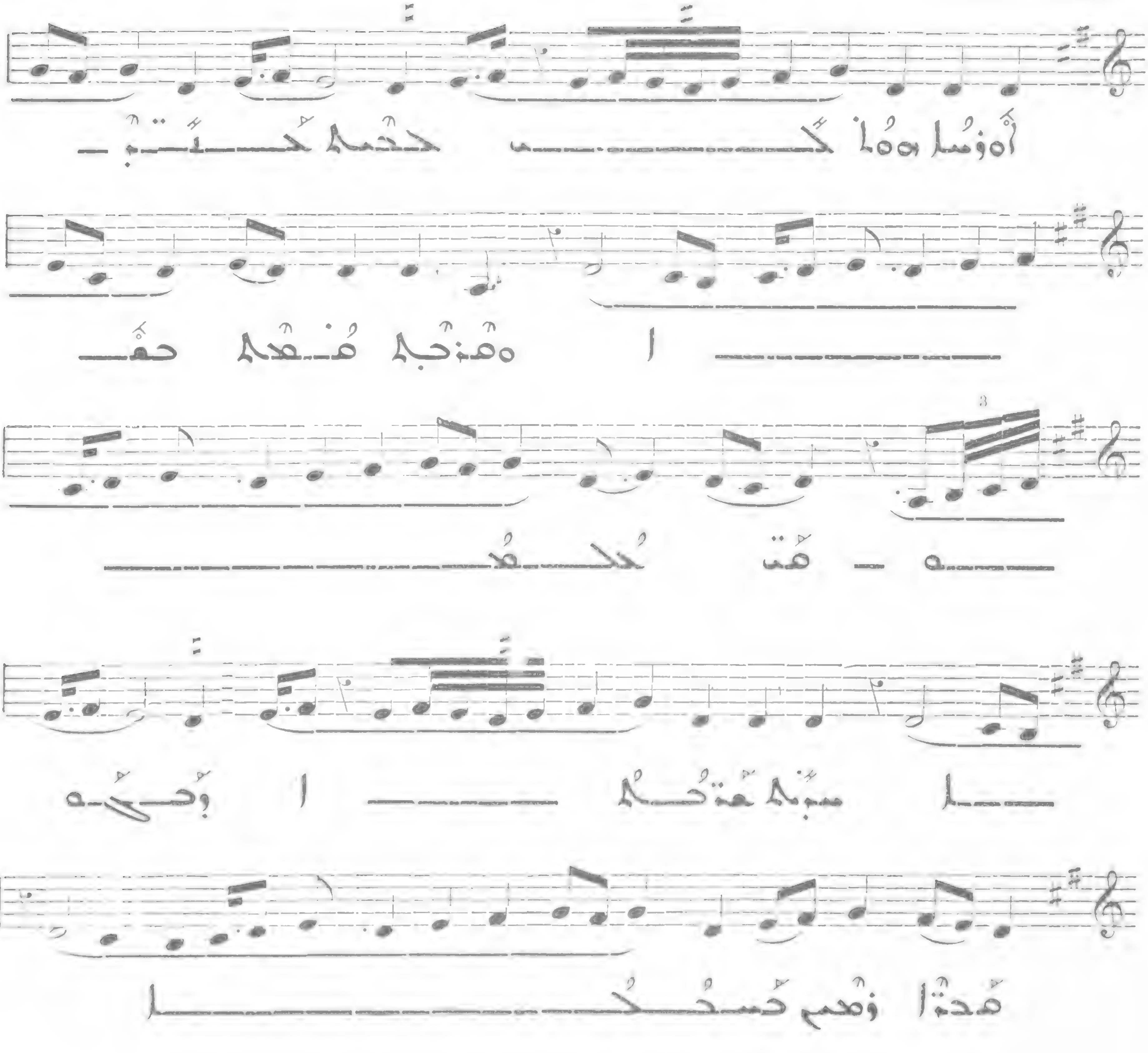
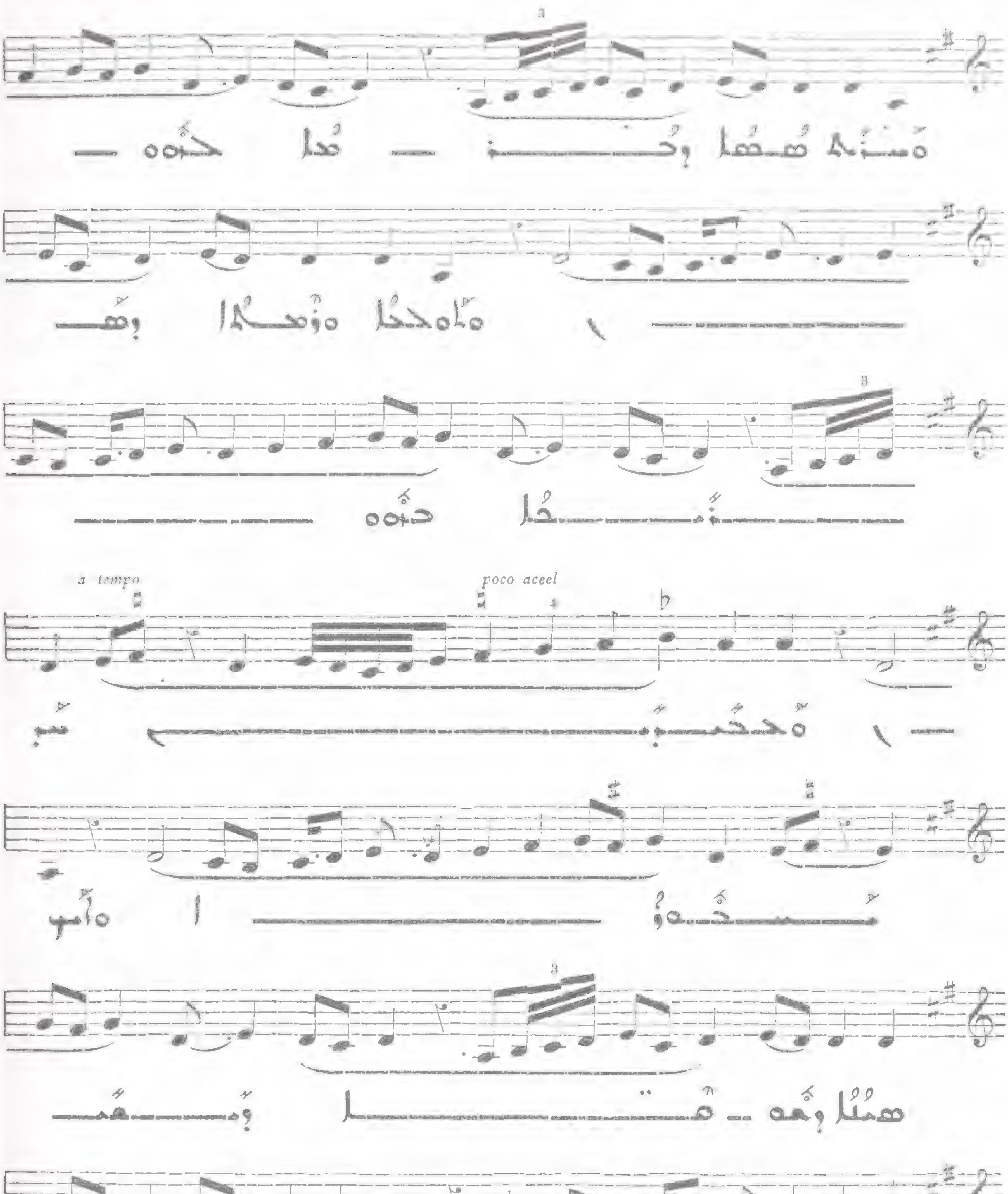
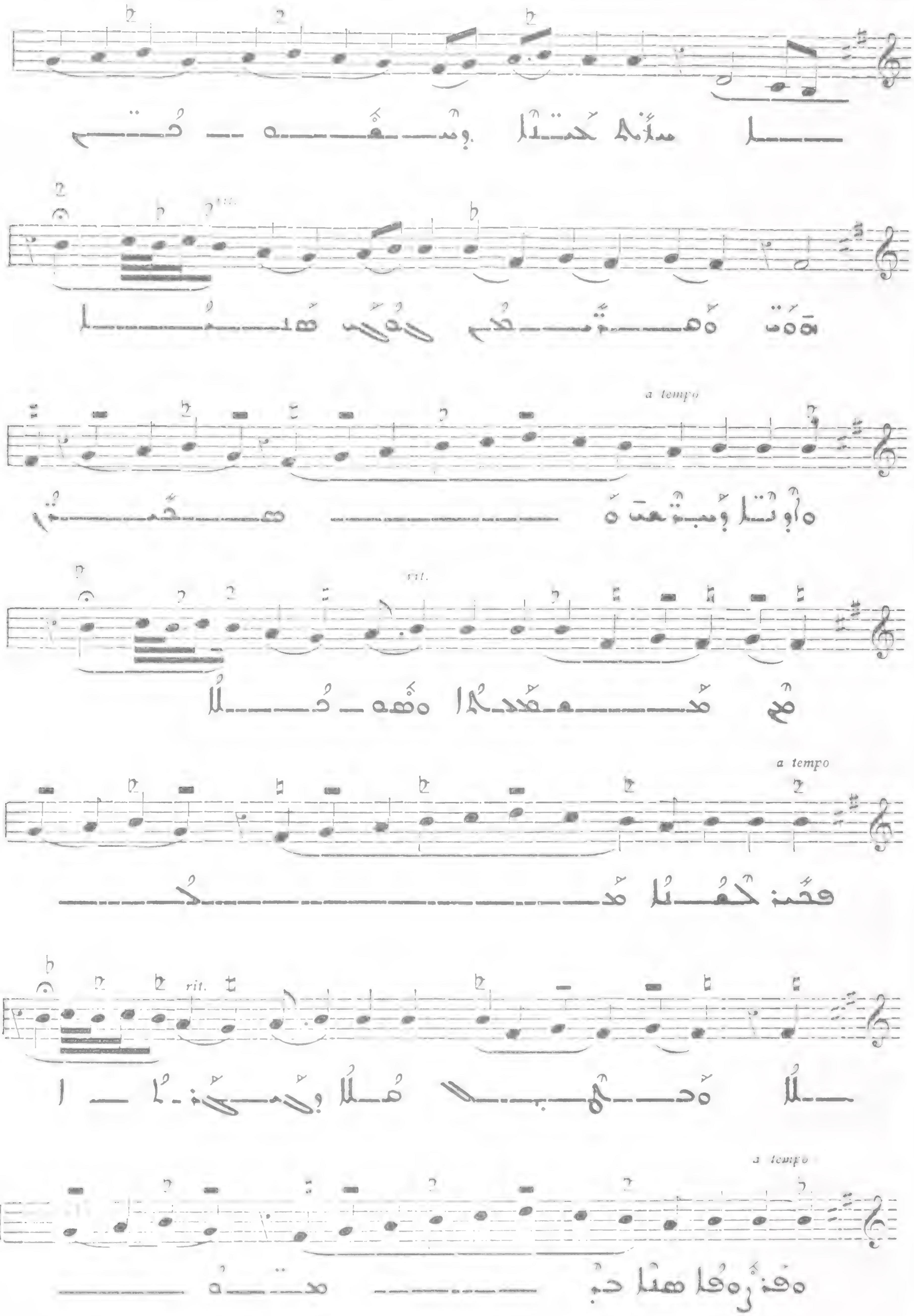
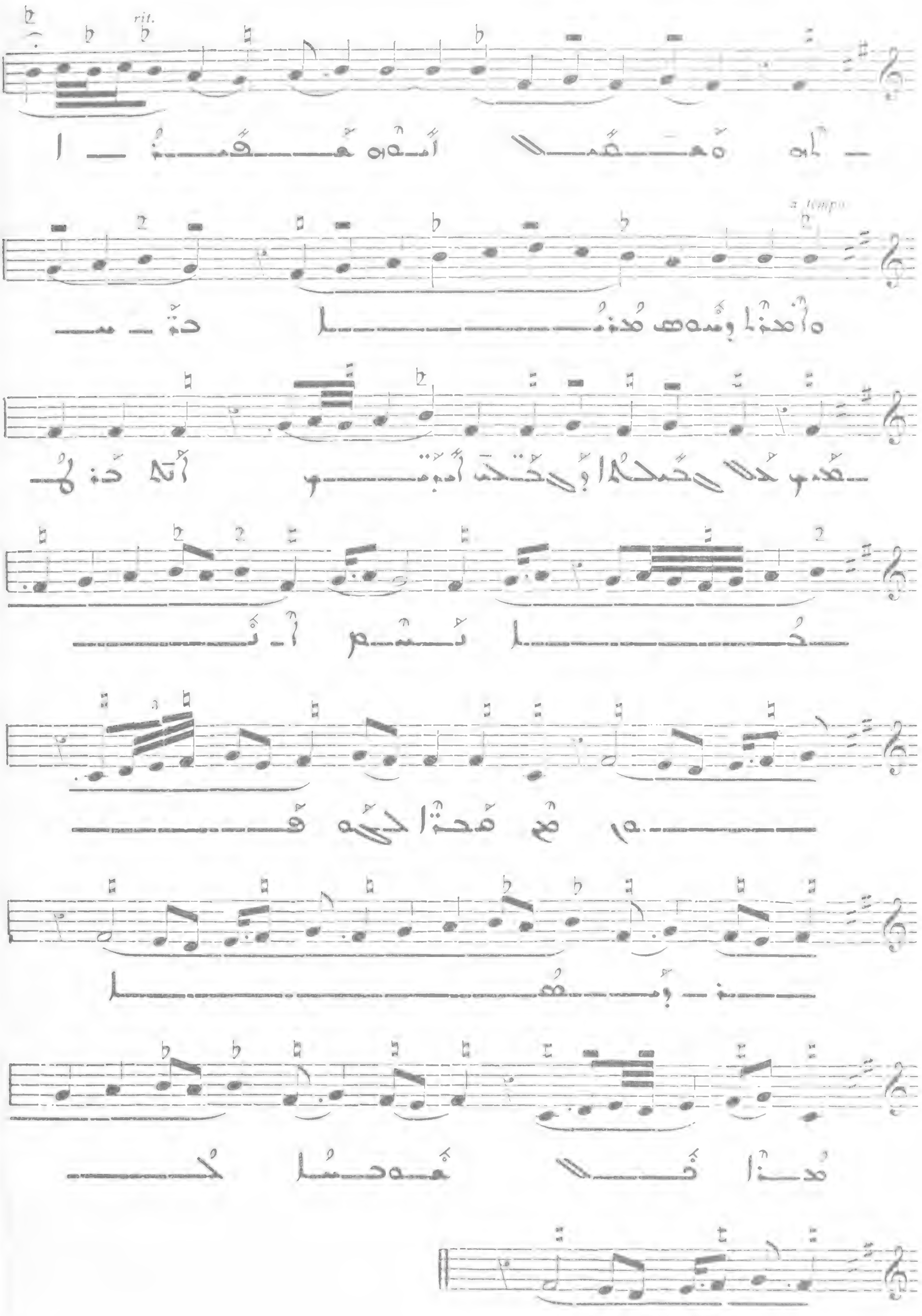
Andante molto

IV




a tempo
poco accel


a tempo
rit.
a tempo
rit.
a tempo
a tempo



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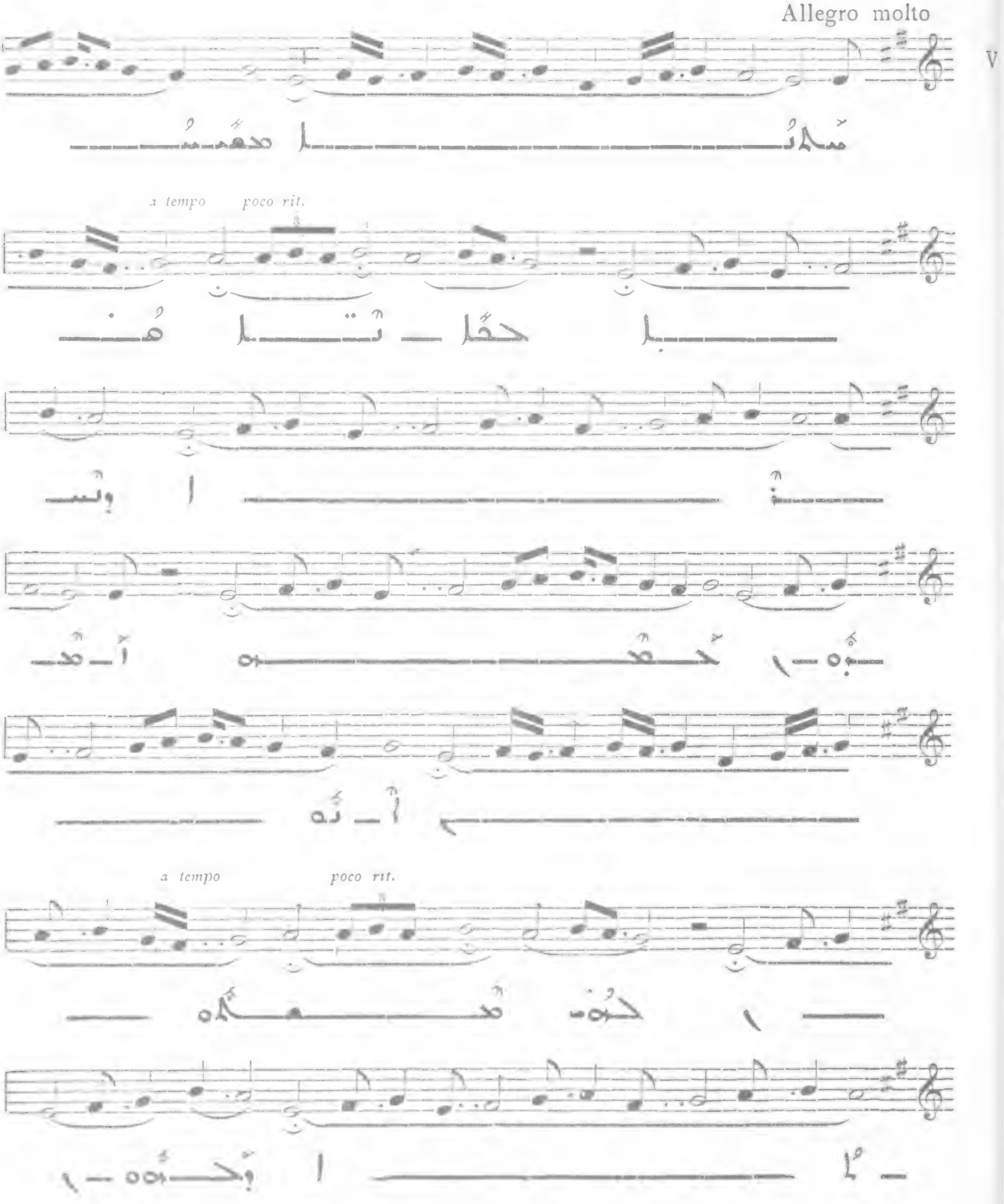
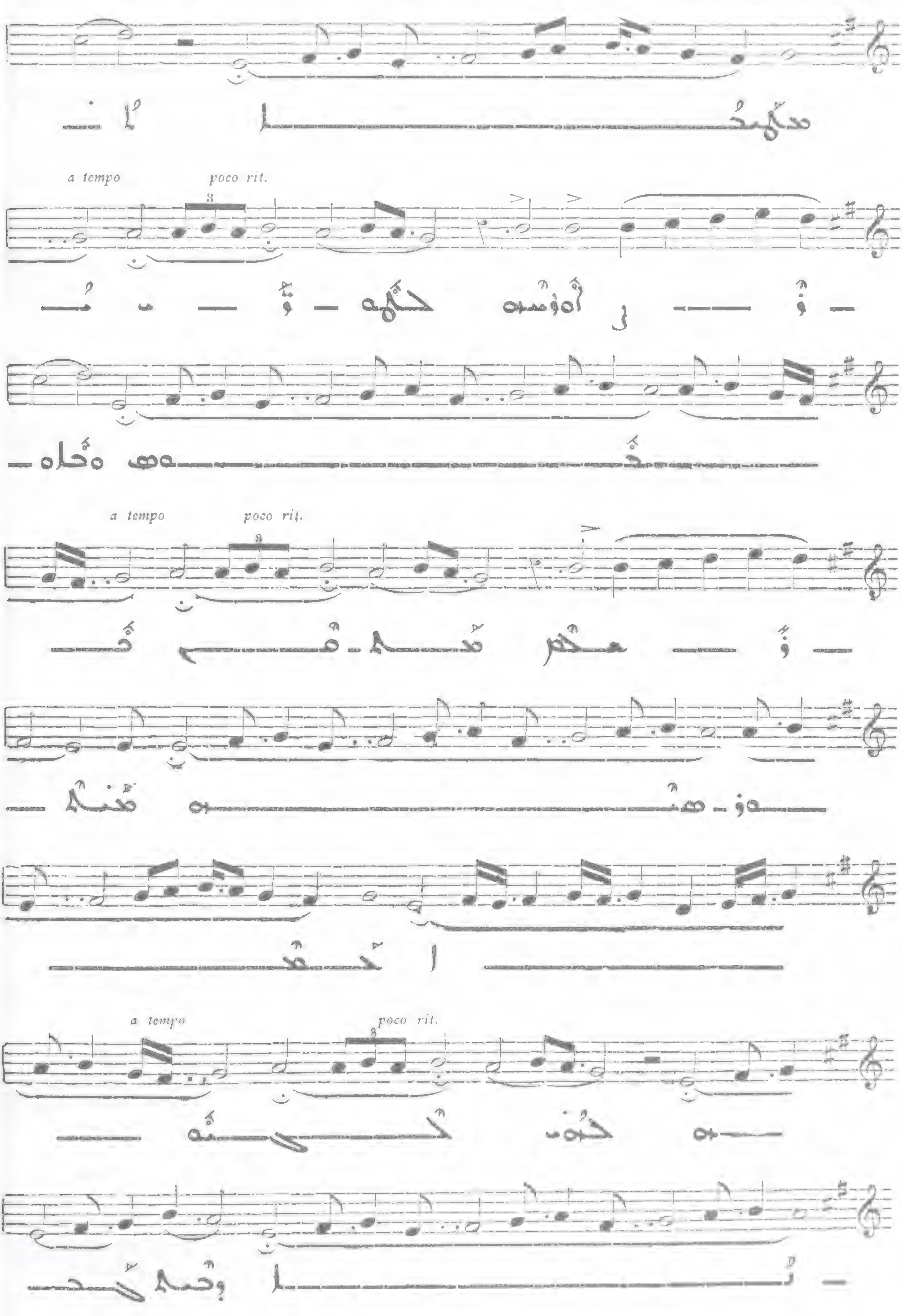
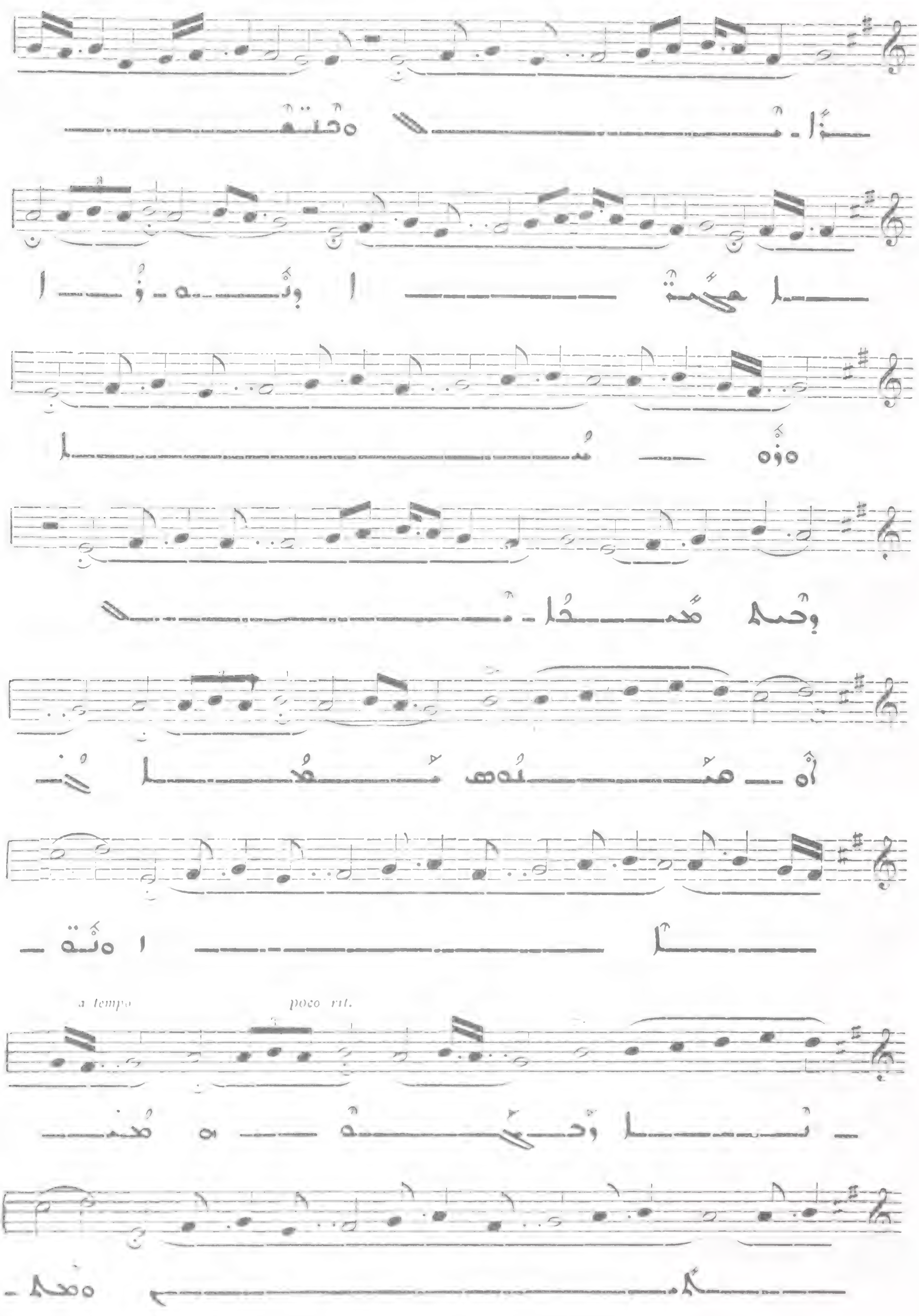
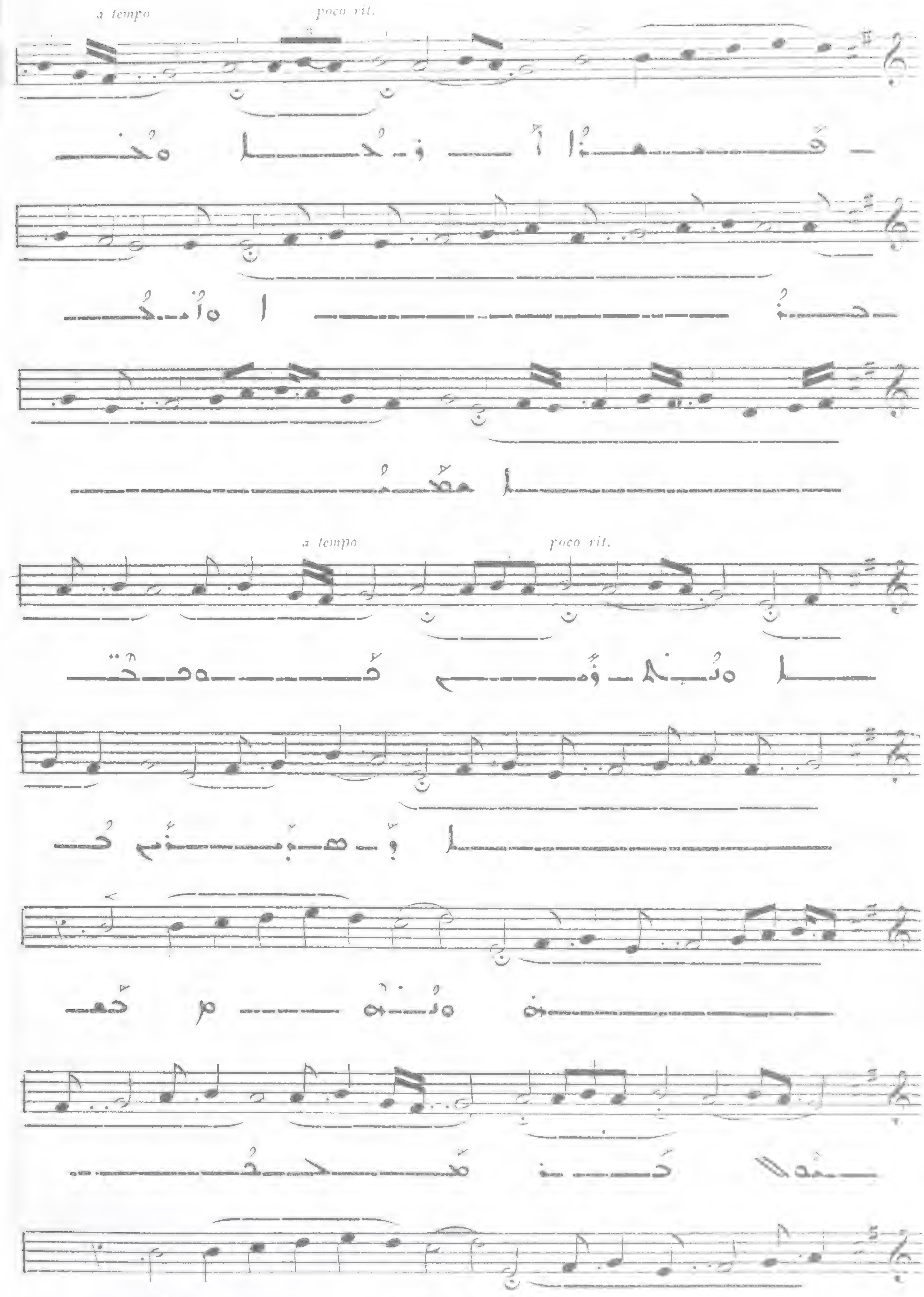
811

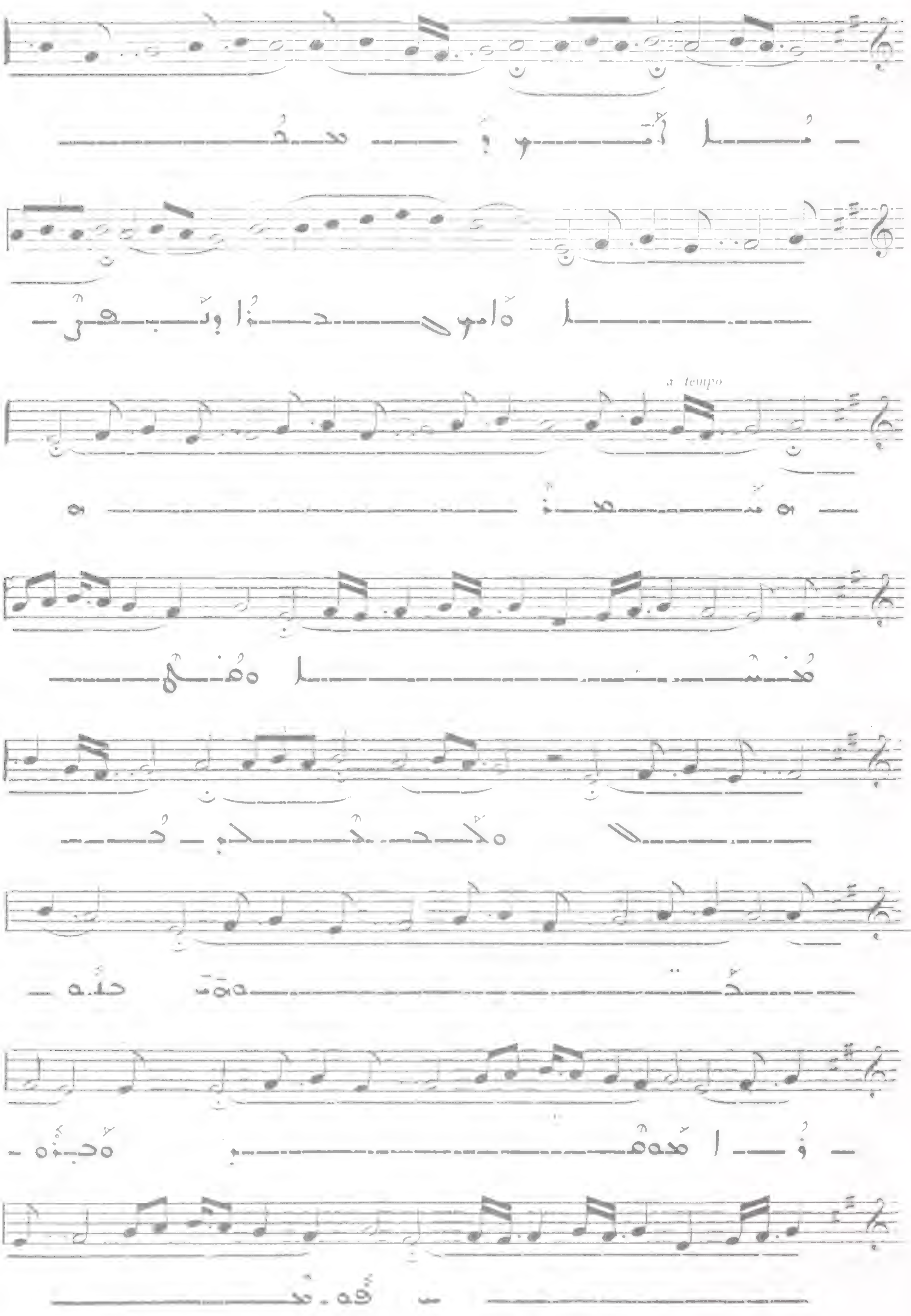
ܡܠܟܐ ܡܫܝܚܐ

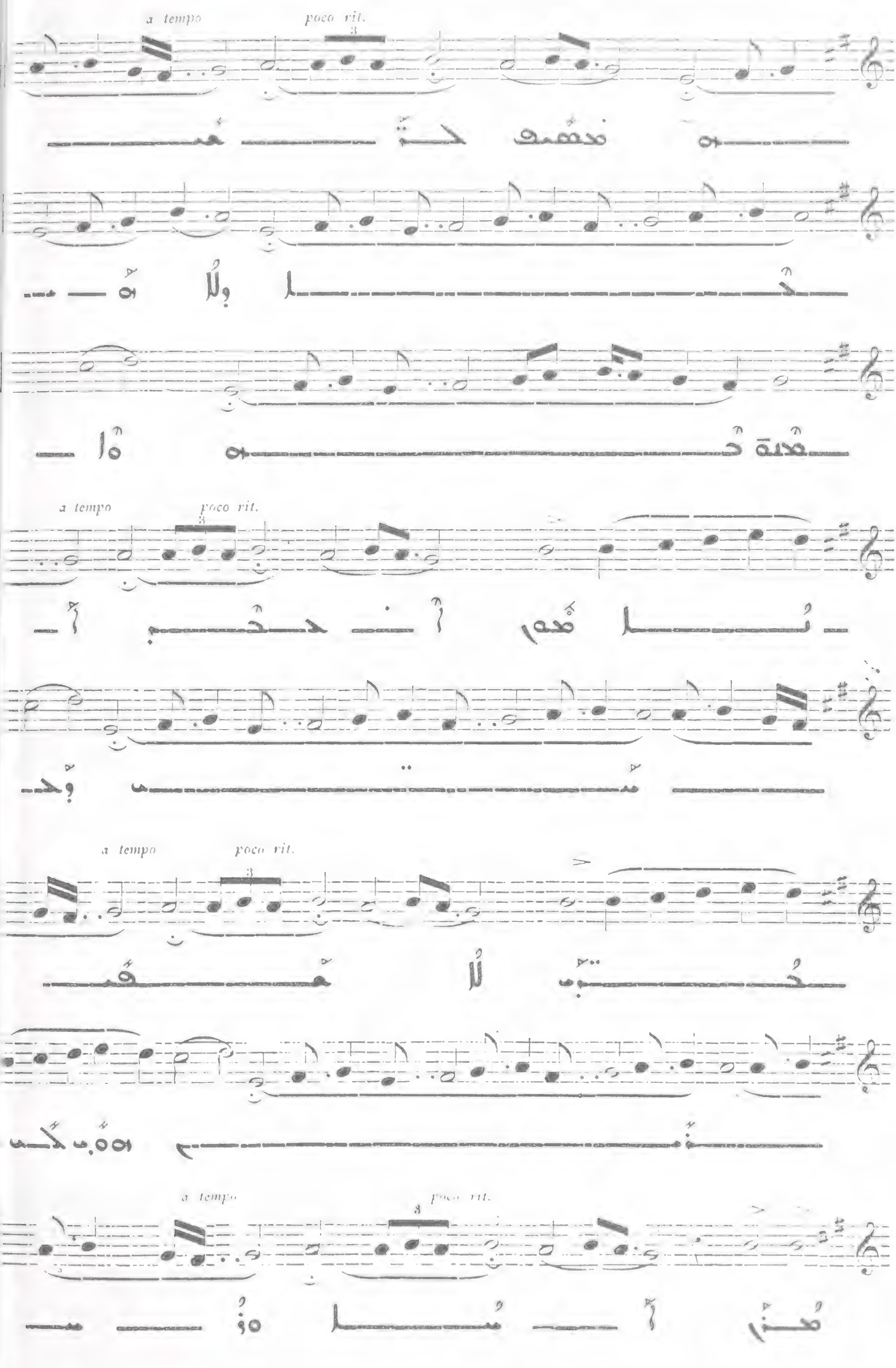


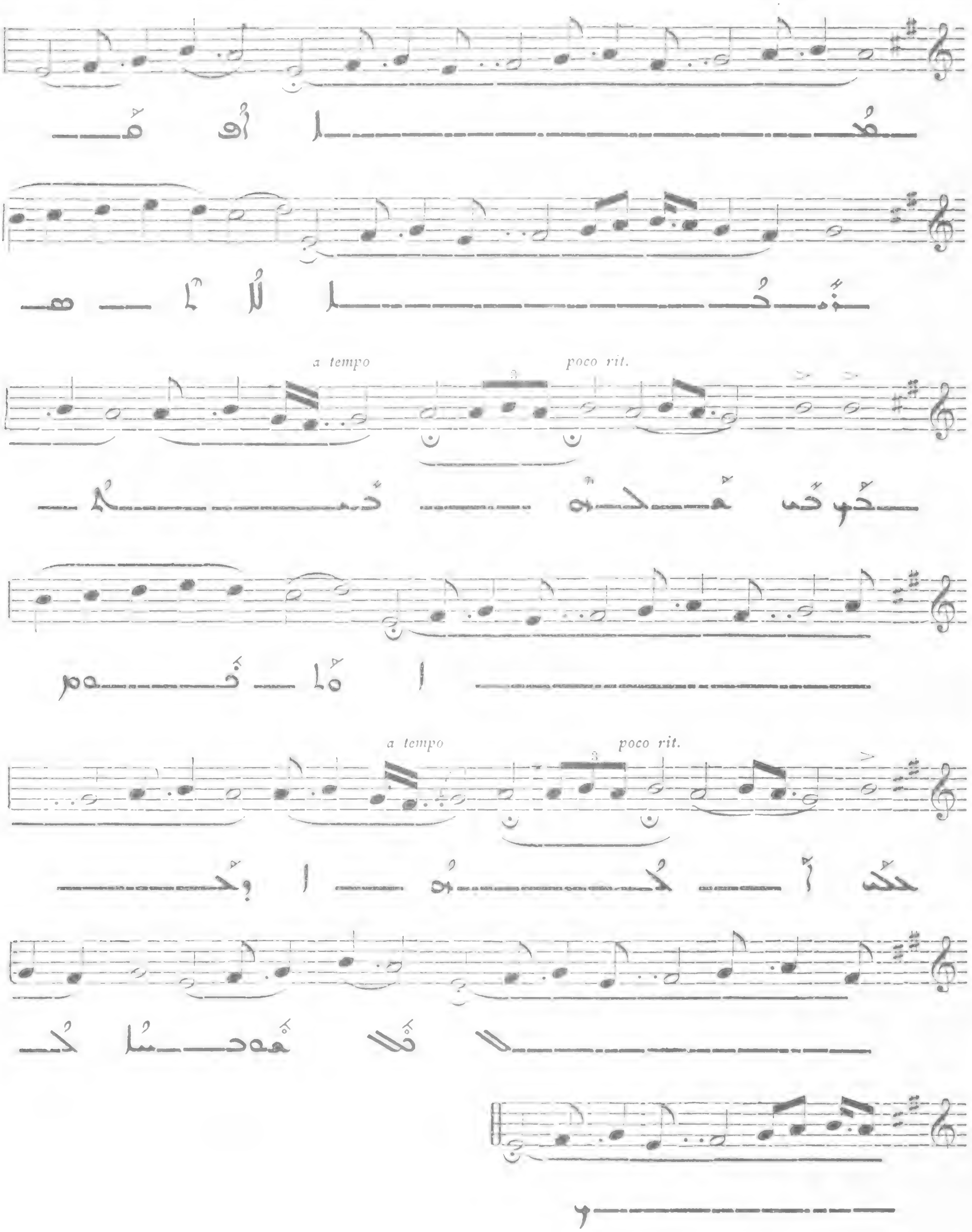

a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.


a tempo
poco rit.

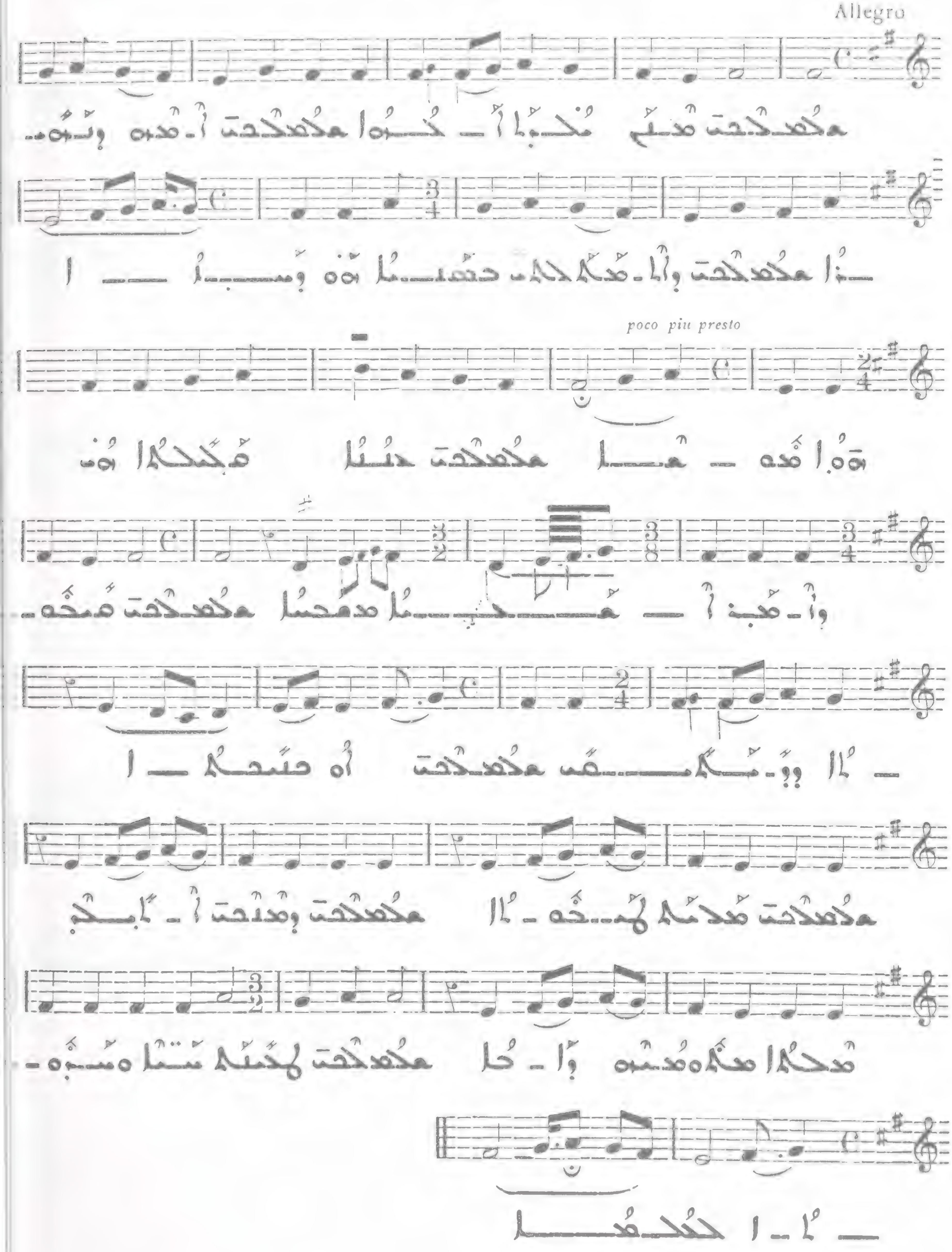

a tempo
poco rit.
a tempo
poco rit.

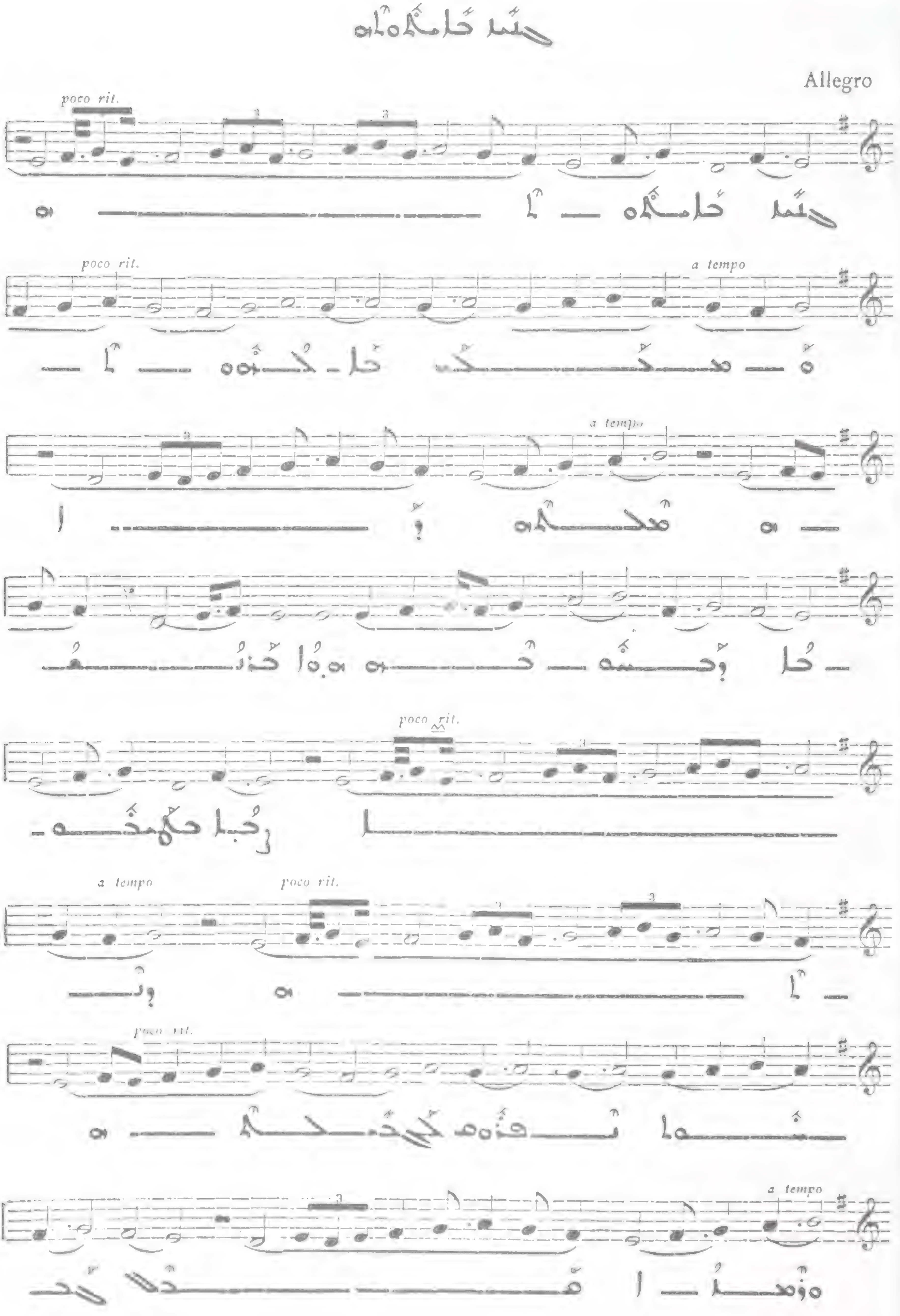


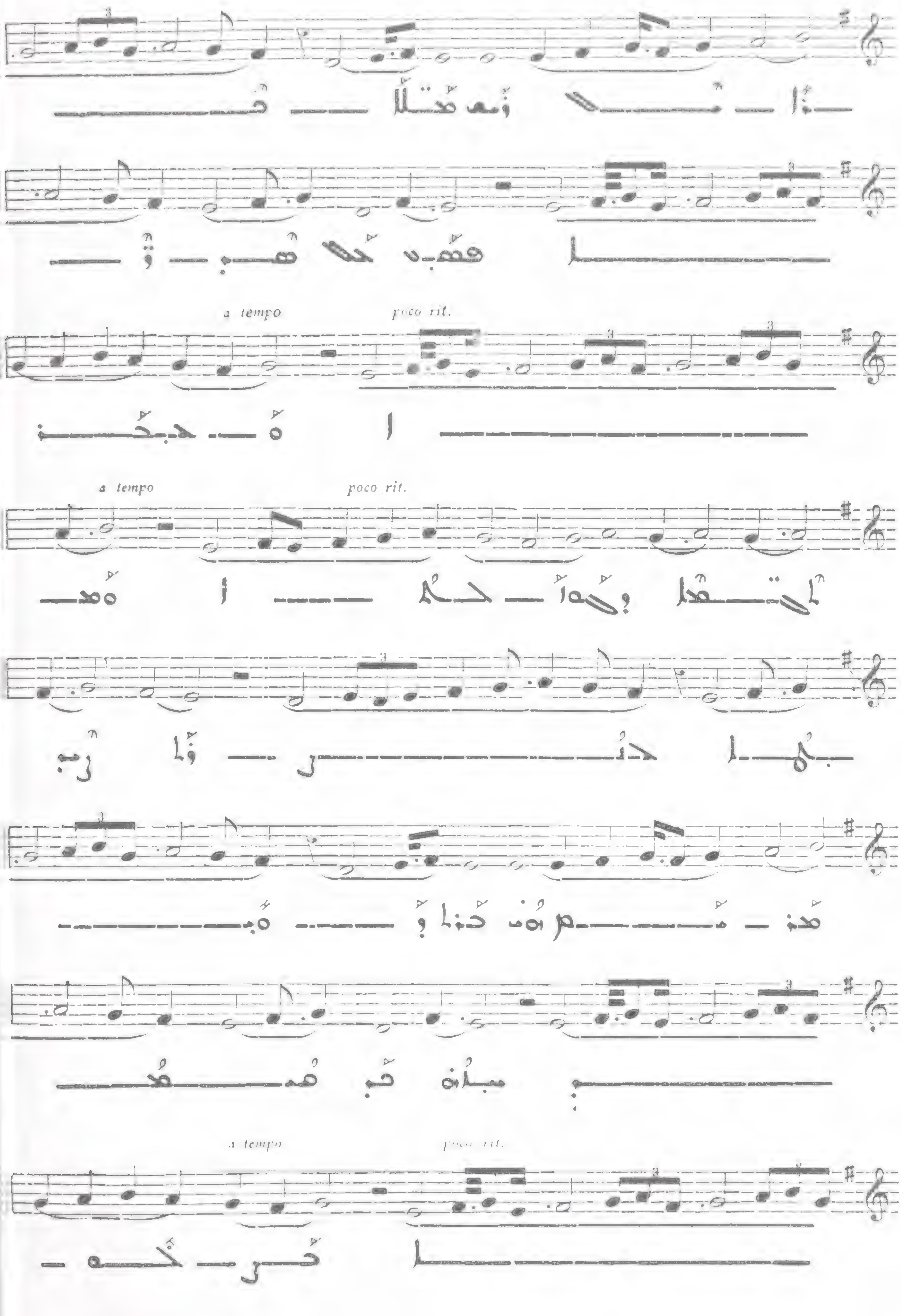

a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.

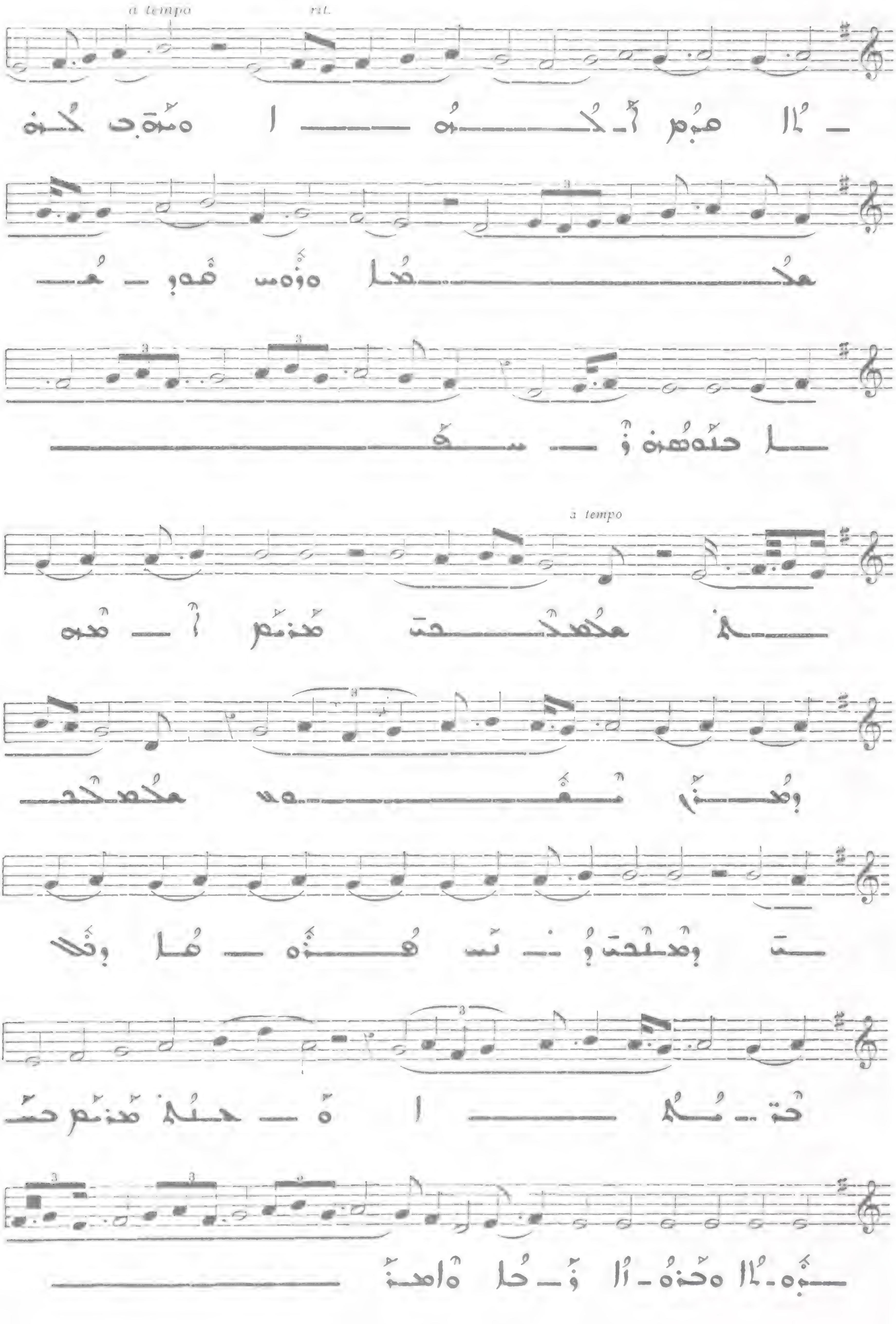

a tempo
poco rit.
a tempo
poco rit.

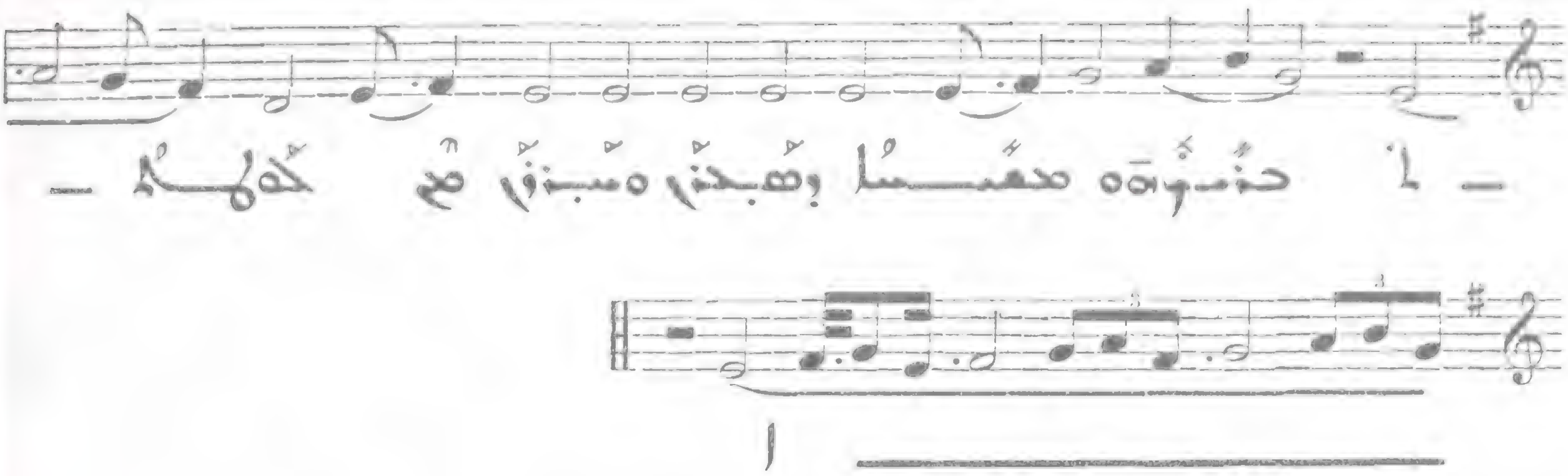
812




Allegro
poco rit.
a tempo


a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.


a tempo
rit.
a tempo



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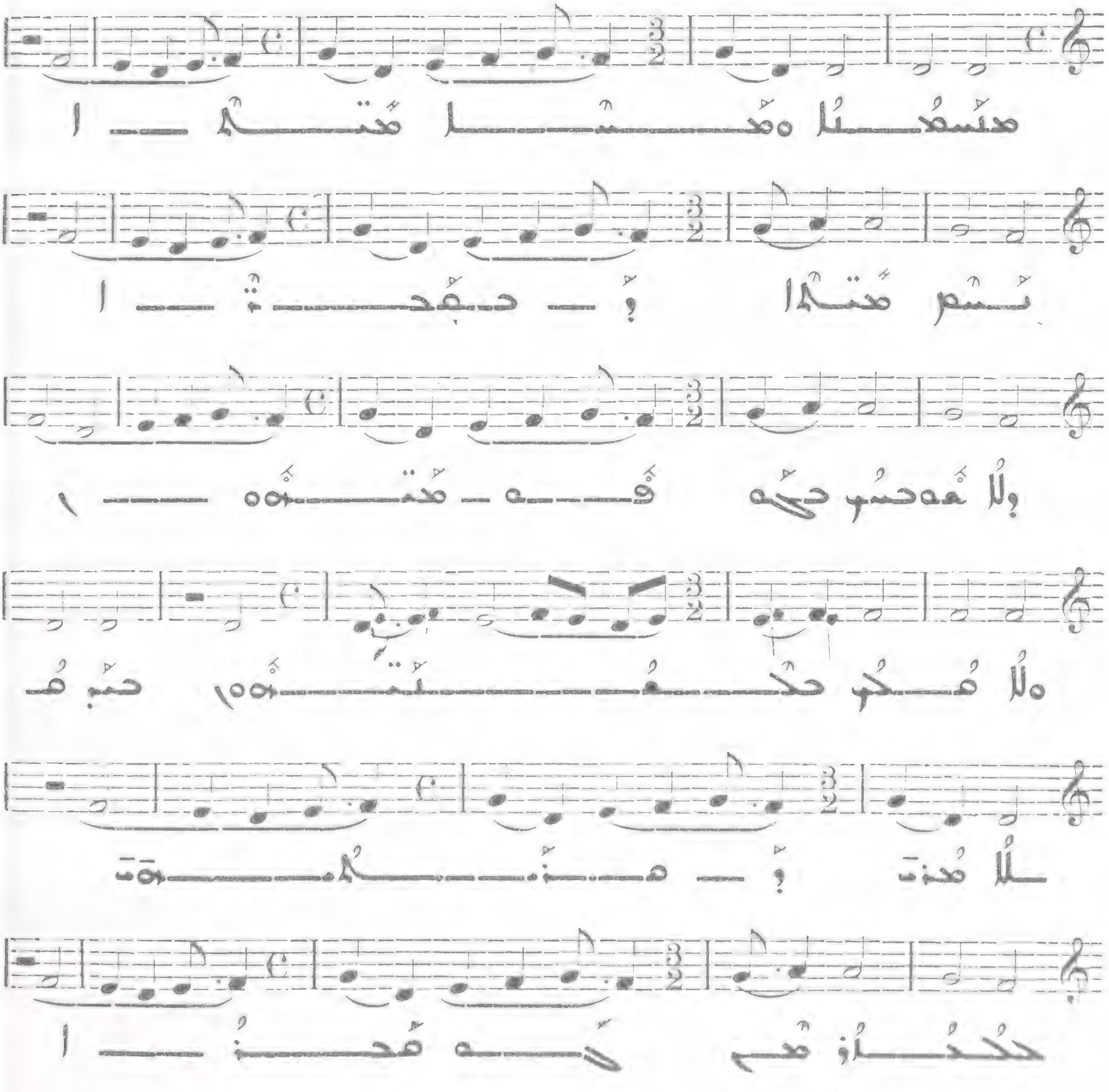
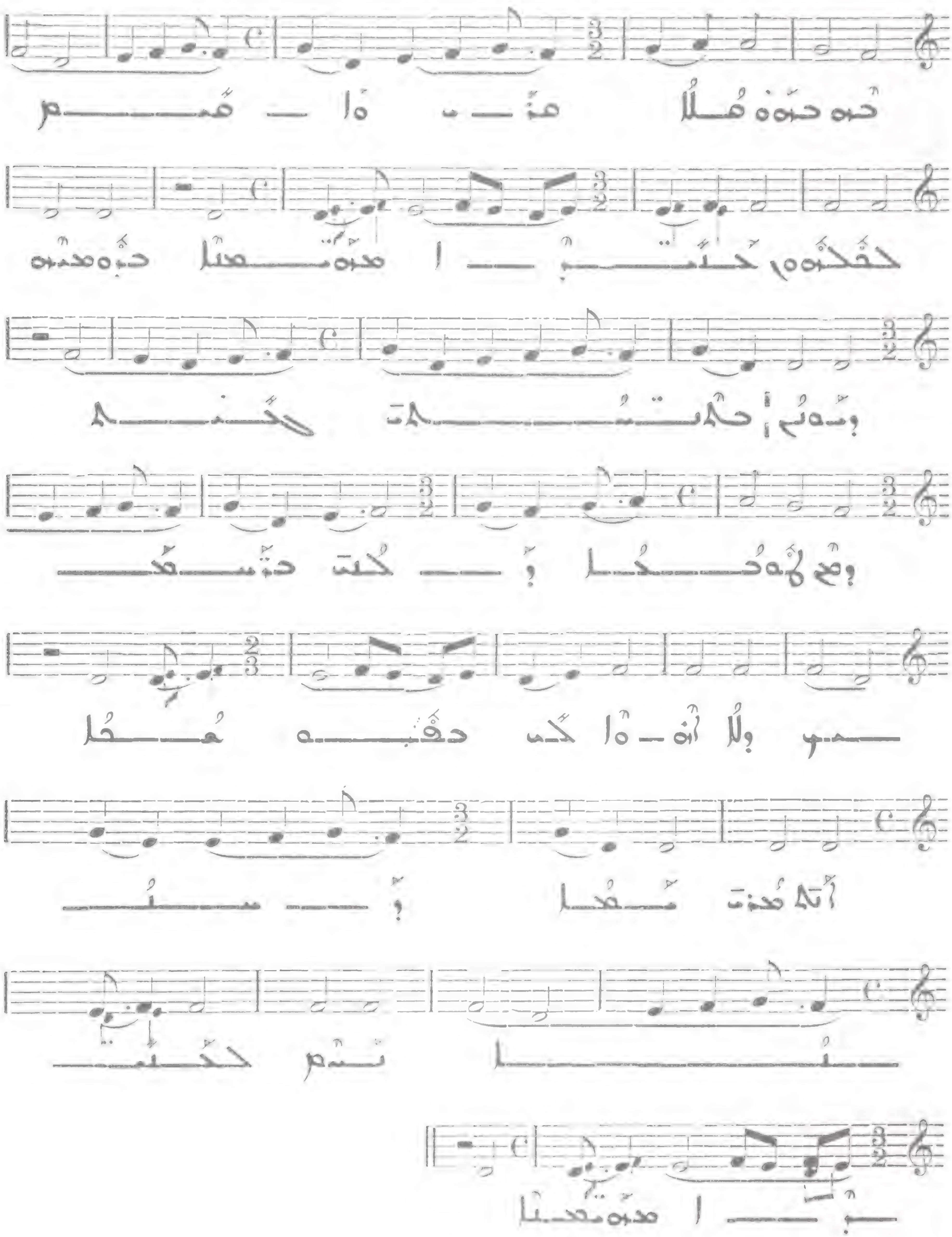
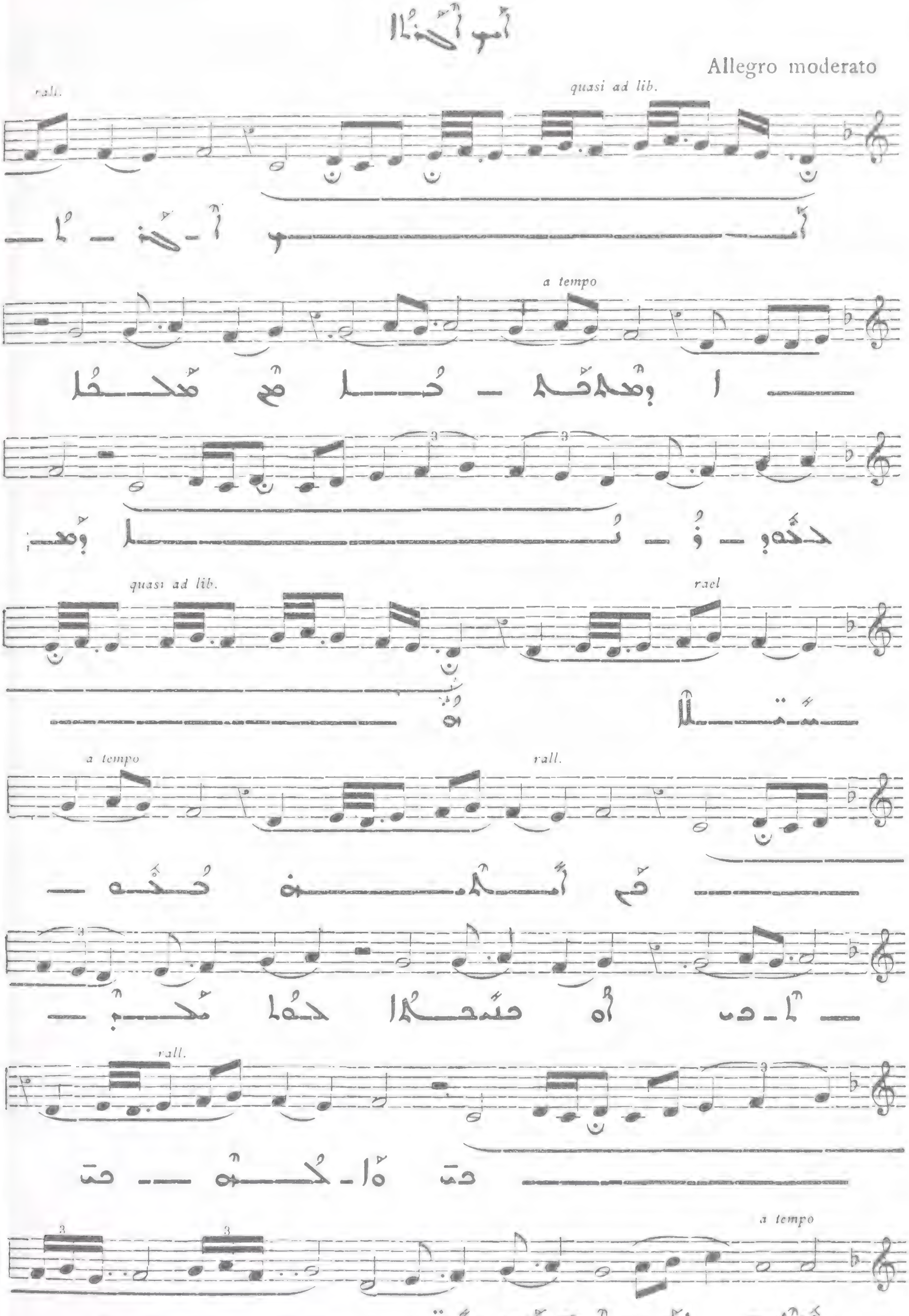
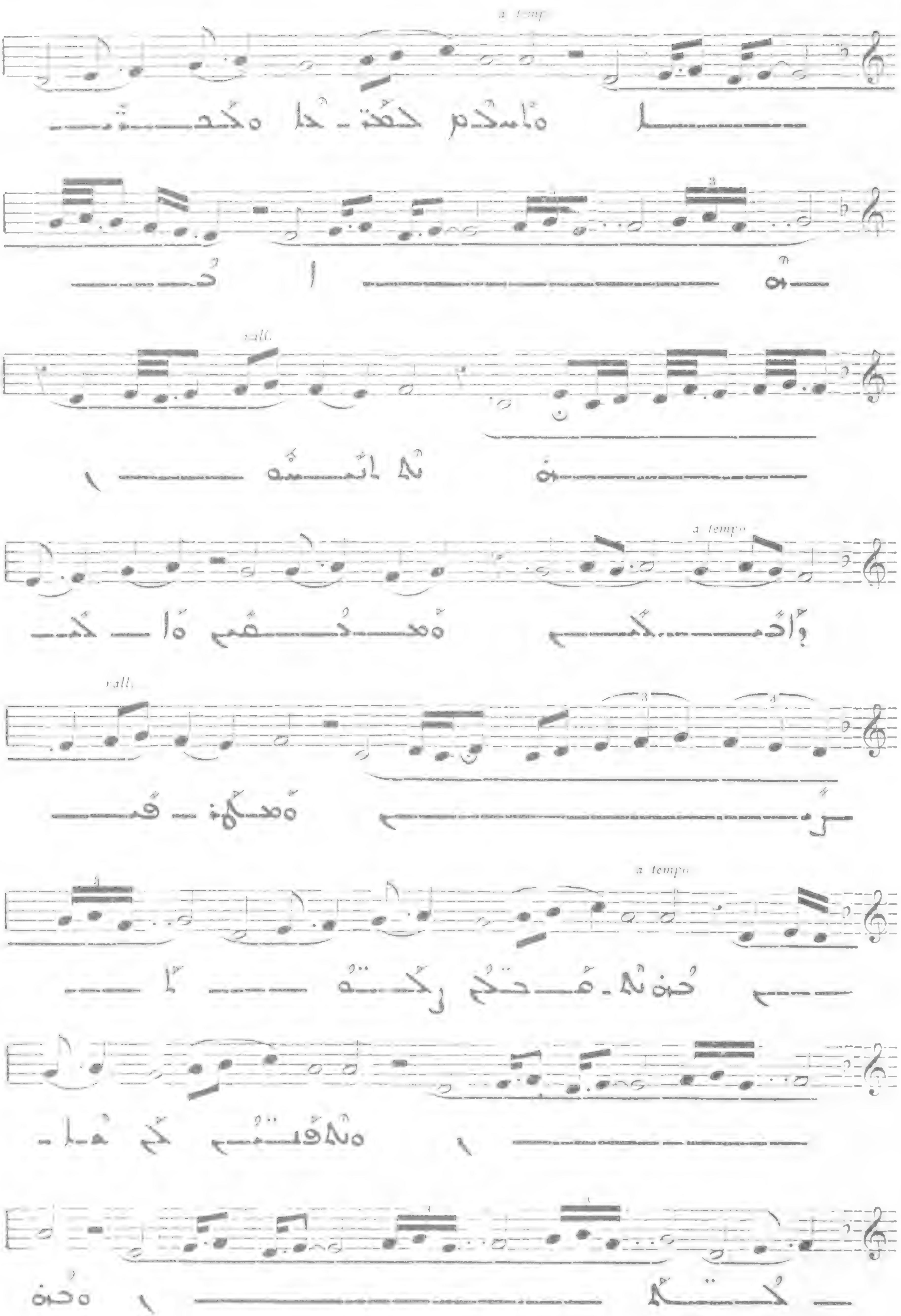
VI

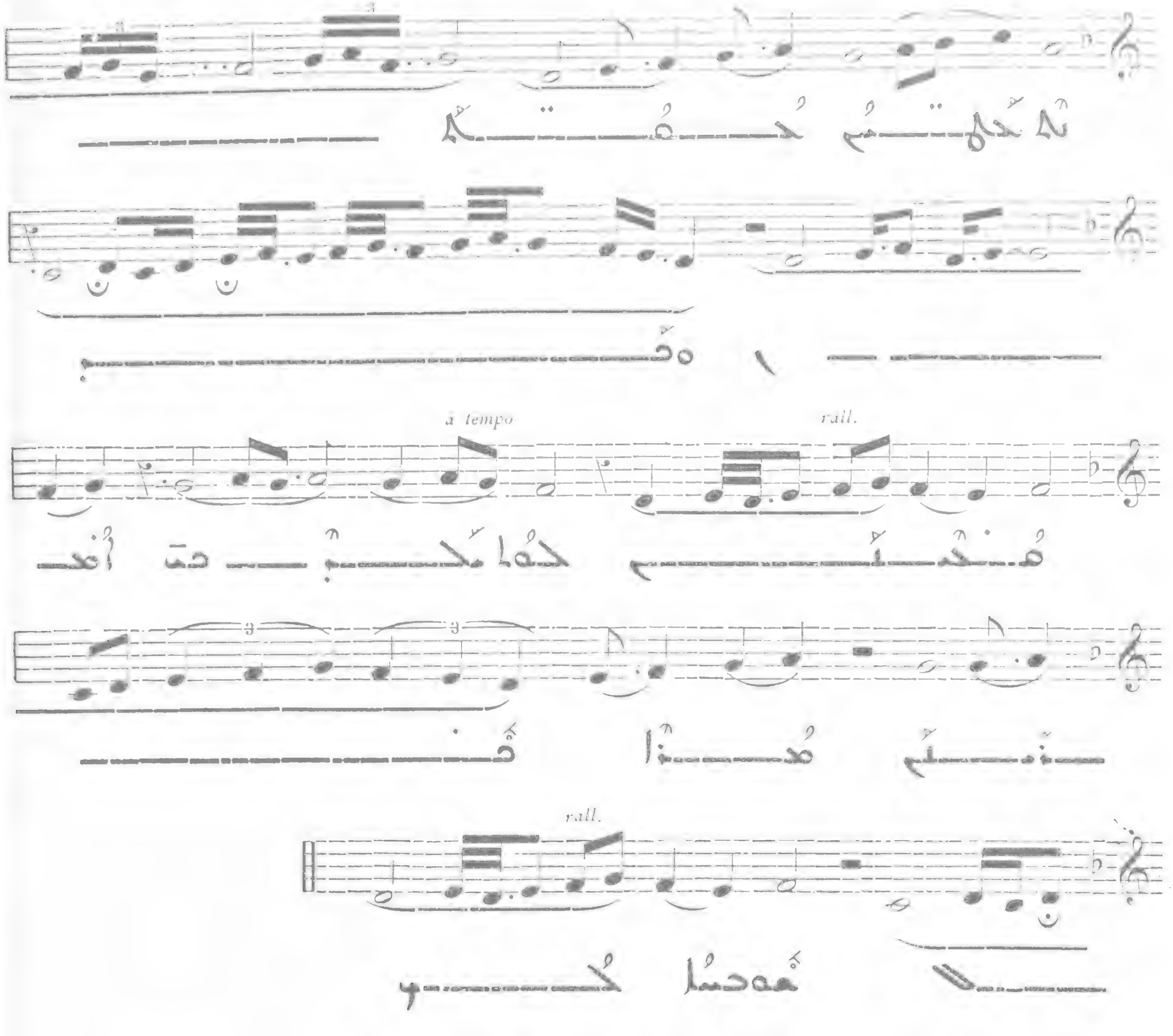




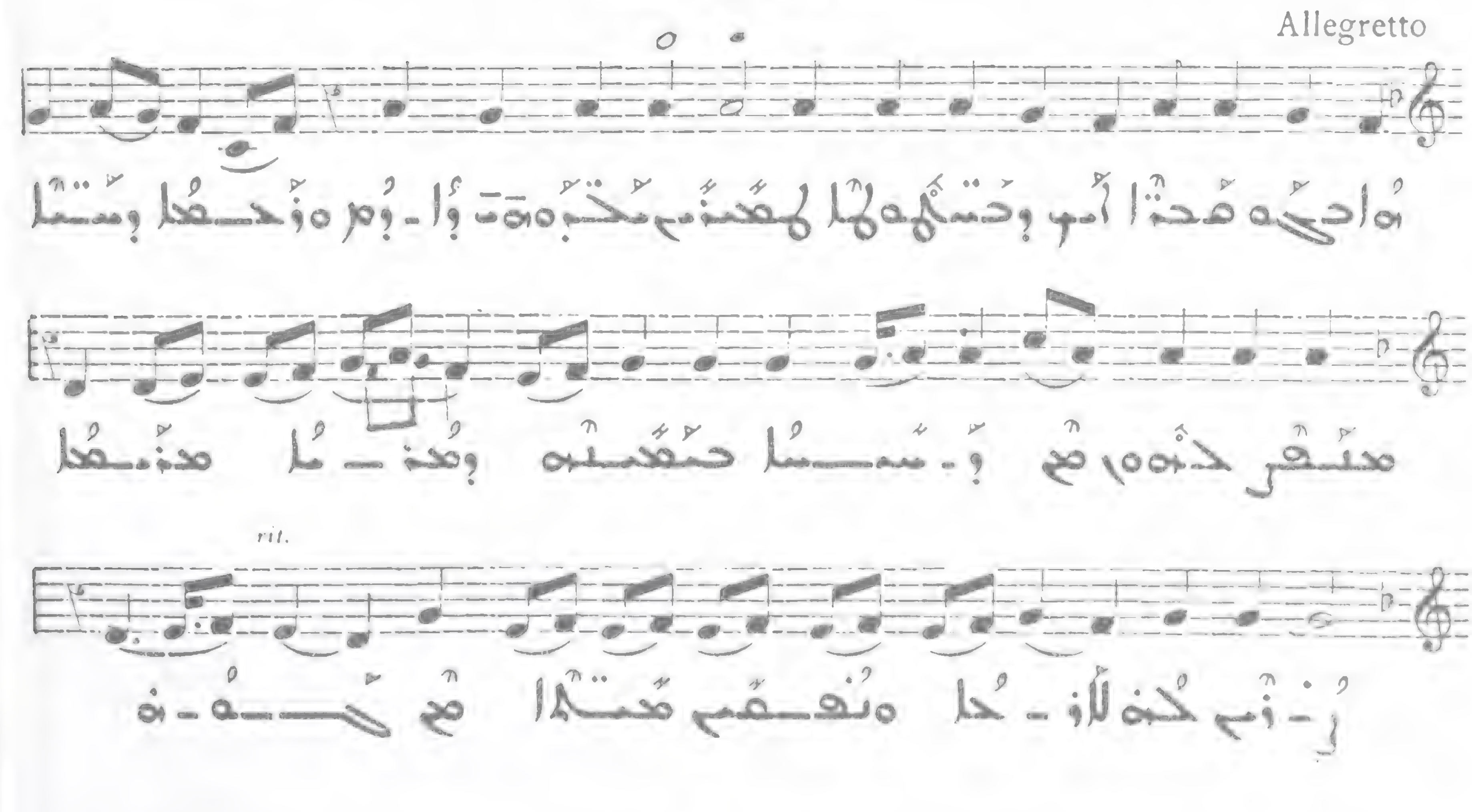
815


Allegro moderato
rall.
quasi ad lib.
VI
a tempo
quasi ad lib.
rael
a tempo
rall.
rall.
a tempo

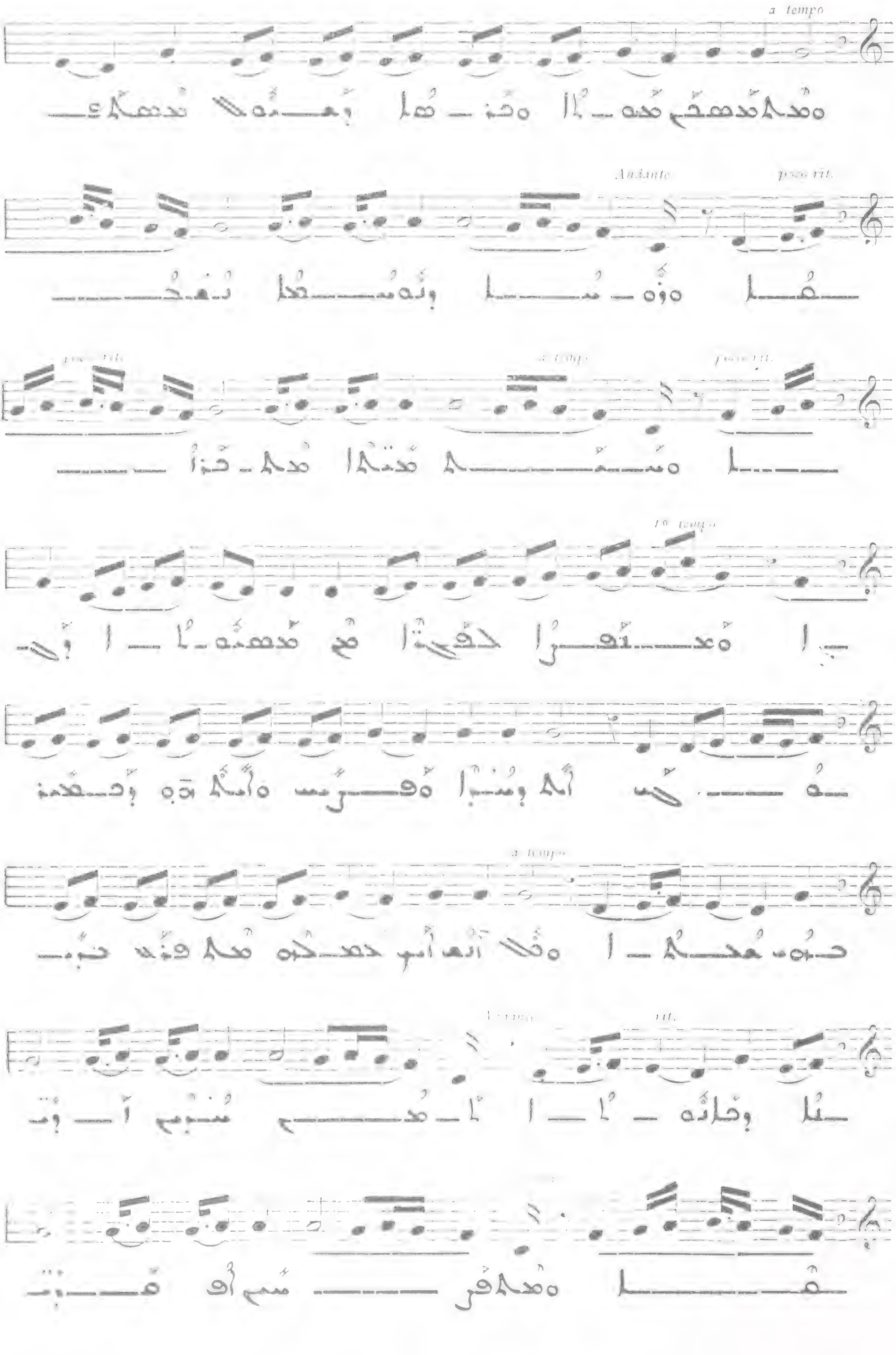


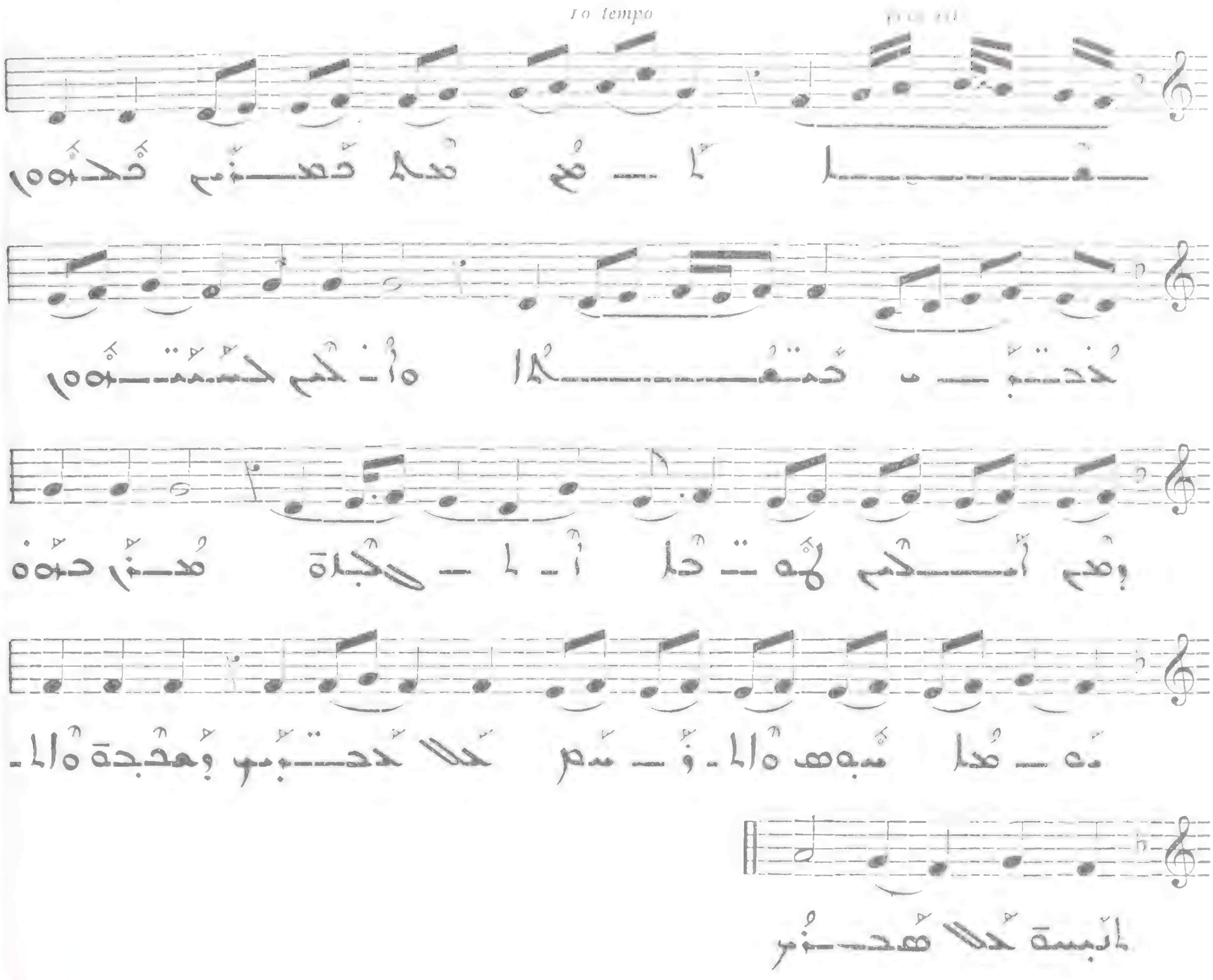


816



VI


a tempo
Andante
poco rit.
a tempo
poco rit.
1° tempo
a tempo
rit.



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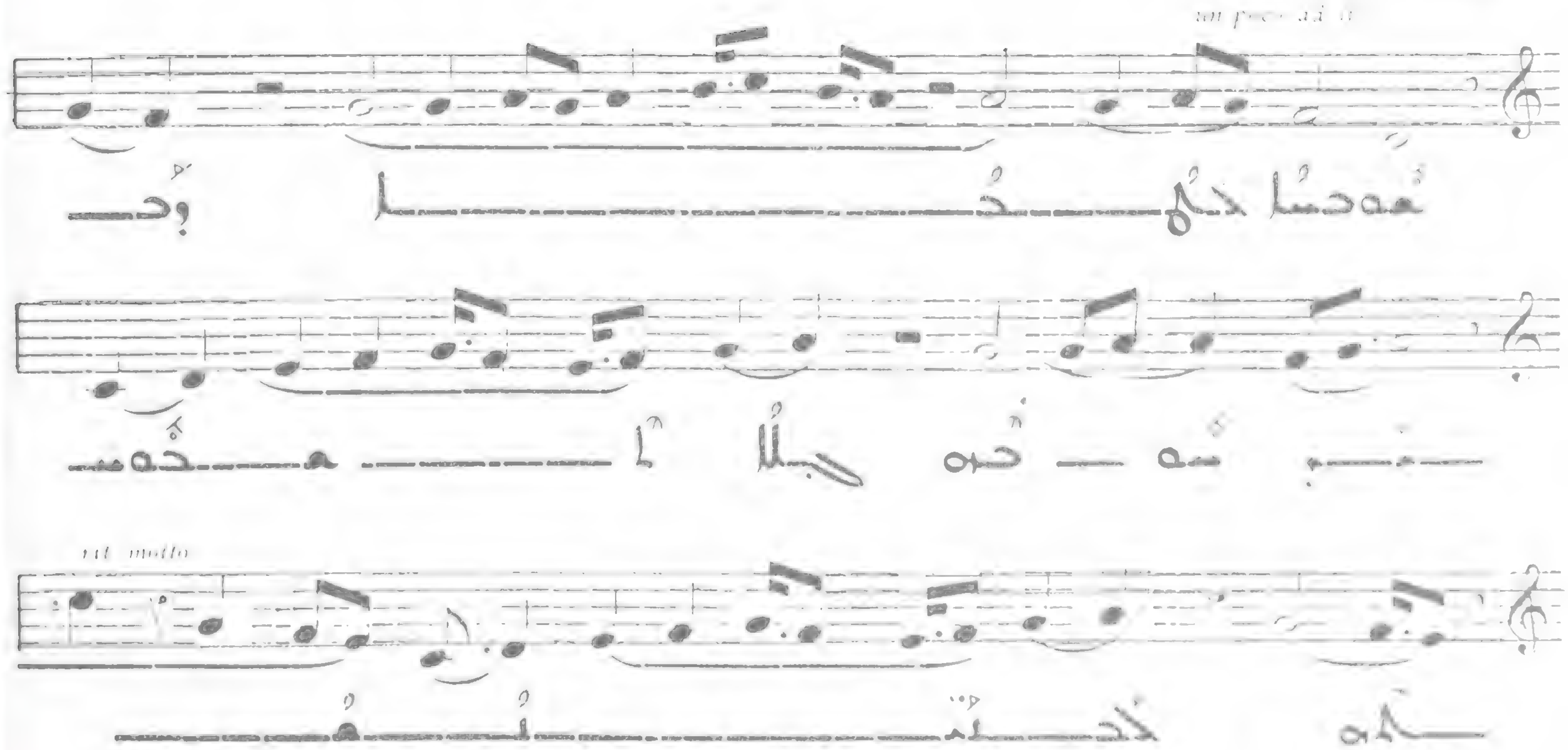
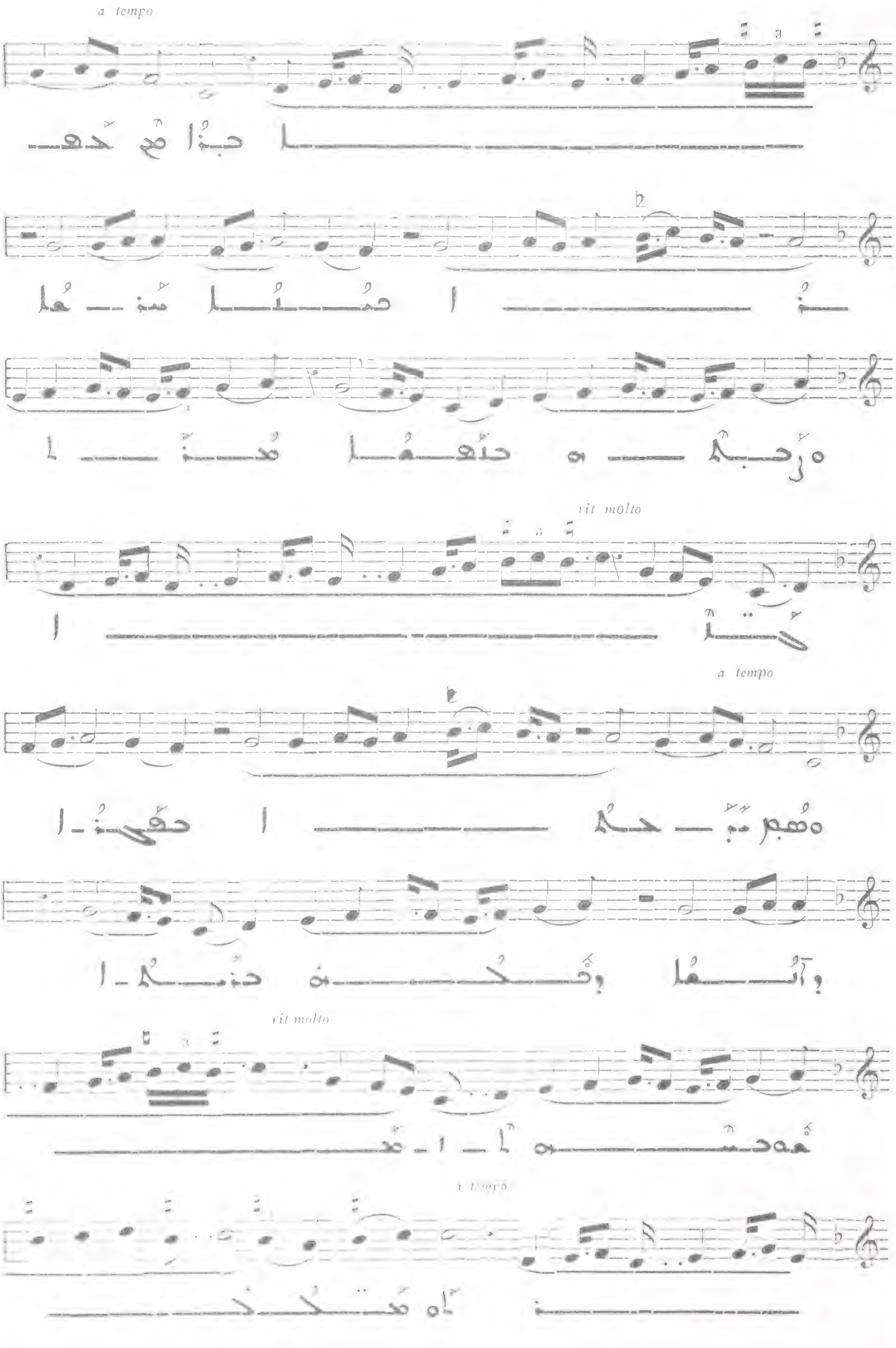
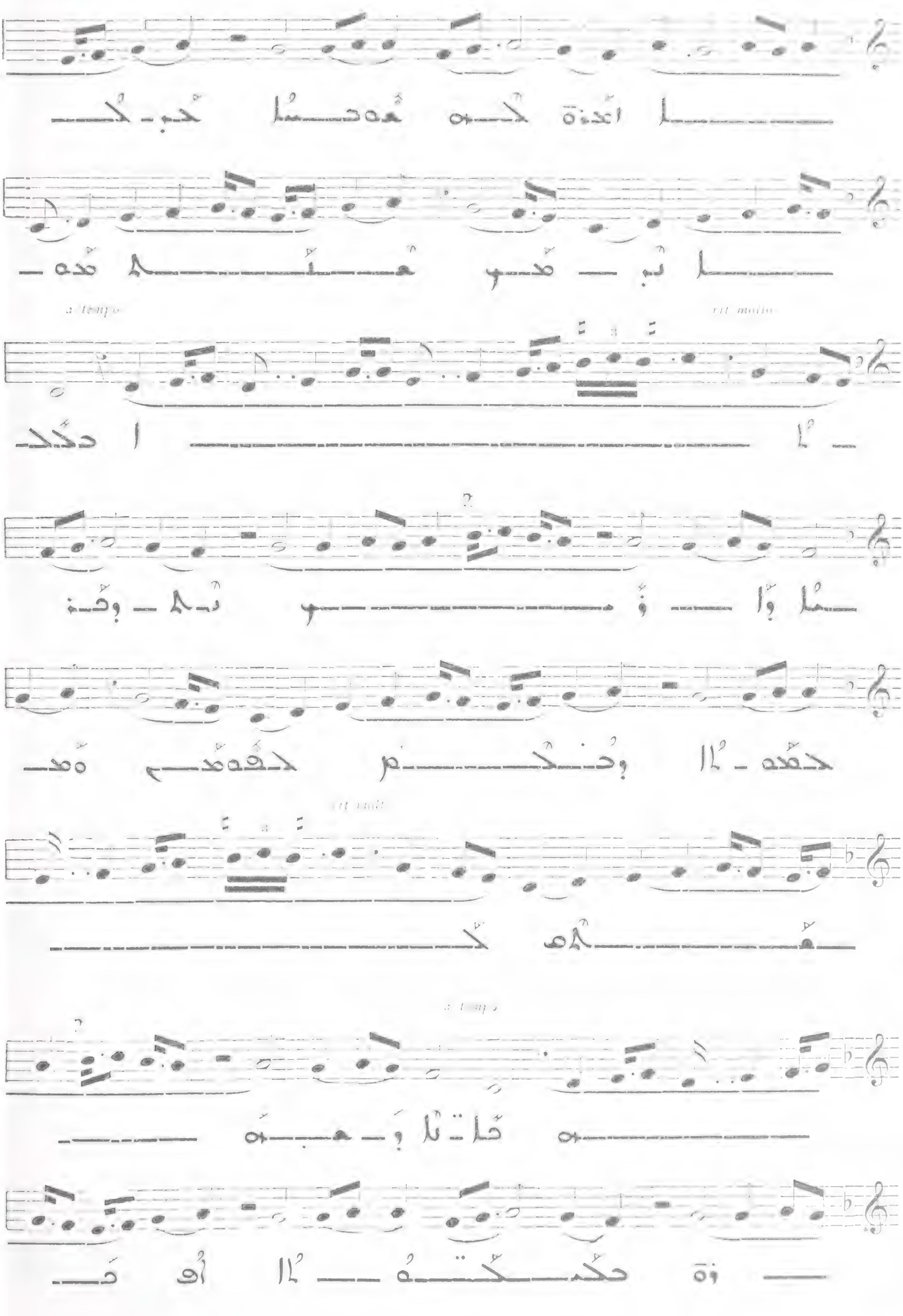
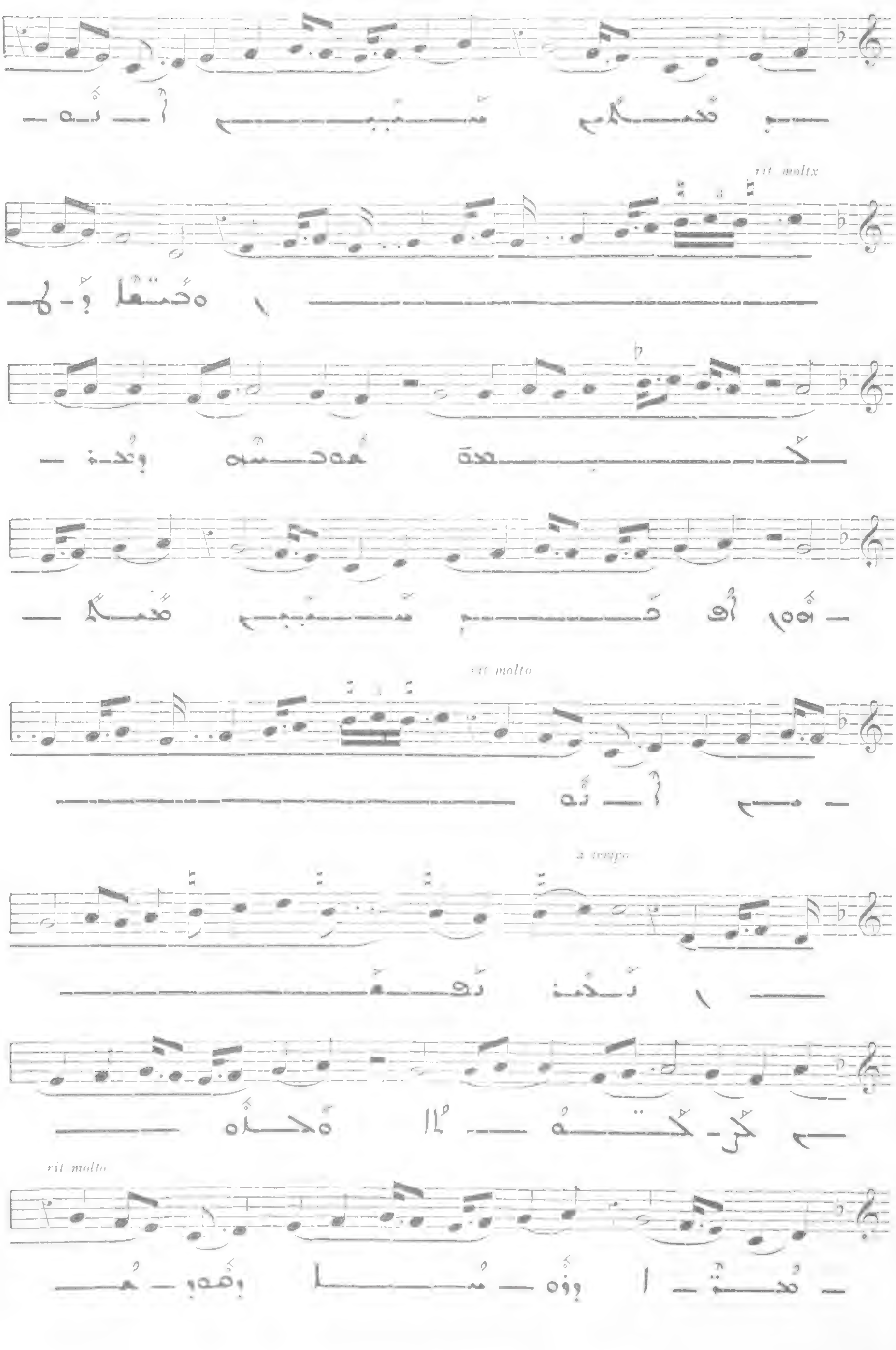
Allegro

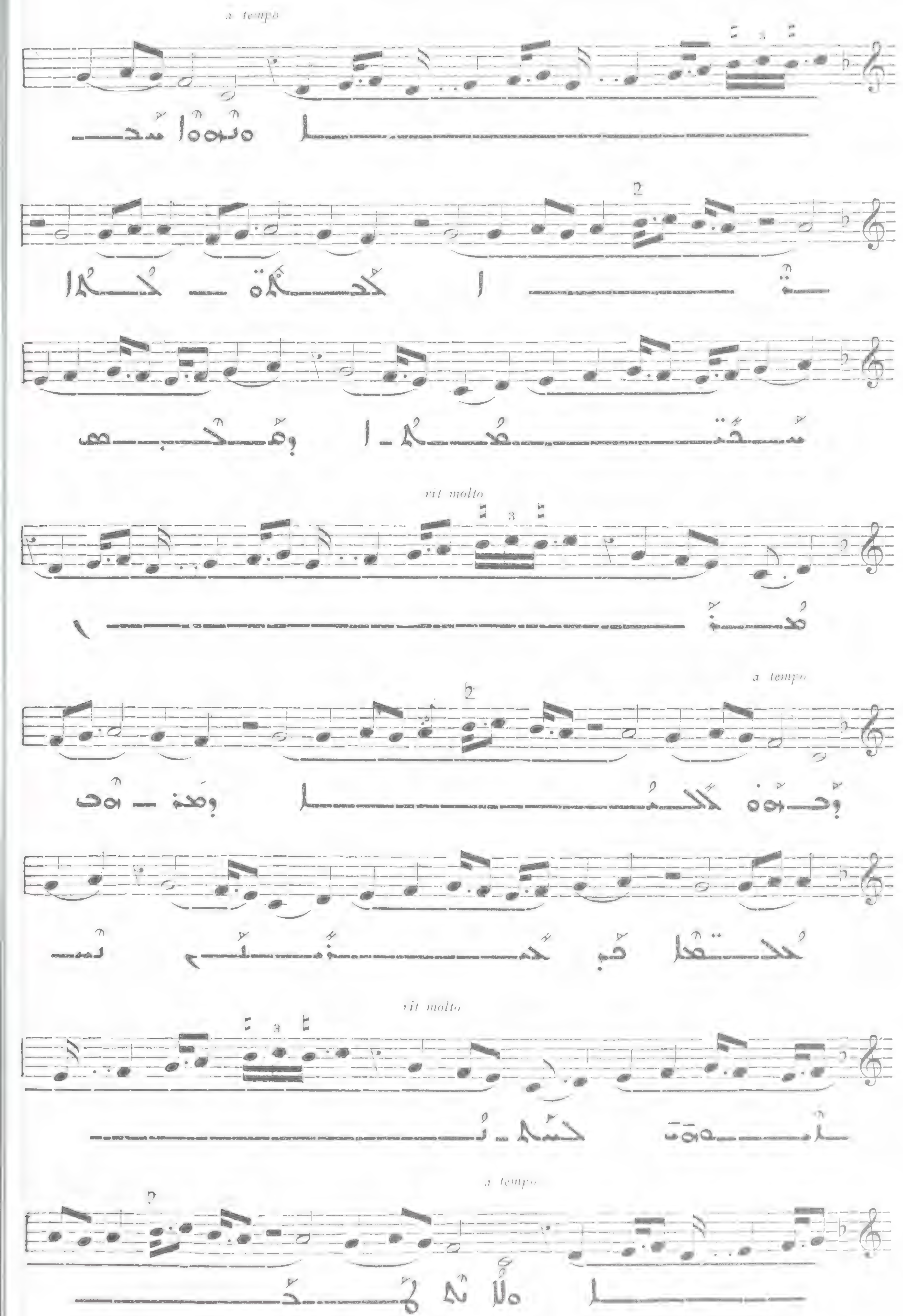
VI

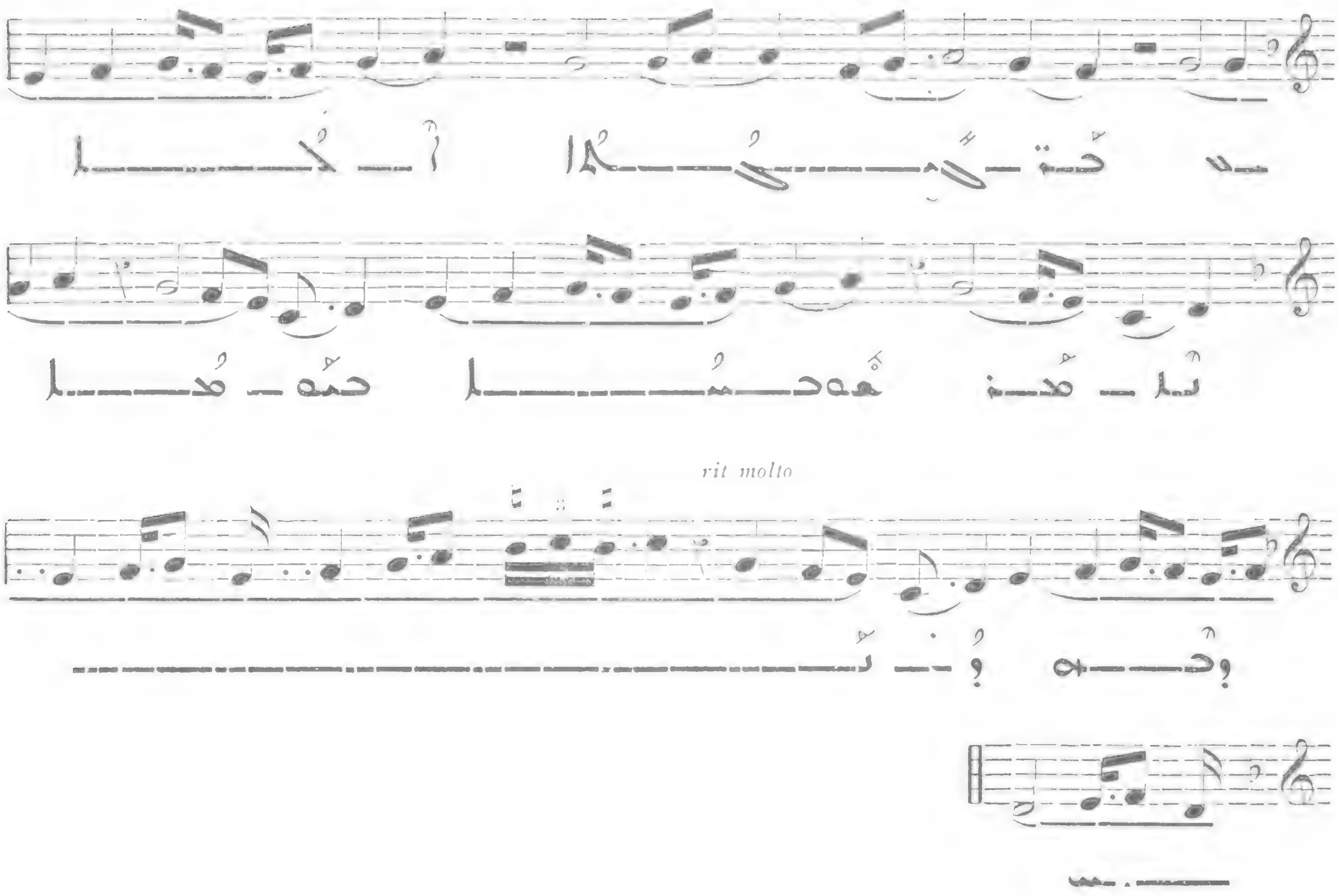



a tempo
rit molto
a tempo
rit molto
a tempo


a tempo
rit. molto
a tempo


rit molto
rit molto
a tempo
rit molto


a tempo
rit molto
a tempo
rit molto
a tempo



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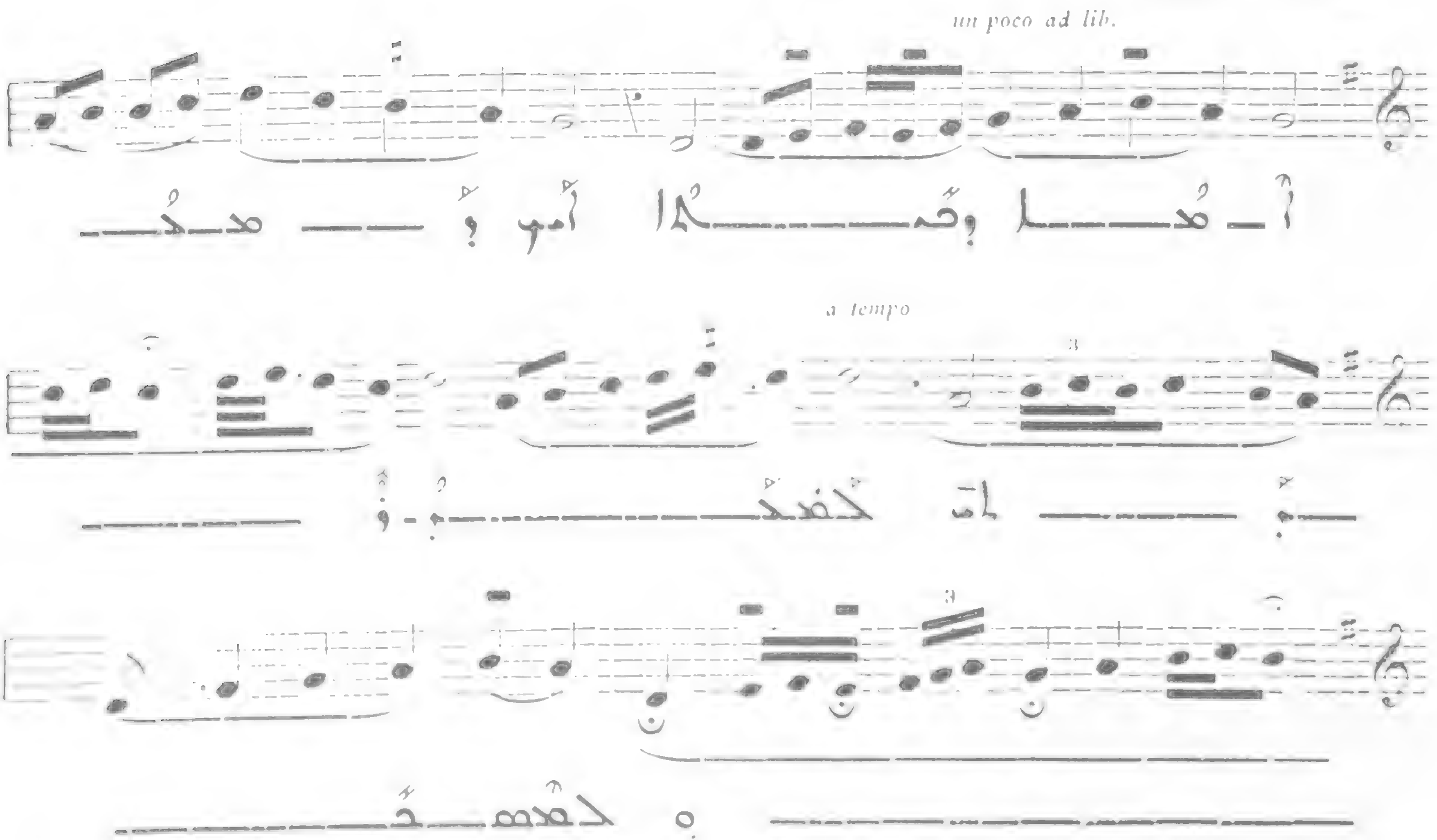
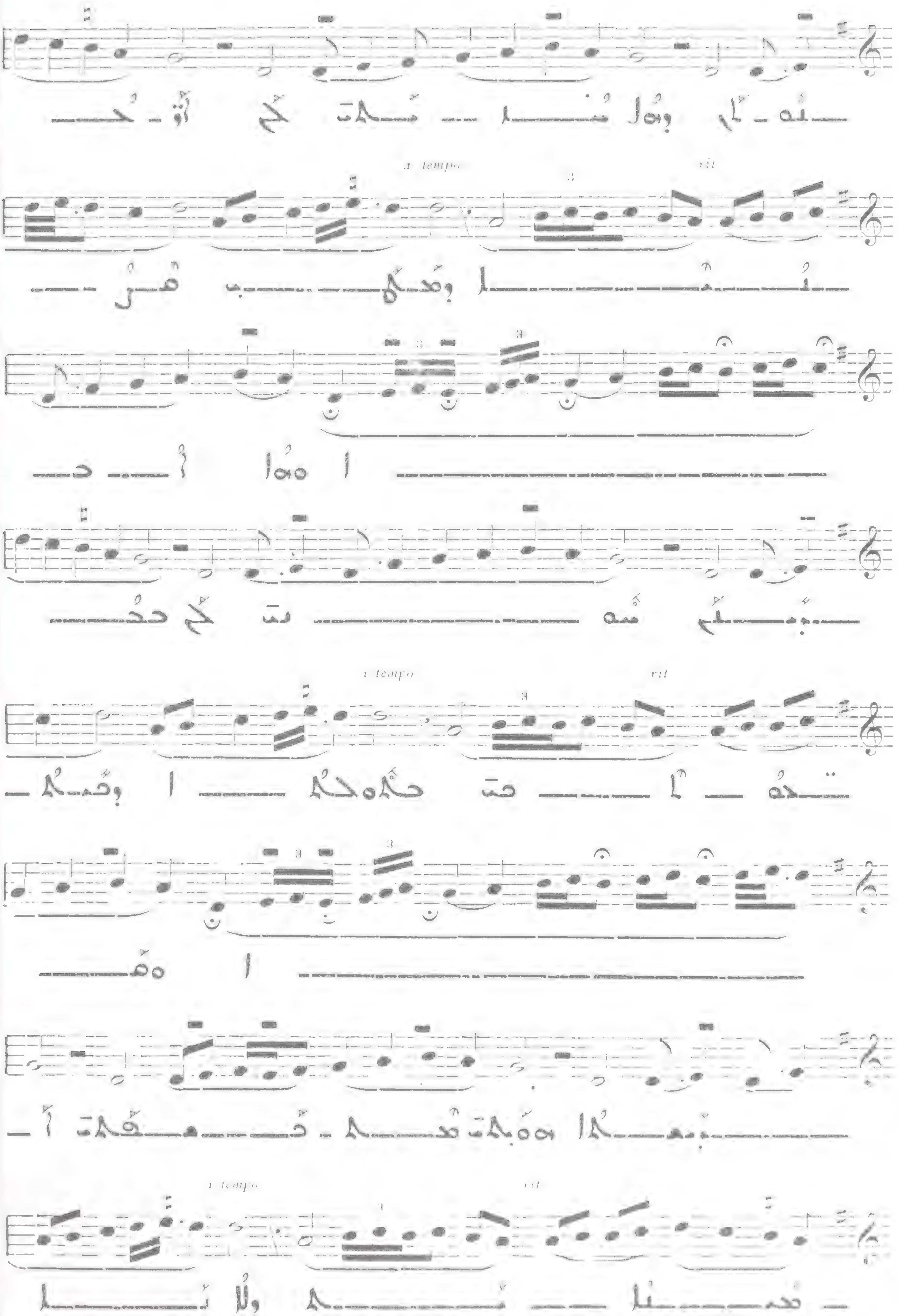
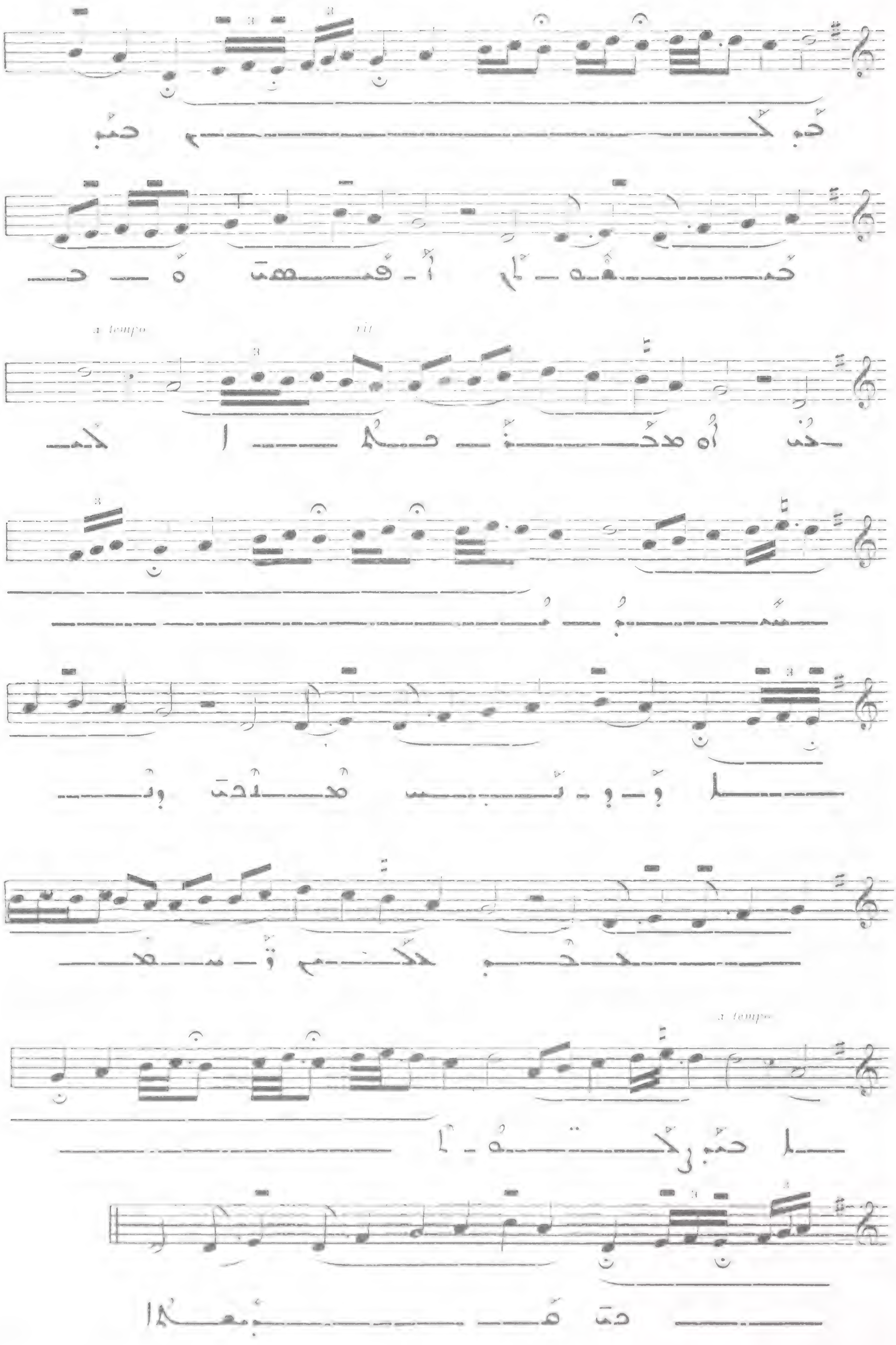
8

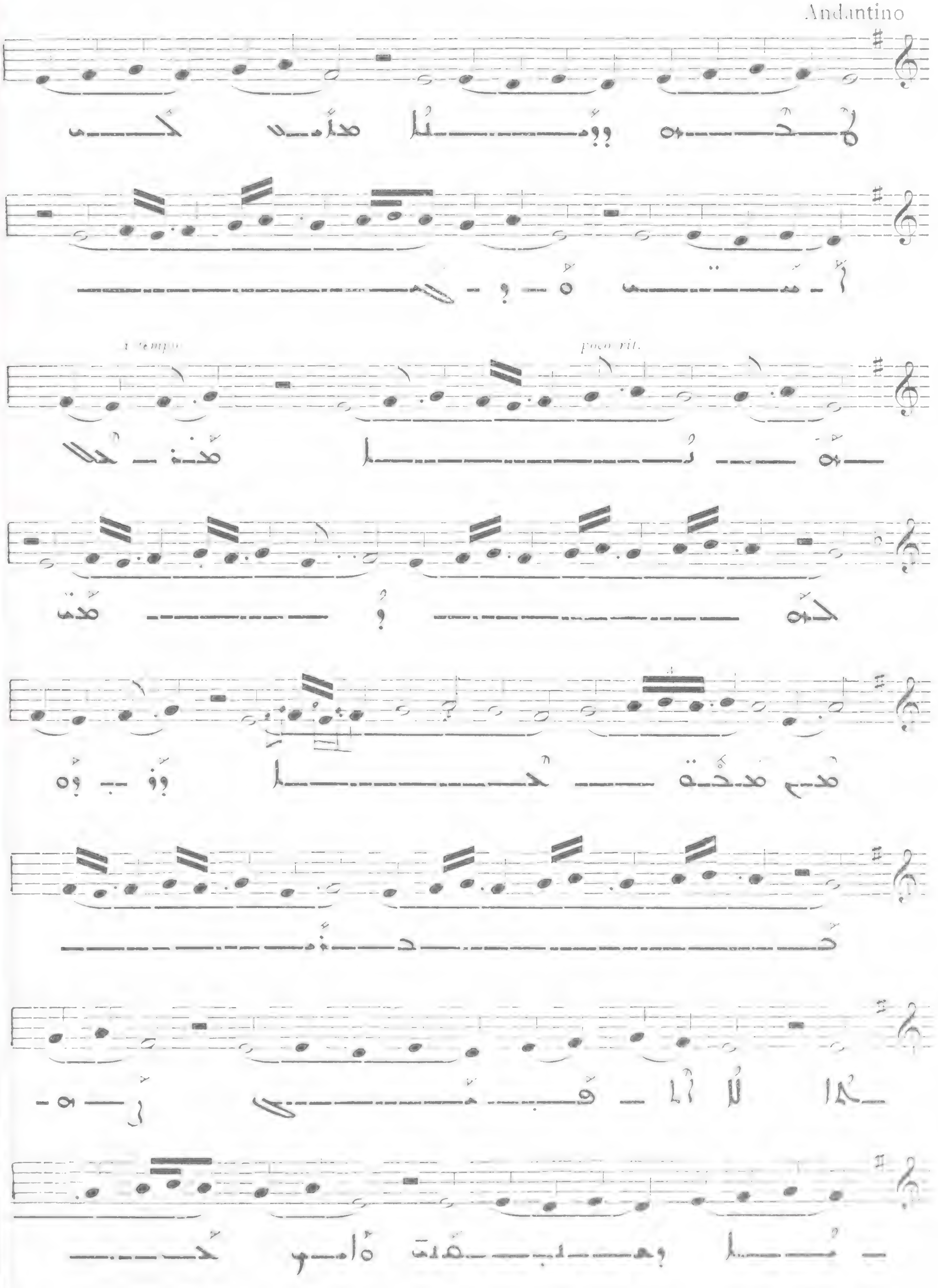
Allegro moderato

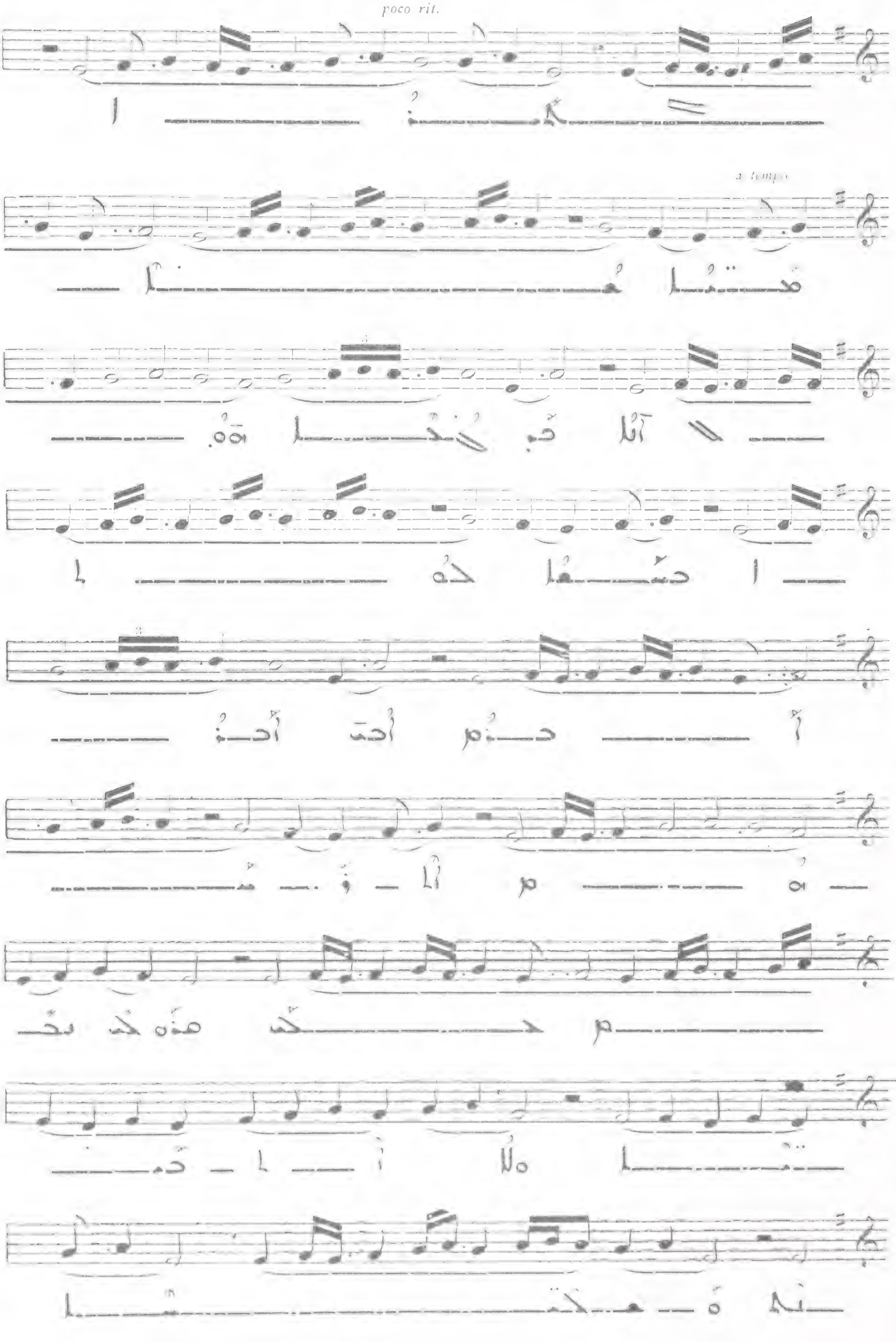


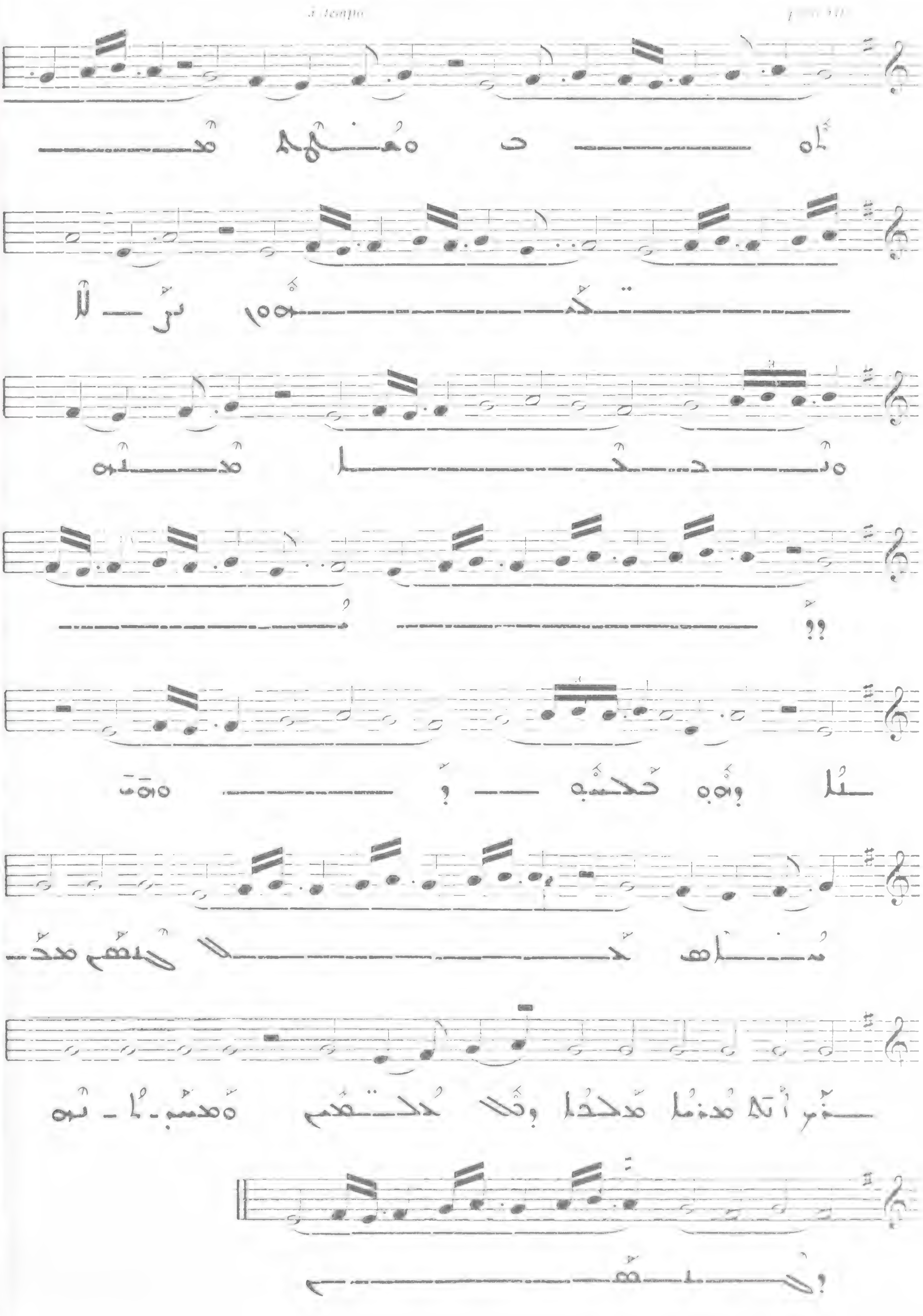

a tempo
rit
a tempo
rit
a tempo
rit



ܠܒܪܗ ܕܕܘܝܕ 819




poco rit.
a tempo


a tempo

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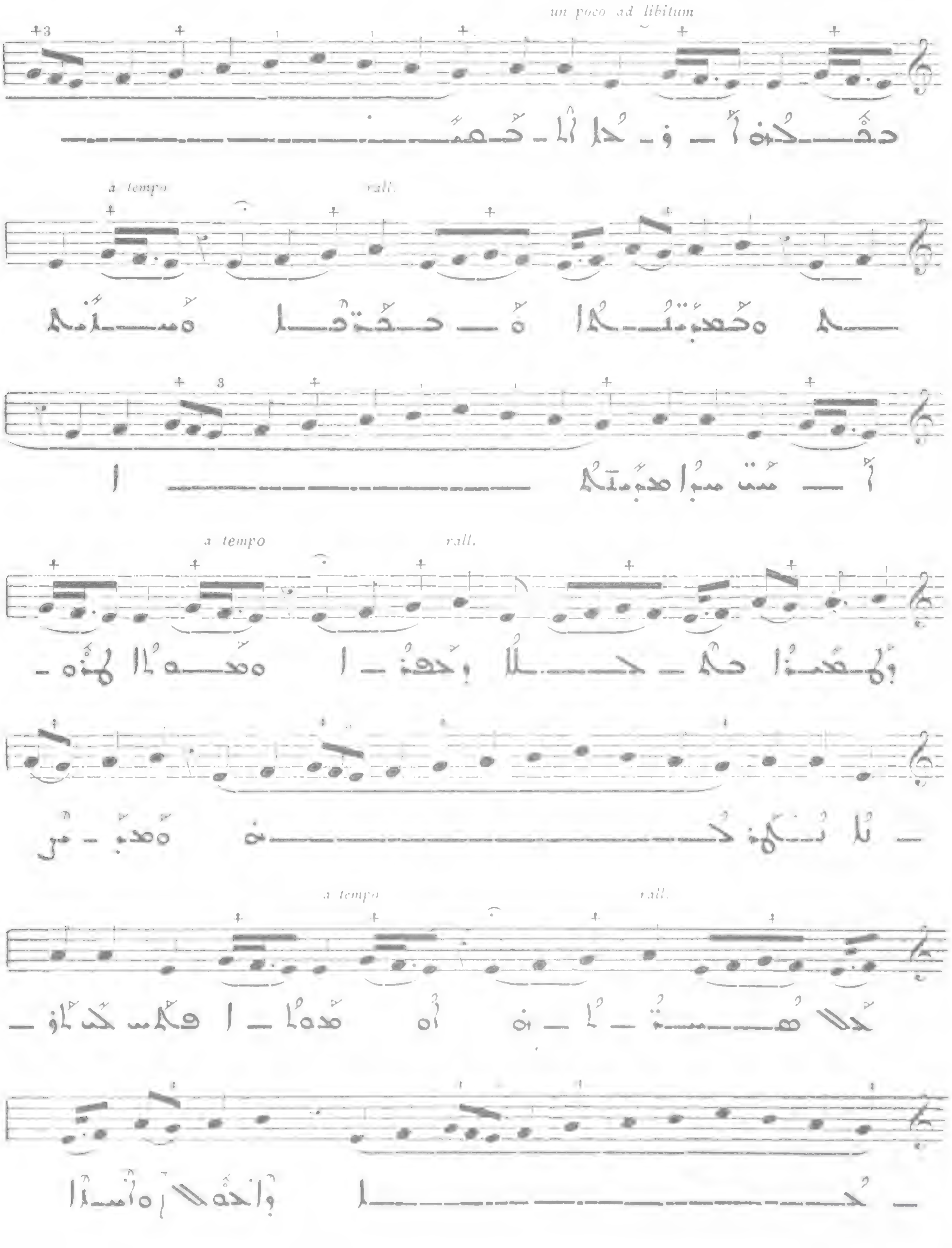
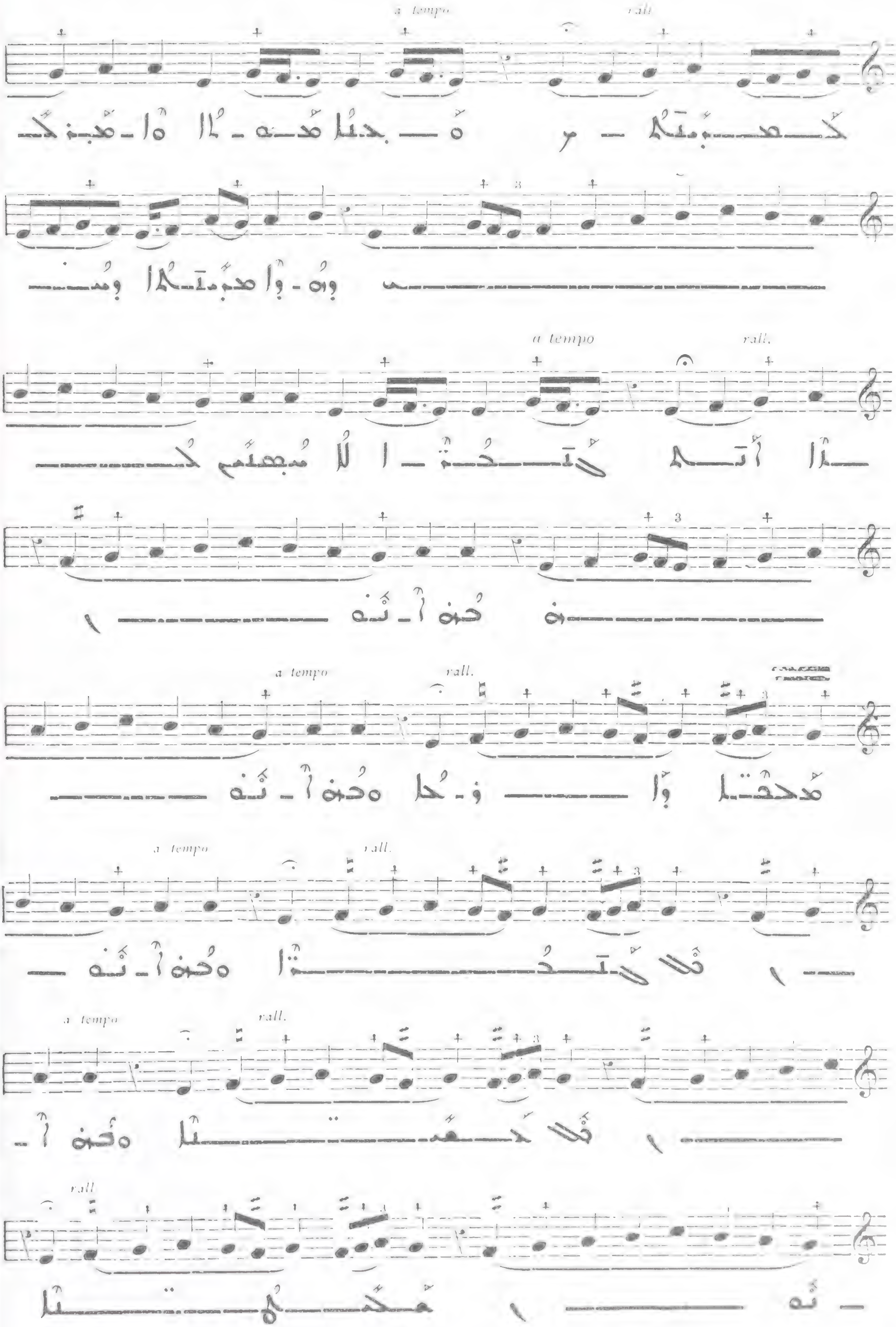
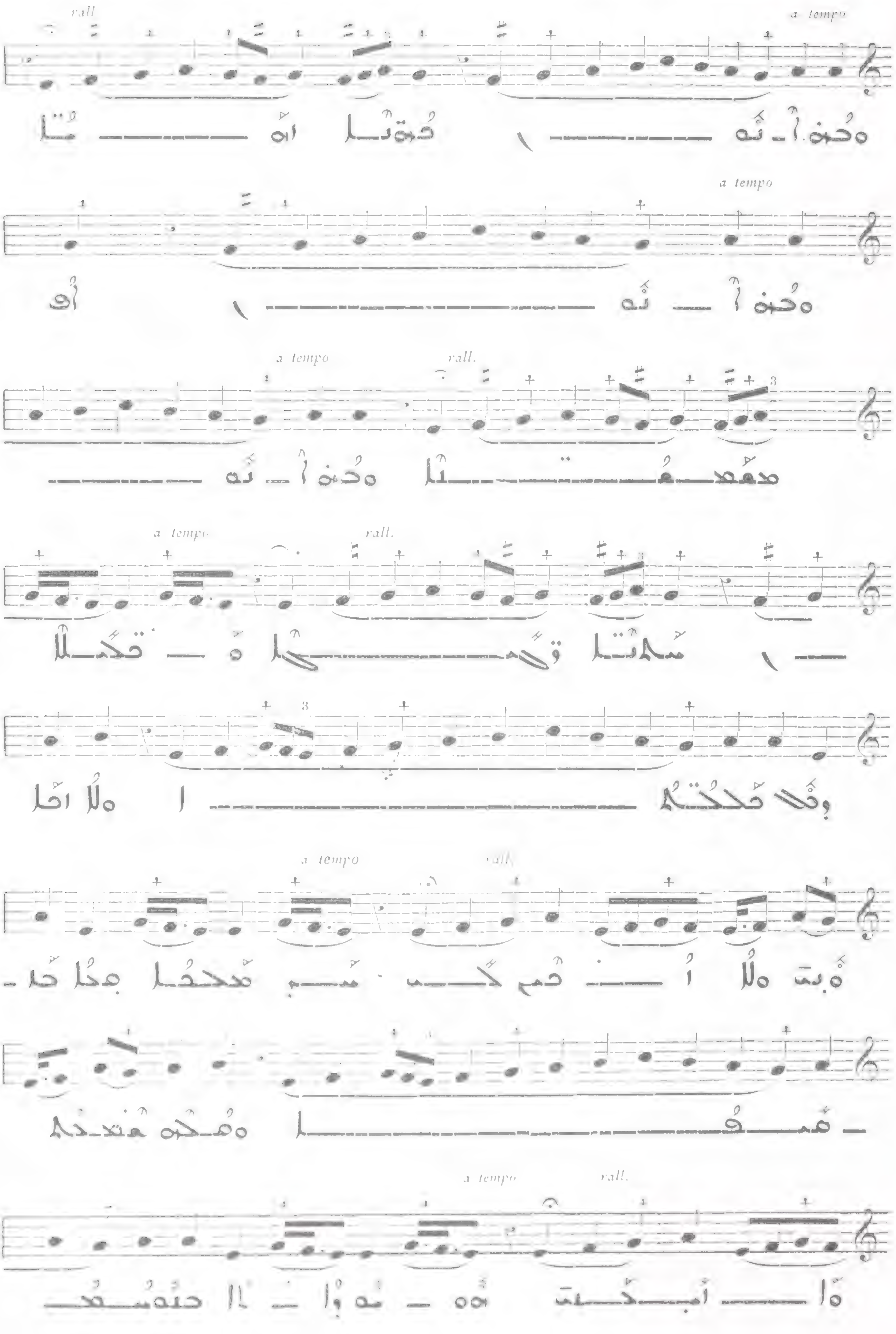
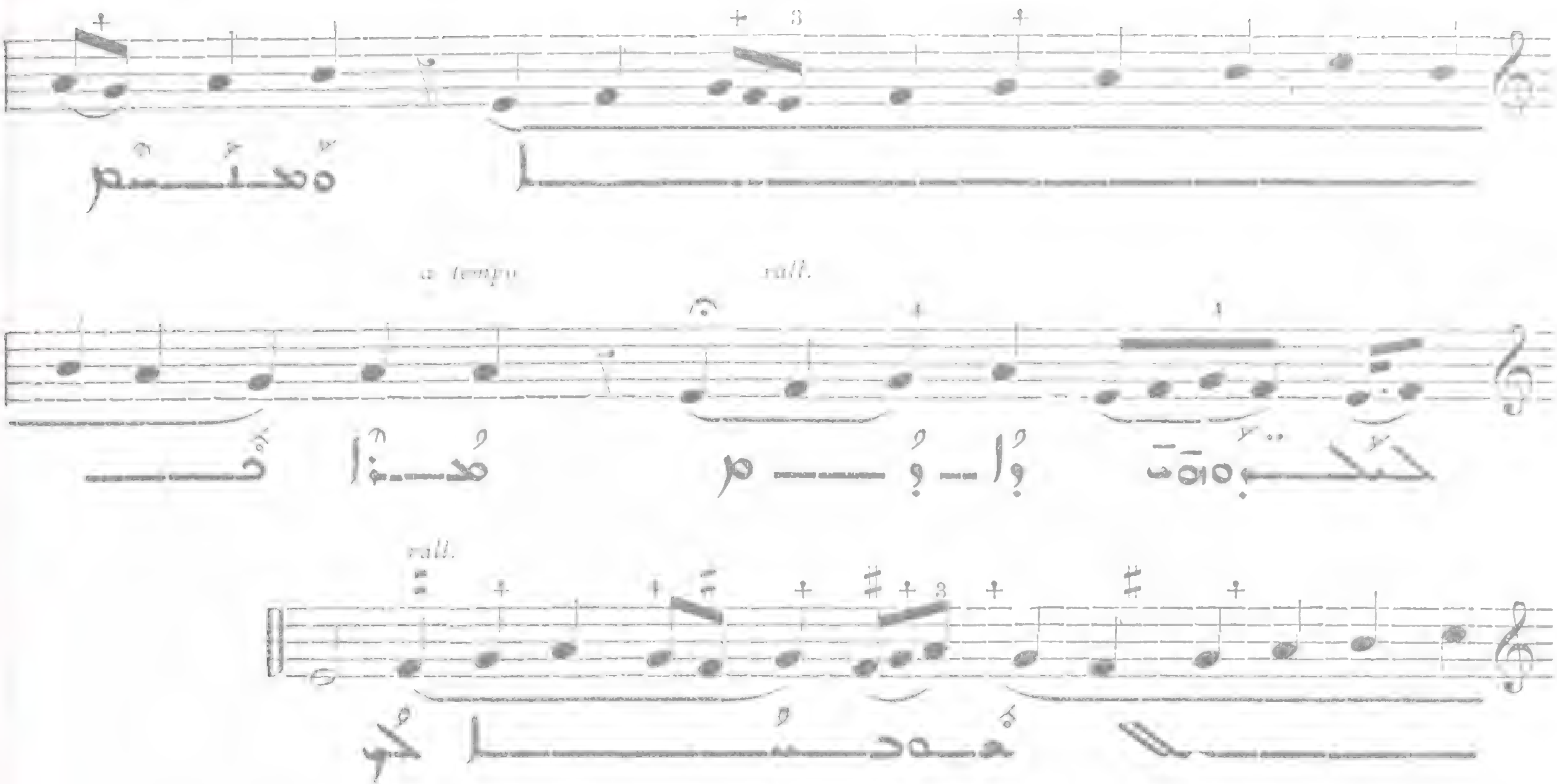
Andante molto



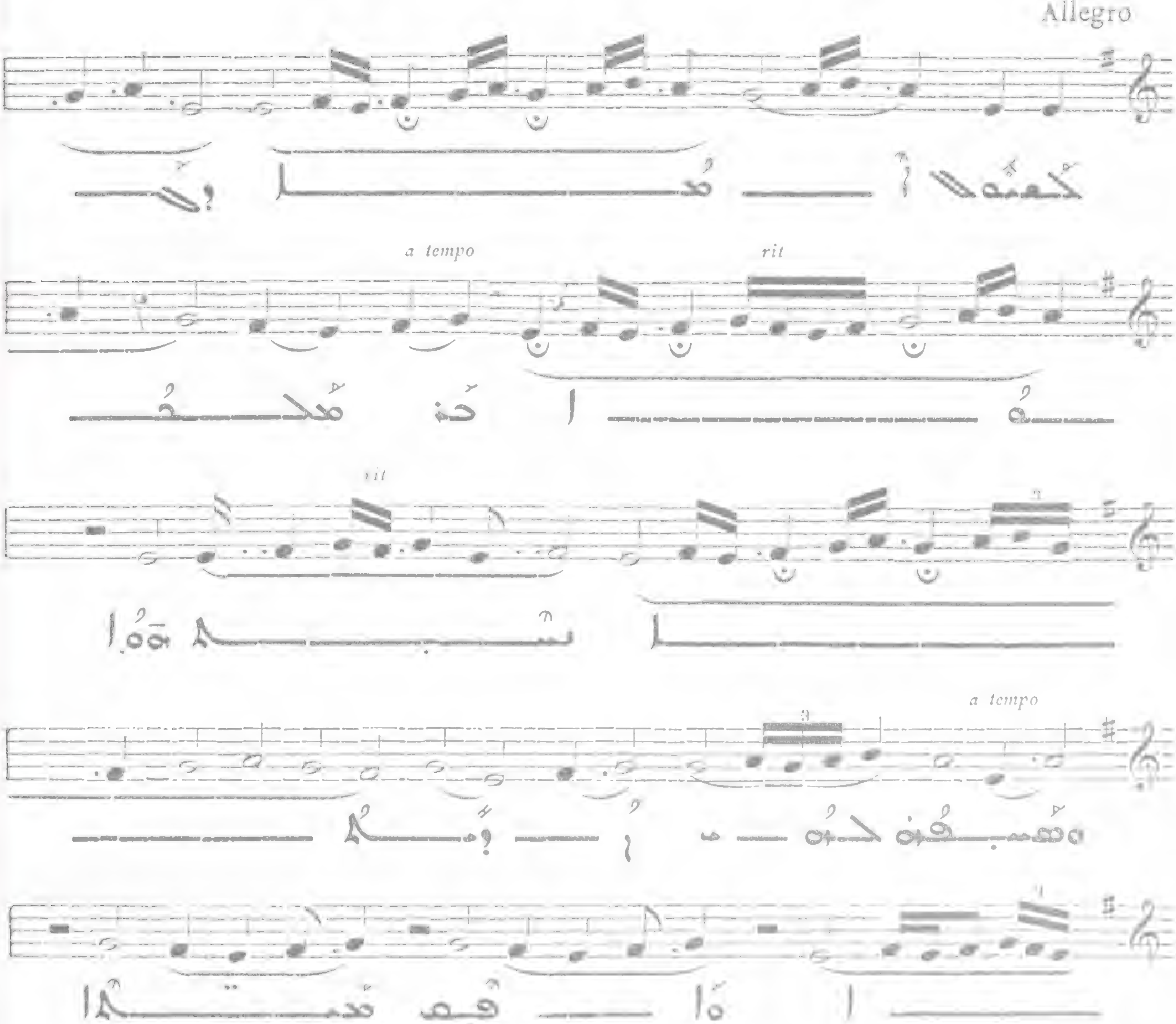

a tempo
rall.

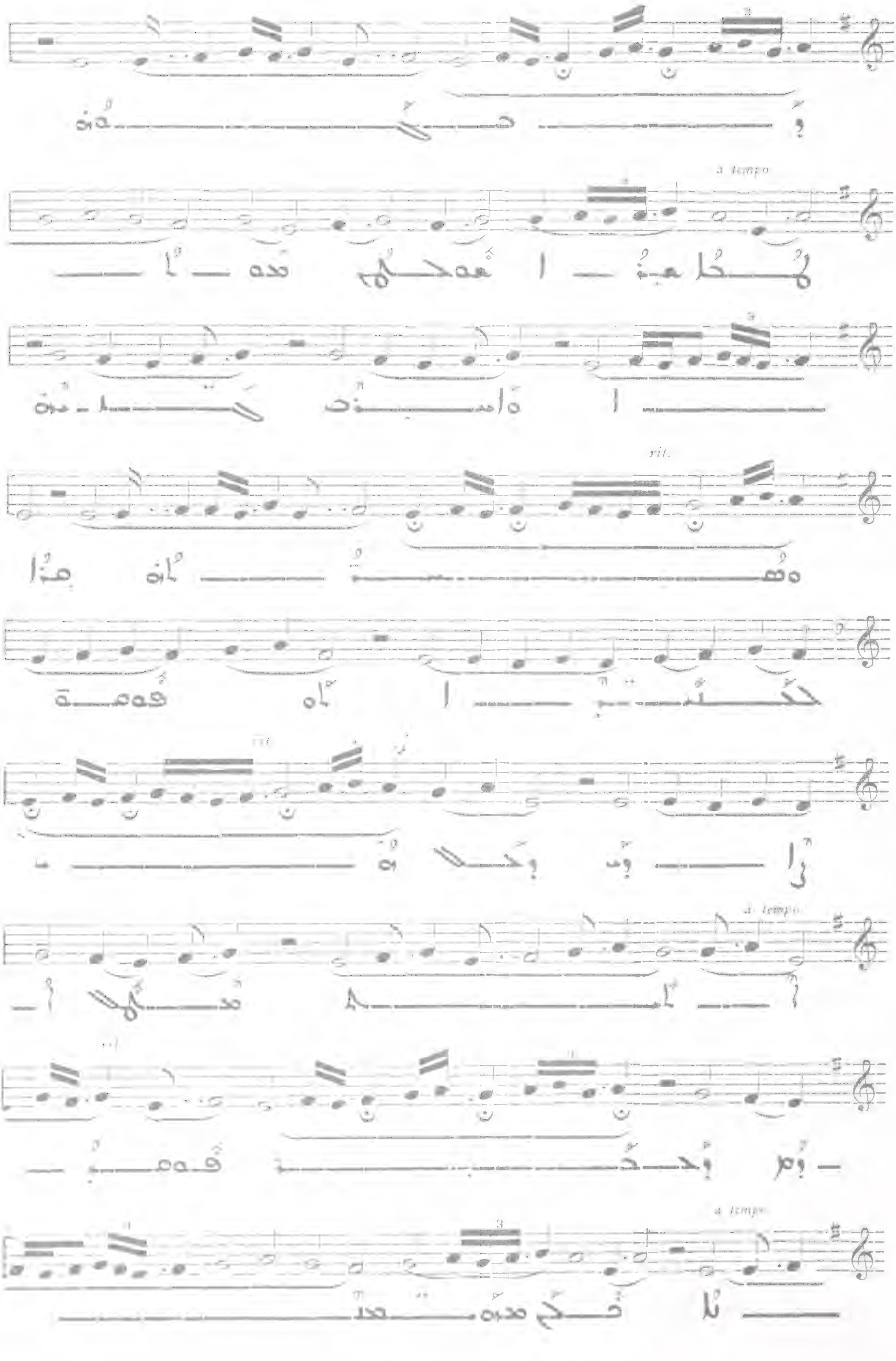

rall
a tempo
a tempo
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.

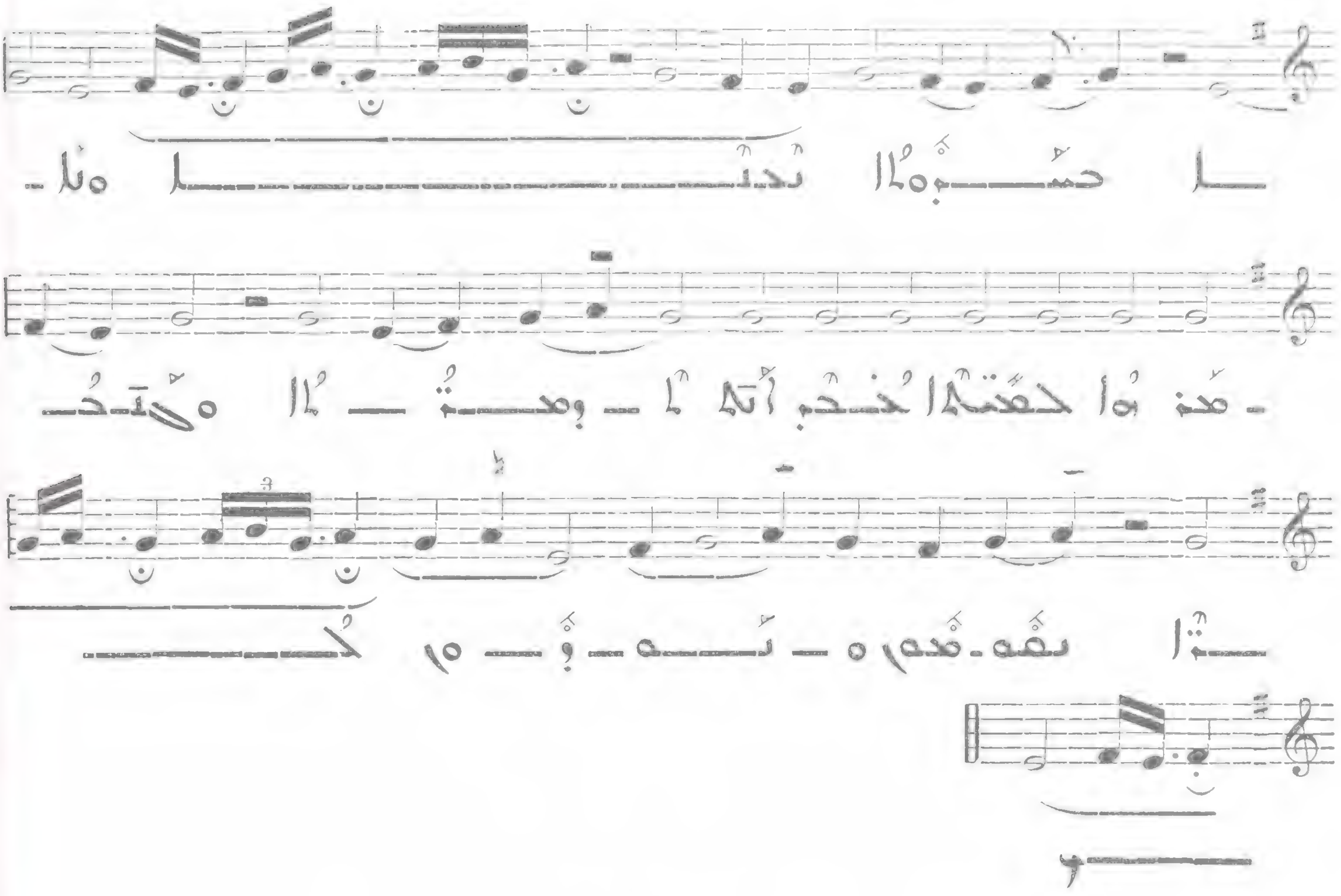


821

VII




a tempo
rit.
rit.
a tempo
rit.
a tempo



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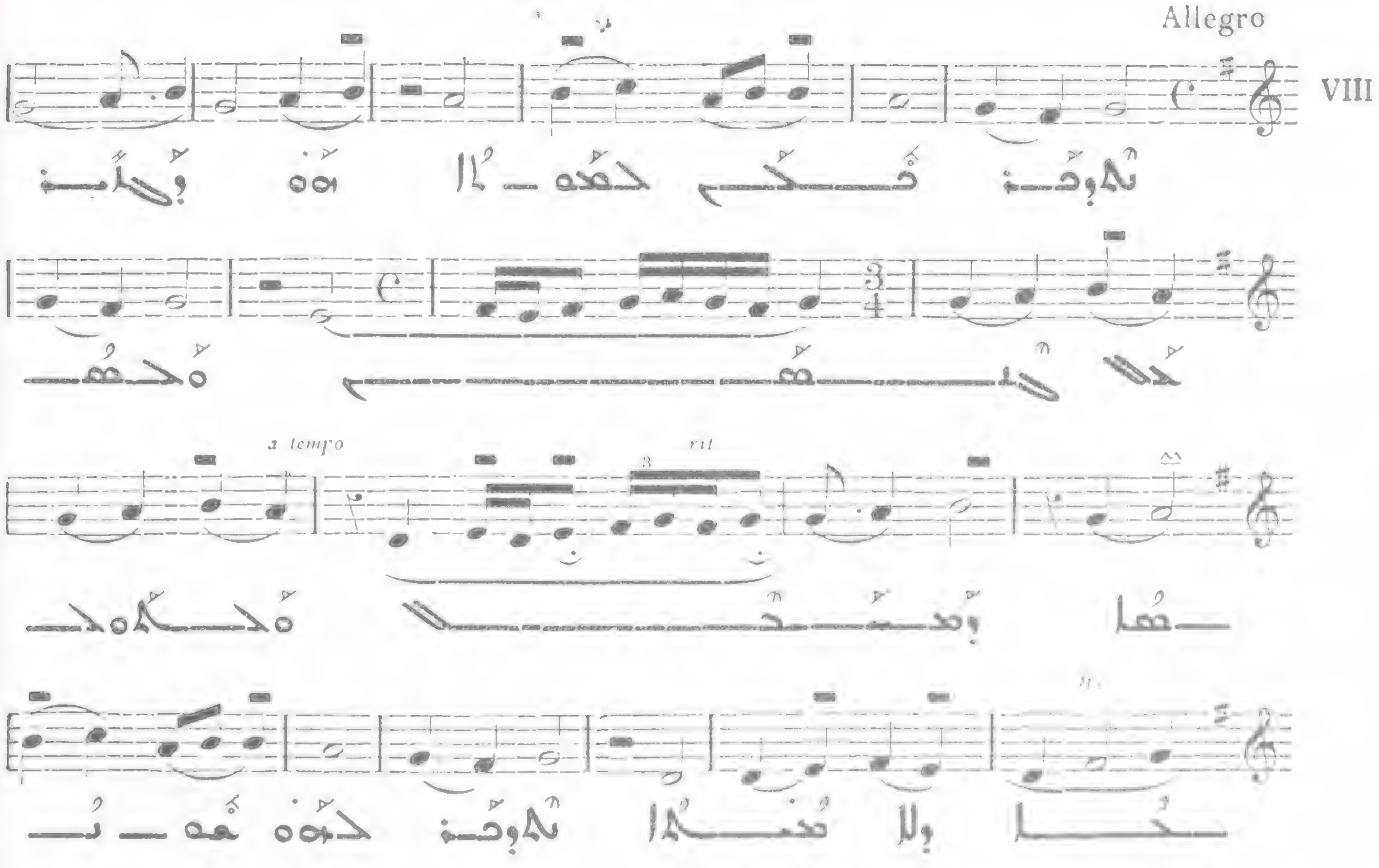
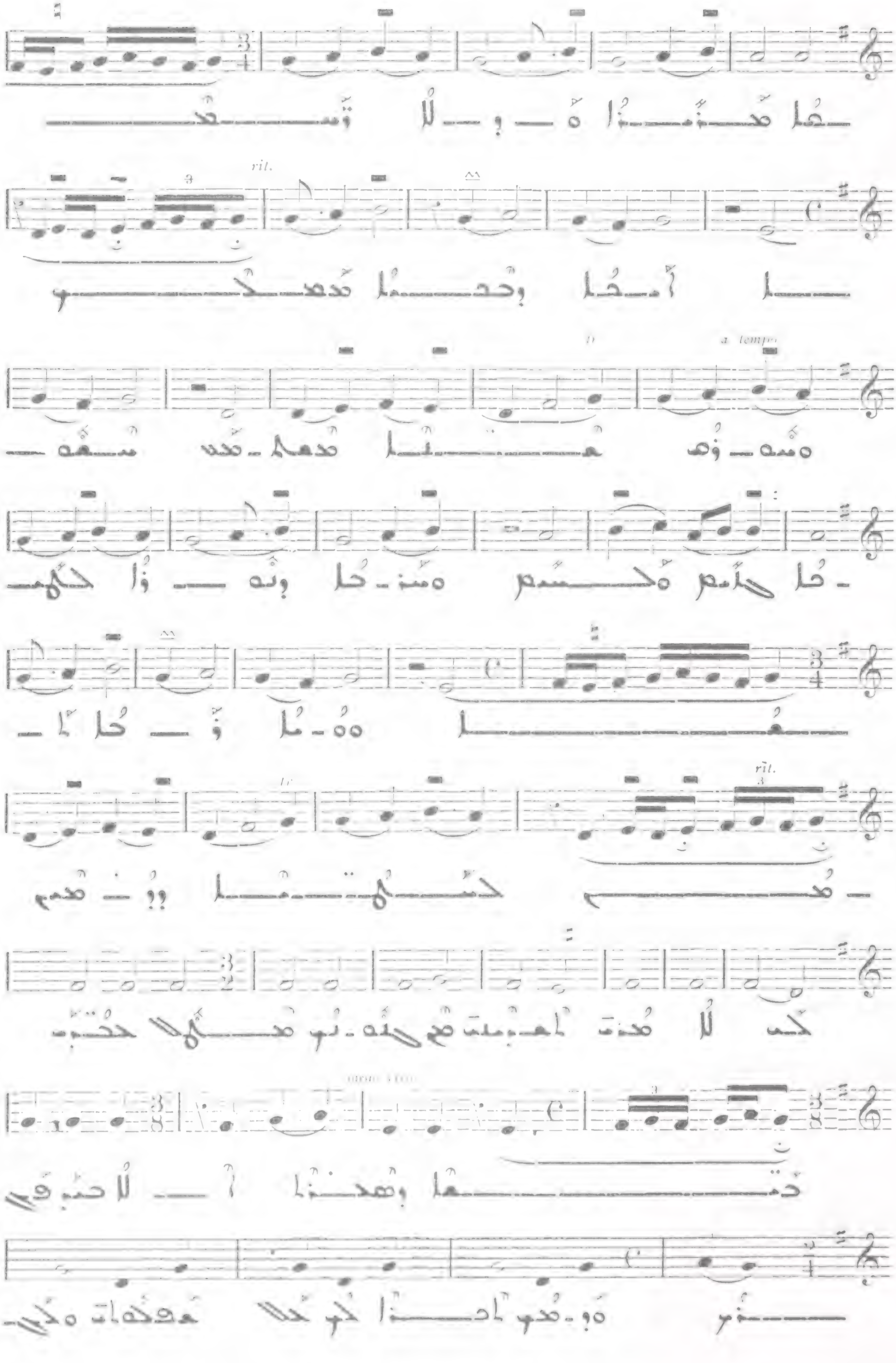
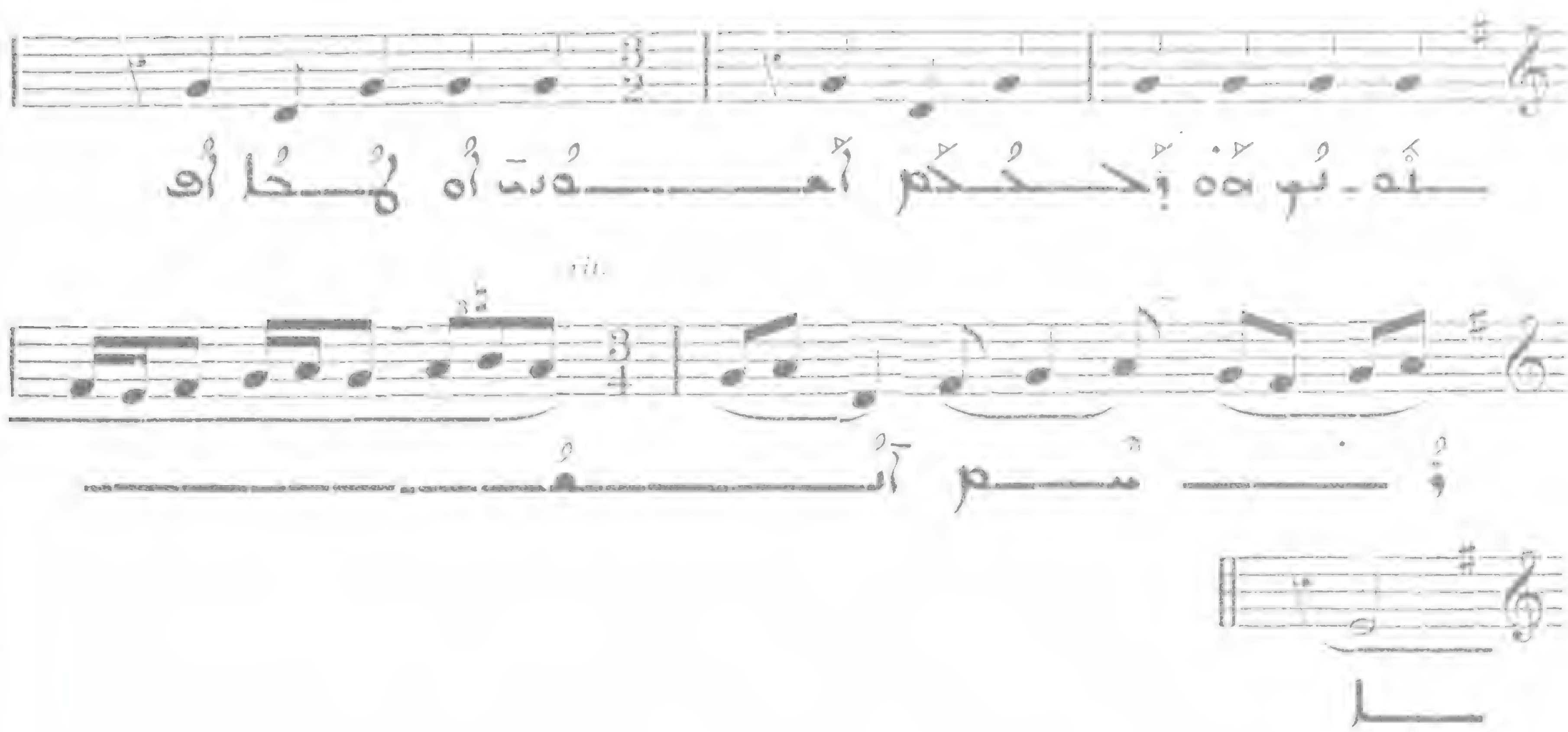
822 ܬܘܕܝ ܩܕܡ ܥܠܡܐ







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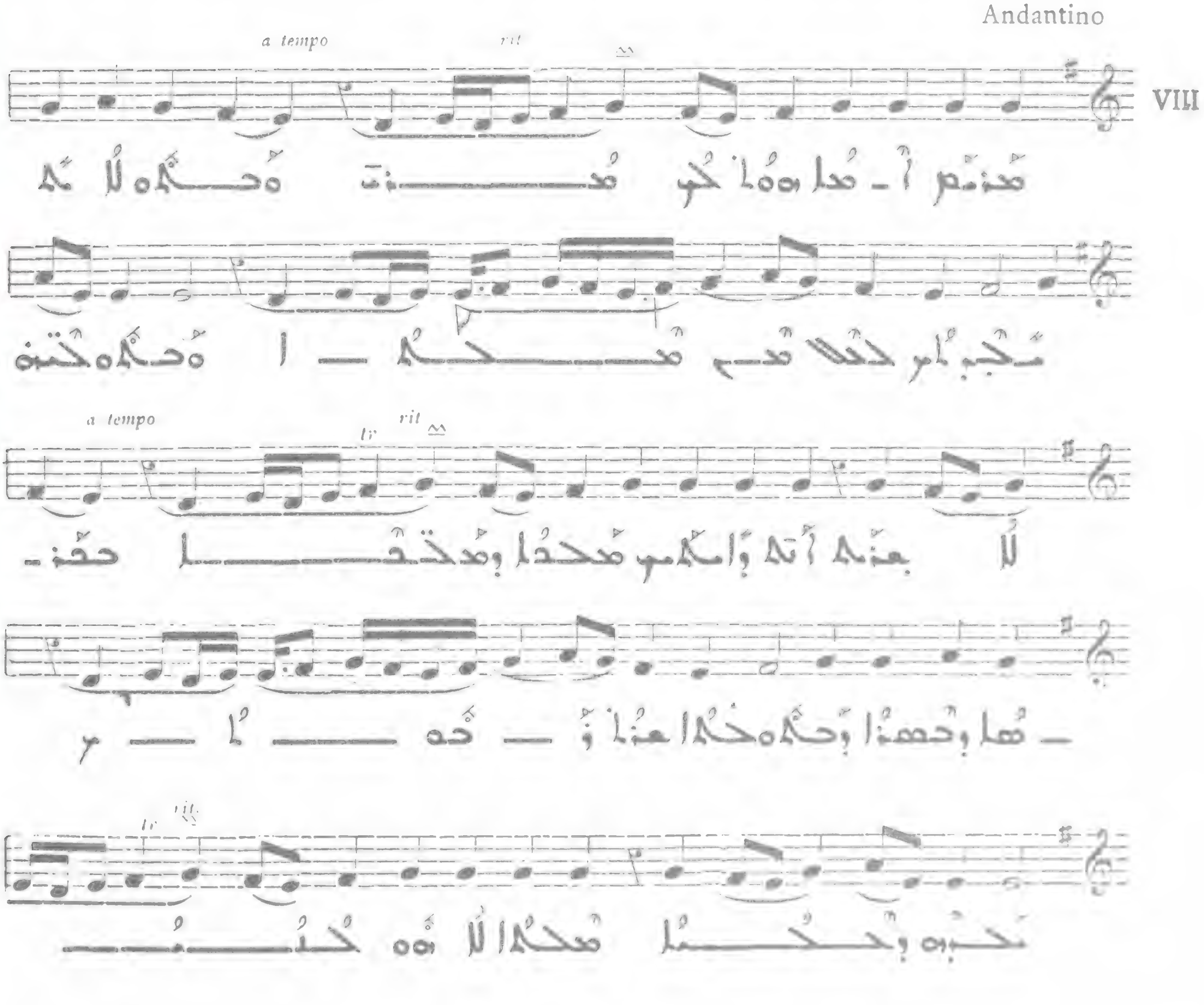
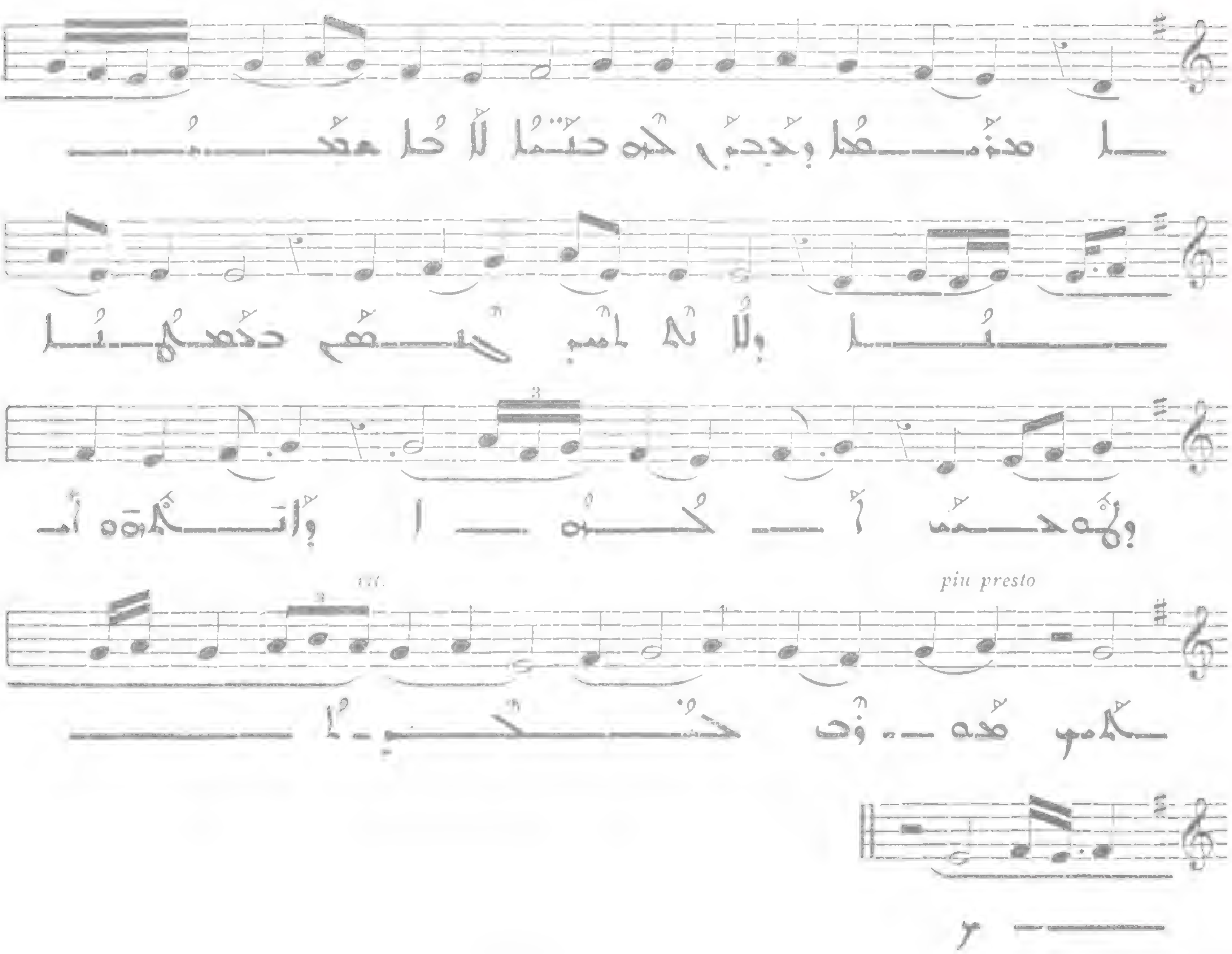
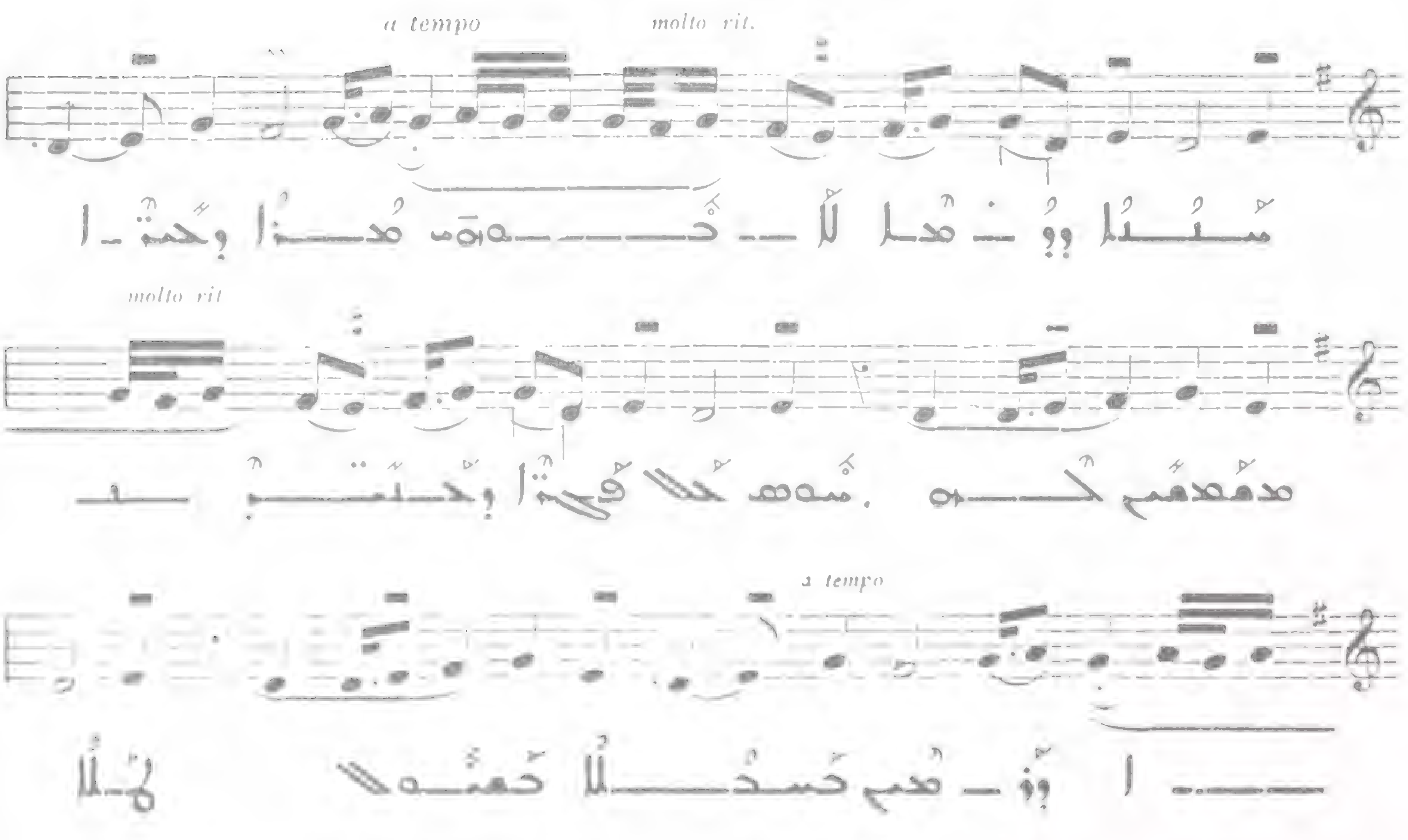
(ܐܘ . ܡܫܡܫܢ ܩܘܕܫܐ ܗܘܦܢ ܢܥܝܫܐ)

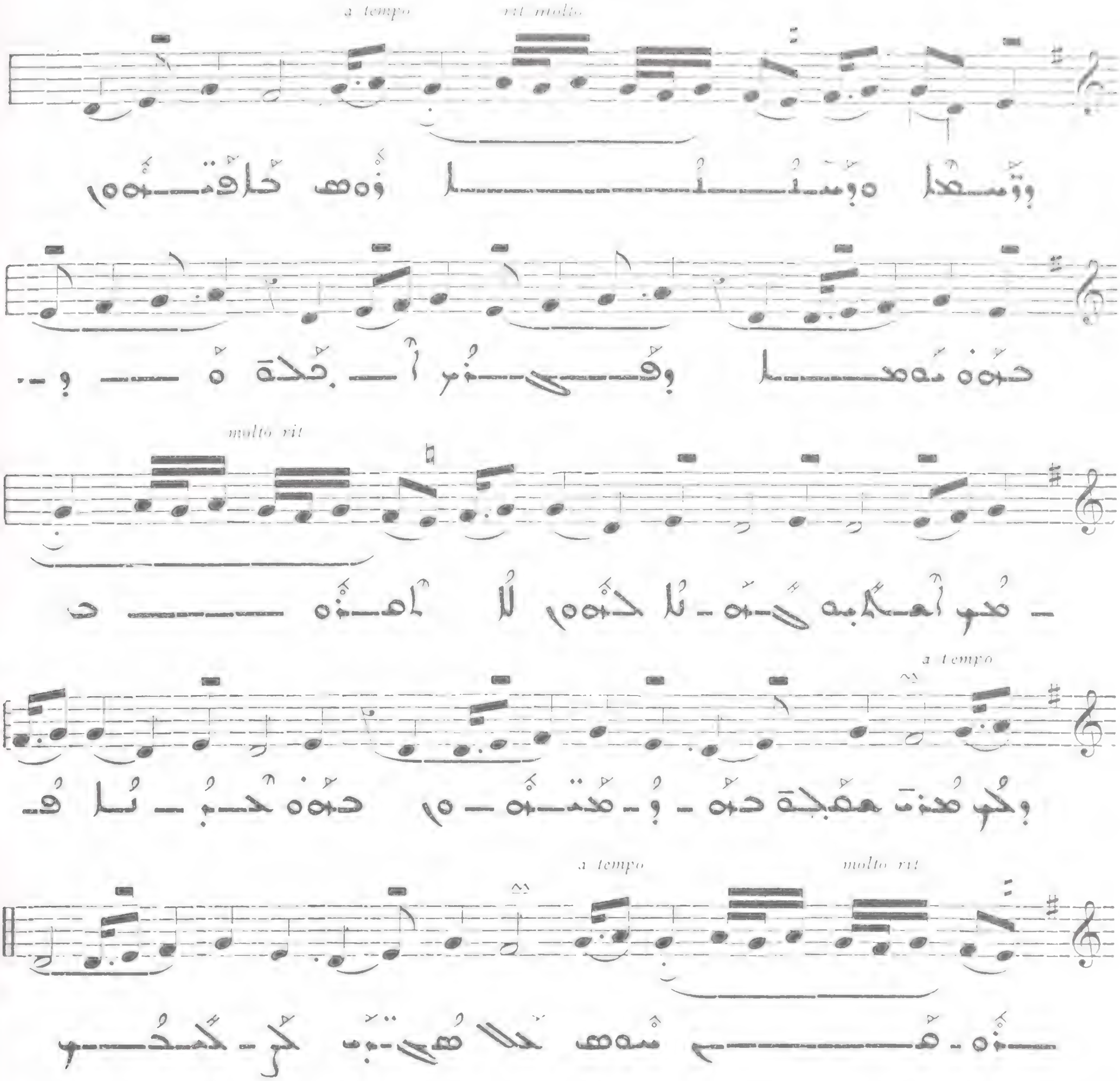




824

Andantino




a tempo
rit molto
molto rit
a tempo
a tempo
molto rit

VIII

ܬܰܘܣܦ̈ܳܬܳܐ

HUITIÈME CATÉGORIE D'HYMNE : LES « TAWSFOTO »

ܕܡ̈ܟܰܠܠܳܬܳܐ ܘܬܰܘܣܦܳܬܳܐ ܕܩܽܘܪܳܒܳܐ

1° CHANTS DE LA MESSE

ܟܽܠ ܐܶܡܰܬ ܕܶܐܡܰܪ ܟܳܗܢܳܐ ܒܚܰܫܳܐܠ ܕܚܽܘܣܳܝܳܐ ܠܒܰܪܝܳܬܳܐ ܐܰܢܬܽܘܢ ܦܽܘܠܚܳܢܳܐ ܕܐܳܦ ܒܡܶܠܬܶܗ ܐܰܝܟ ܕܰܒܪܳܬܳܐ ܣܳܡܶܢ

(Cf N° 212)

ܐܳܘ ܒܳܪܝܳܐ ܡܰܘܪܒܳܐ ܐ

(Cf. N° 899)

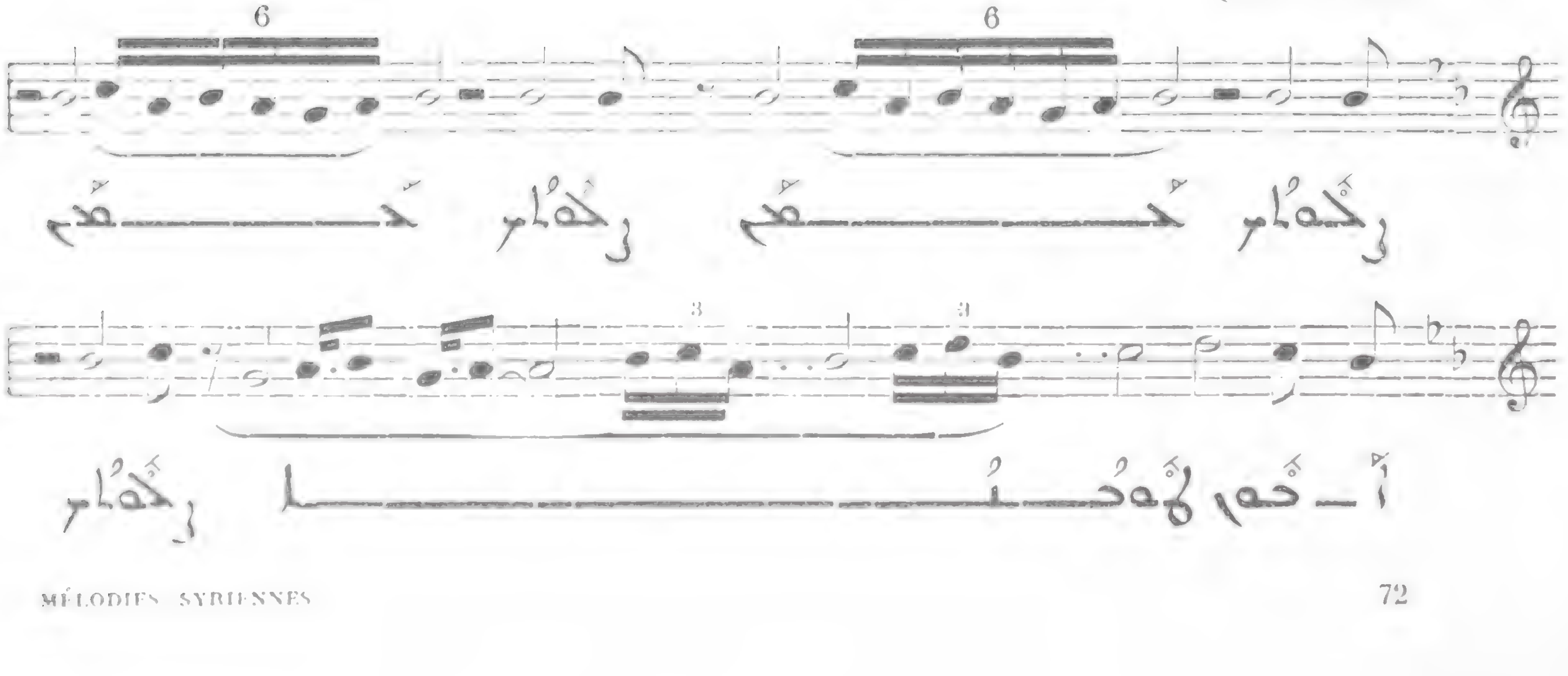
ܩܕܡ ܡܘܗܒܬܐ ܩܢܘܡ ܕܡܢ ܟܗܢܐ ܟܠ ܕܪܓܐ ܕܐܘܪܫܠܡ ܘܐܦܝܣܩܘܦܐ ܠܟܠ ܟܢܫܐ ܐܡܪ ܚܕ ܡܢ ܒܢܝ ܡܕܒܚܐ ܒܩܠܐ ܪܡܐ

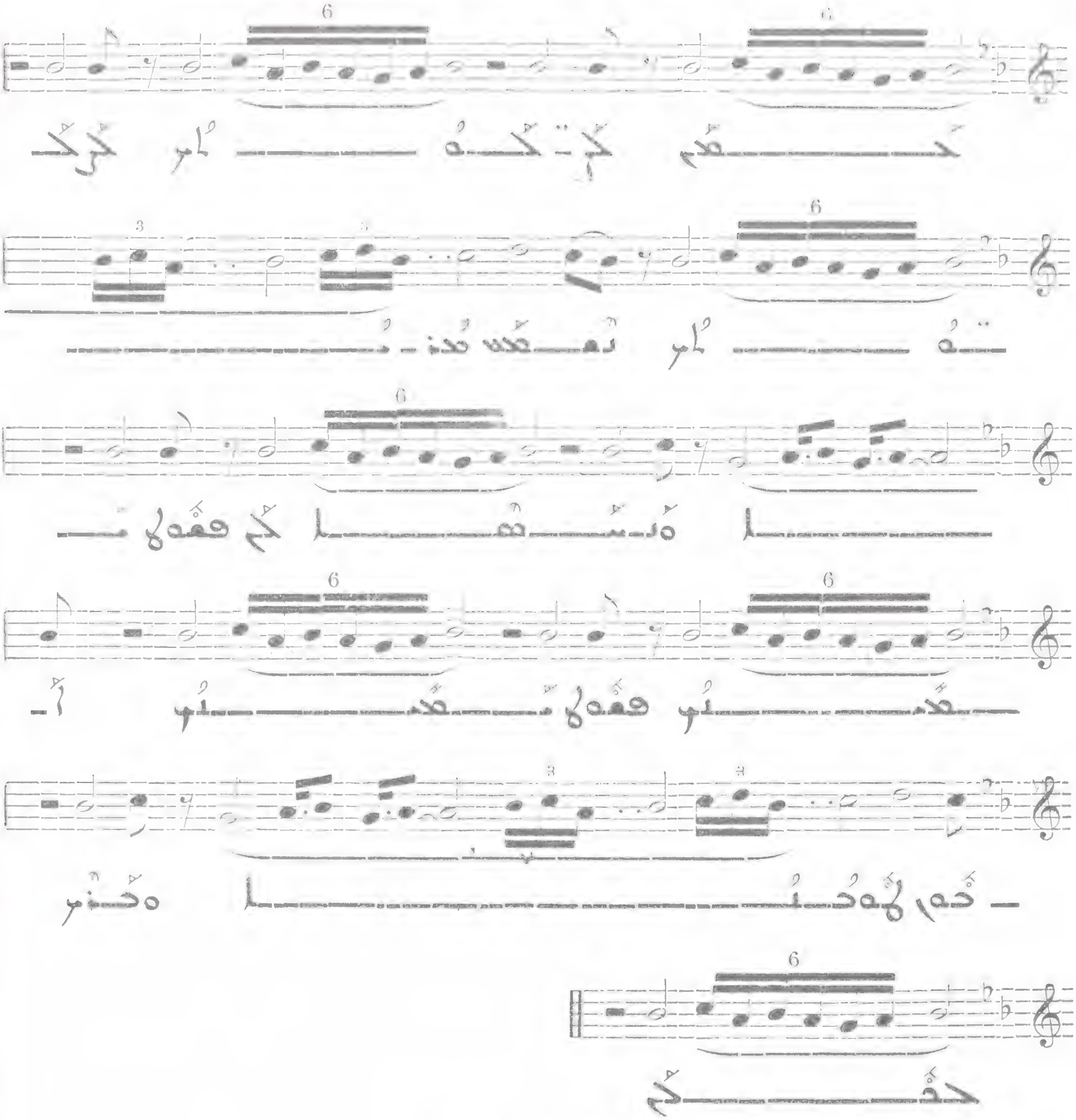
ܒܳܪܶܟܡܳܪ ܒܰܪܶܟ

825

Allegro moderato

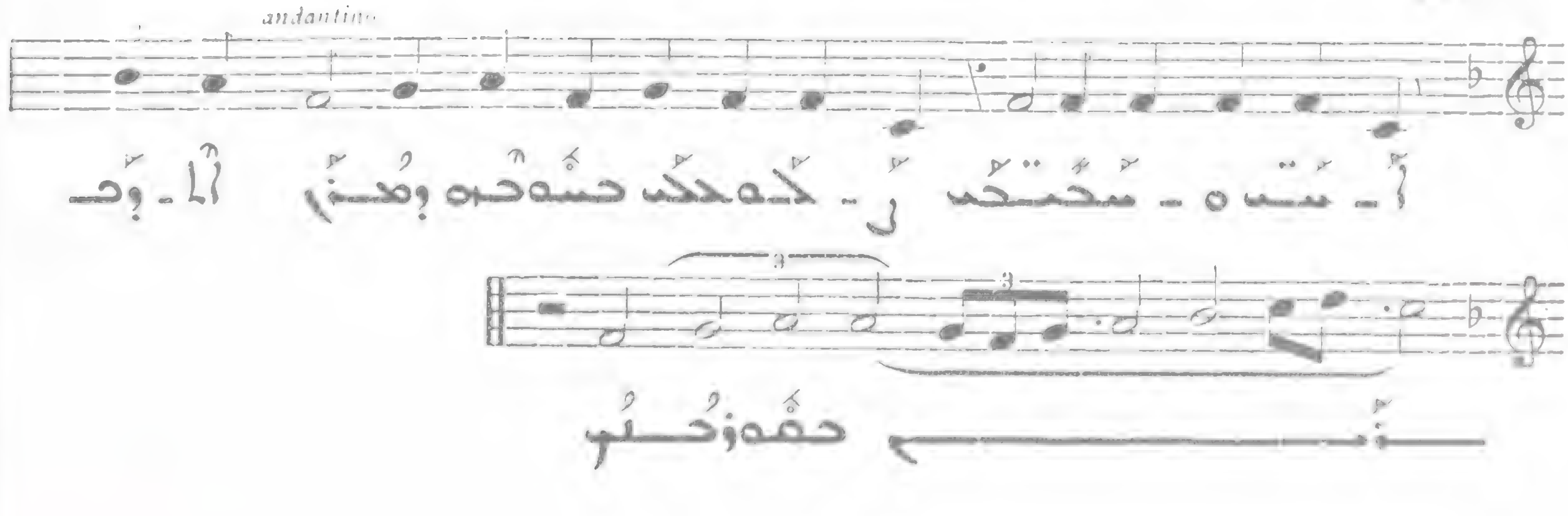
Quasi ad libitum





826

Presto

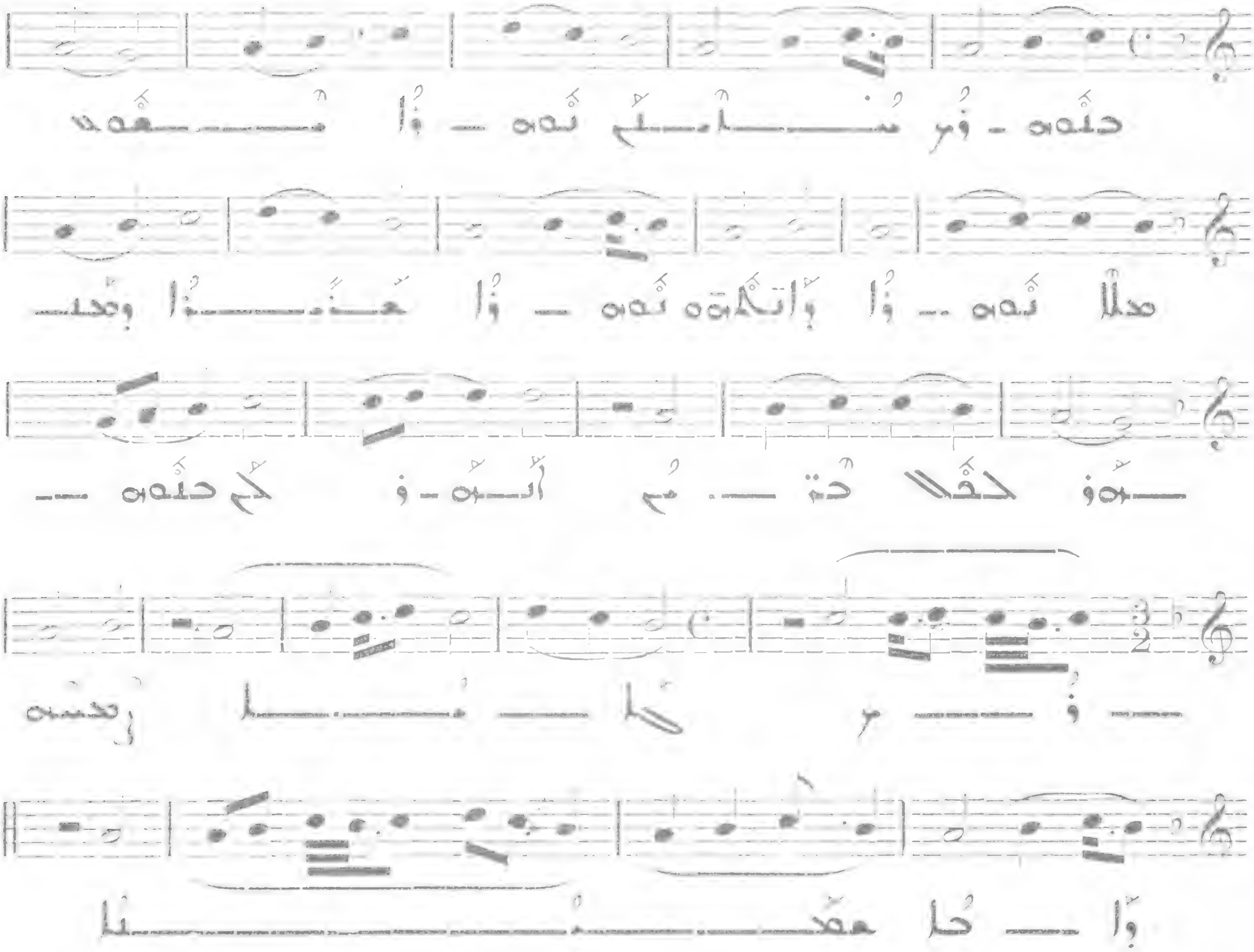


827 ܒܥܘܕܪܢ ܡܫܝܚܐ

ܒܩܠܐ ܕܐܡܪ ܦܛܪܝܐ ܕܩܪܒ ܐܒܘܢ ܘܡܬܐܡܪ ܒܥܘܕܪܢ ܩܘܪܒܐ

Allegretto

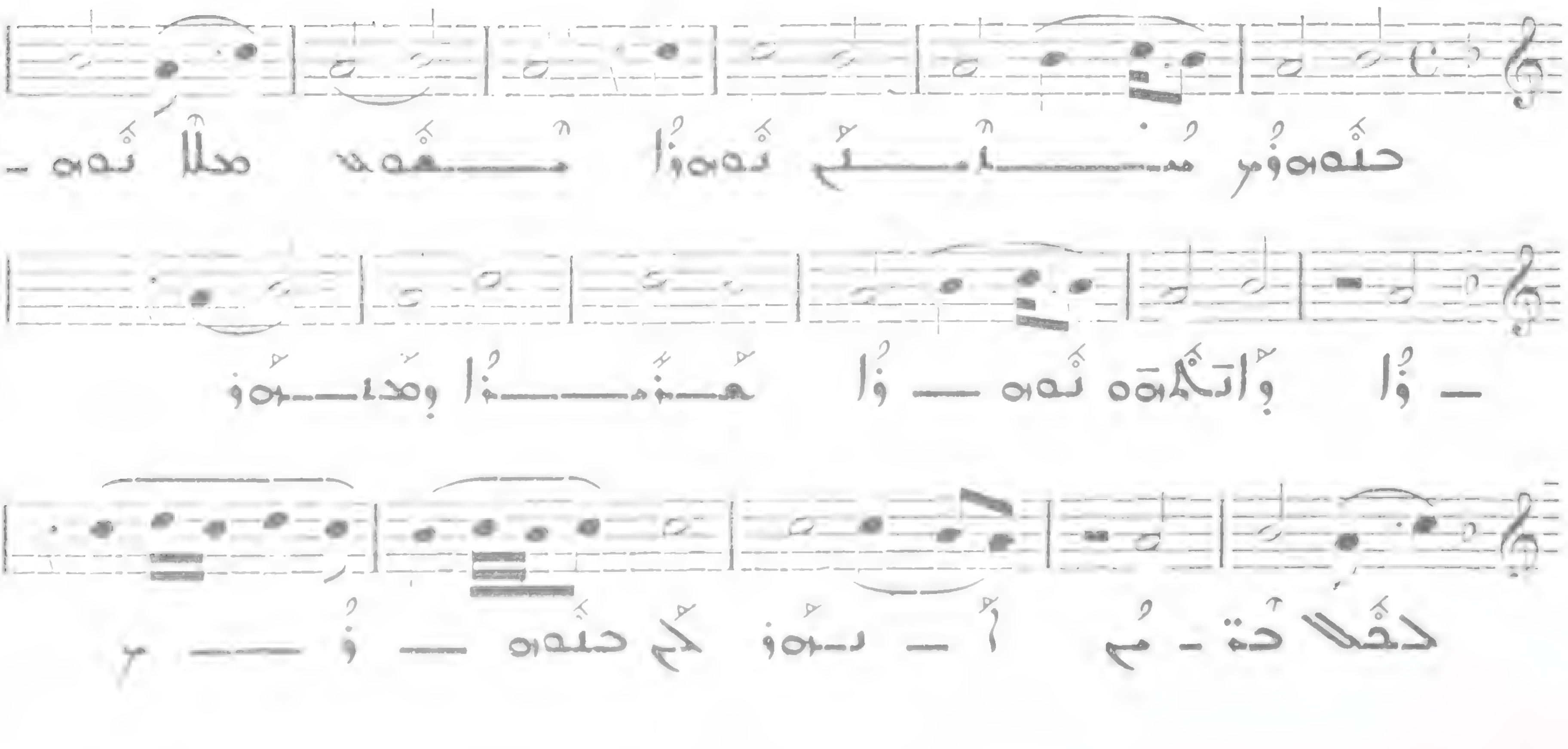
III
V

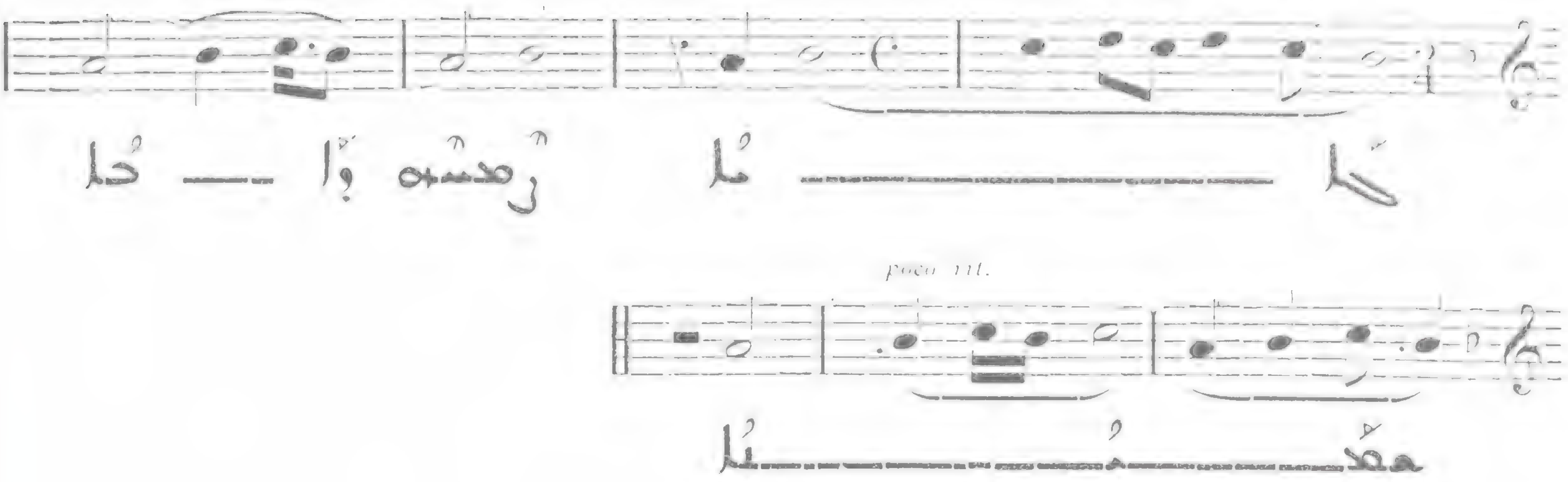


828 ܒܥܘܕܪܢ ܡܫܝܚܐ : ܕ ܩܠܐ ܡܪܘܡܝܐ

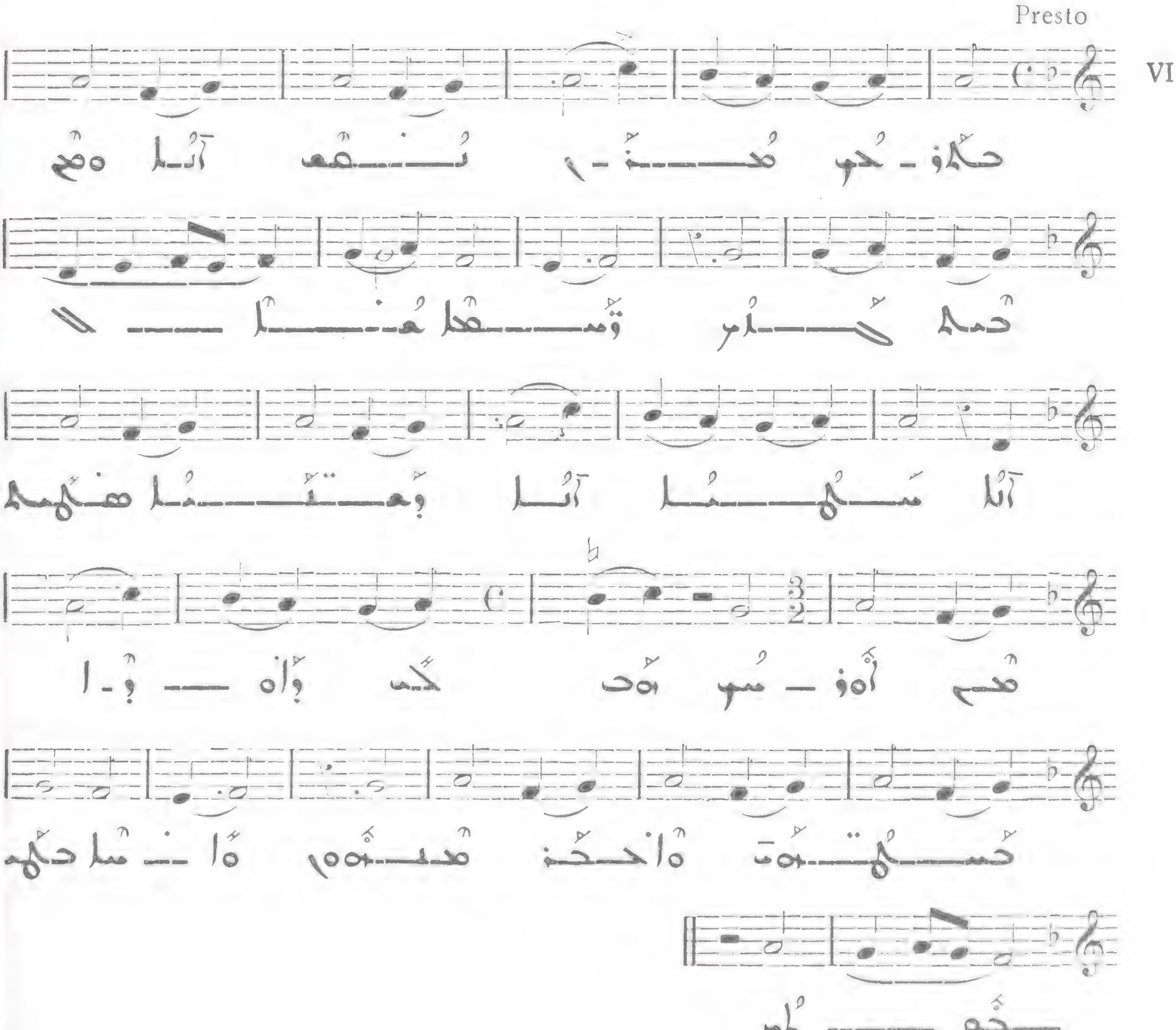
Moderato

V

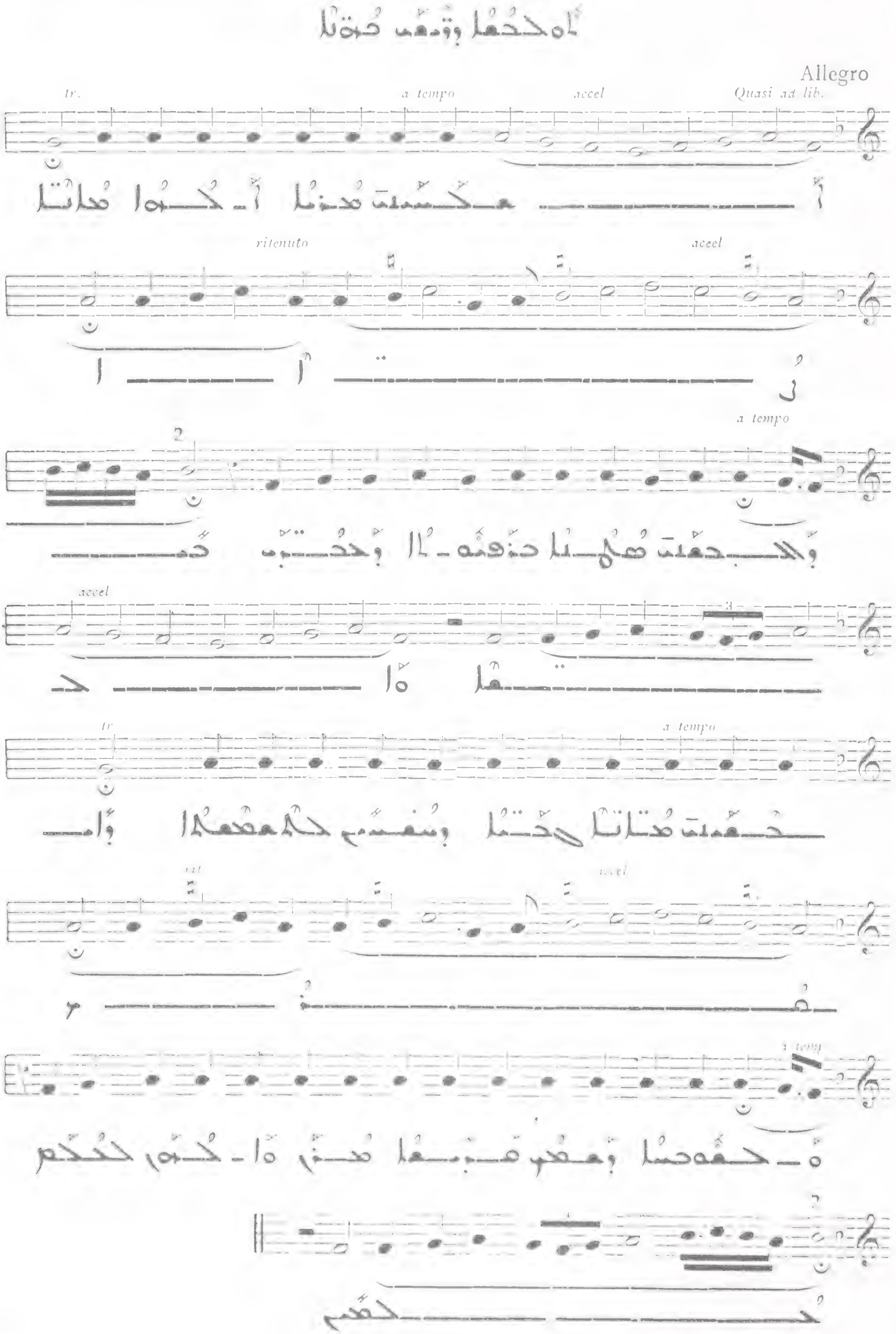




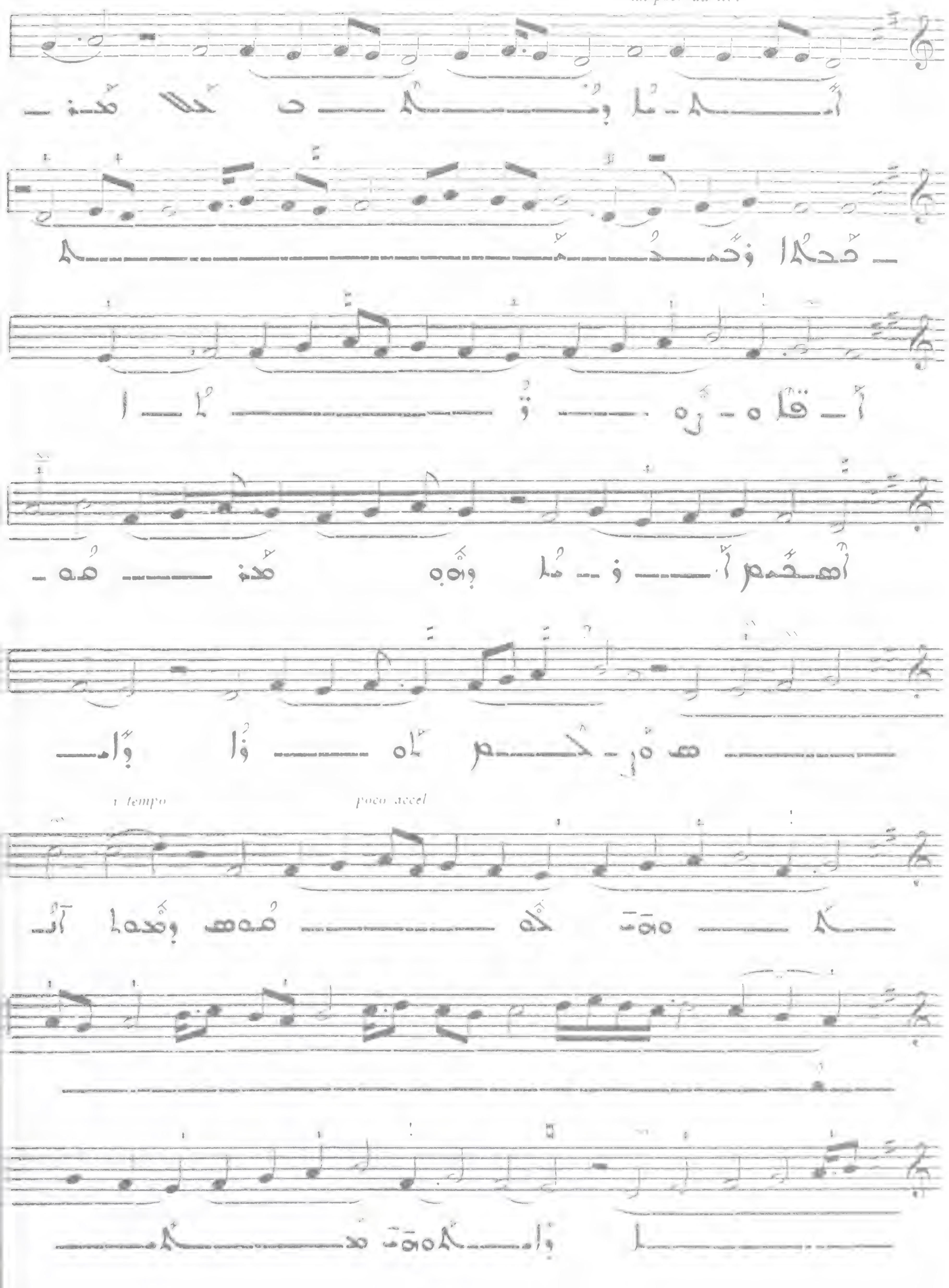
829 ܒܬܪ ܟܘ ܡܕܢ

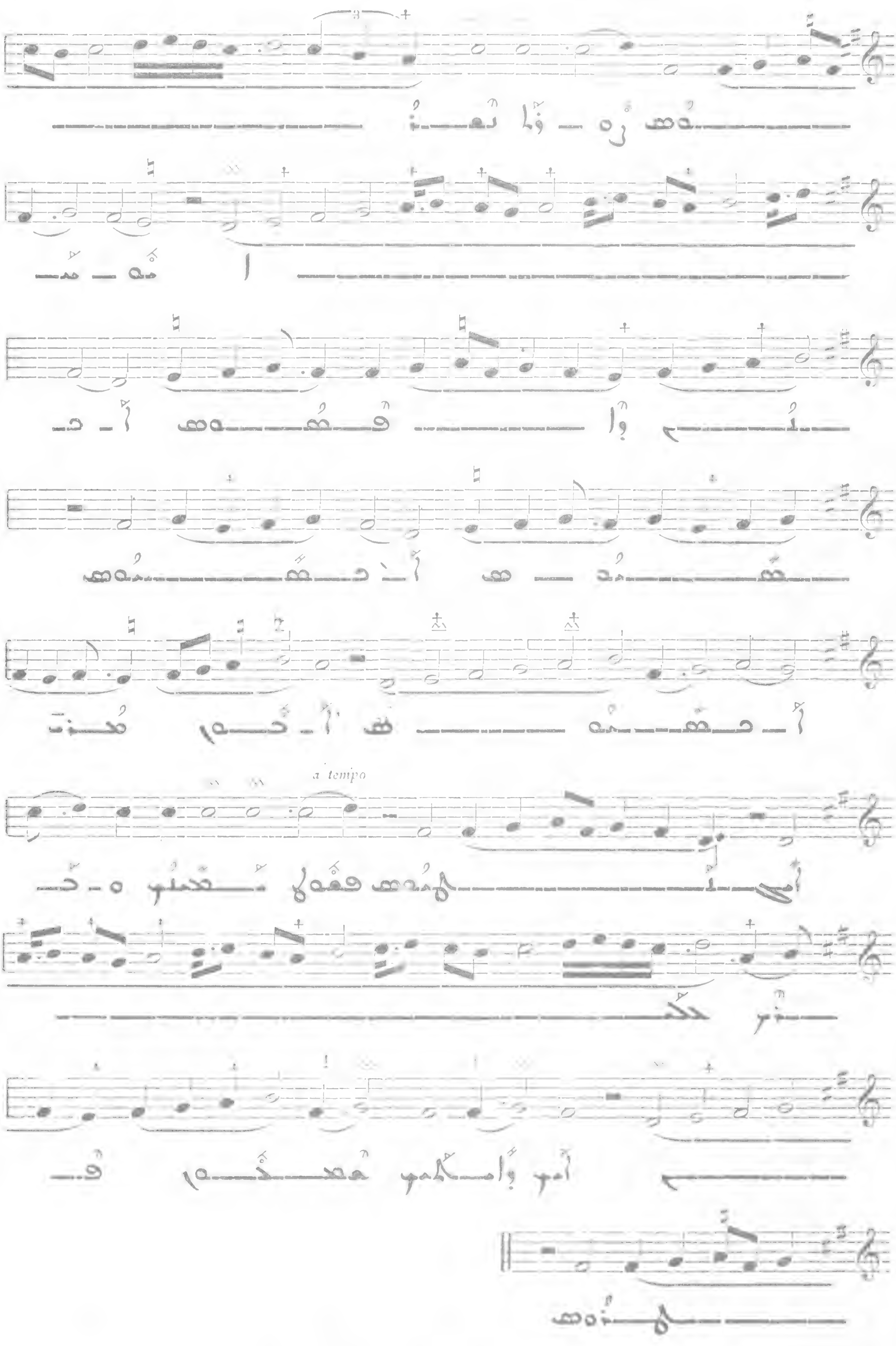


830


Allegro
tr.
a tempo
accel
Quasi ad lib.
ritenuto
accel
a tempo
accel
tr
a tempo

831

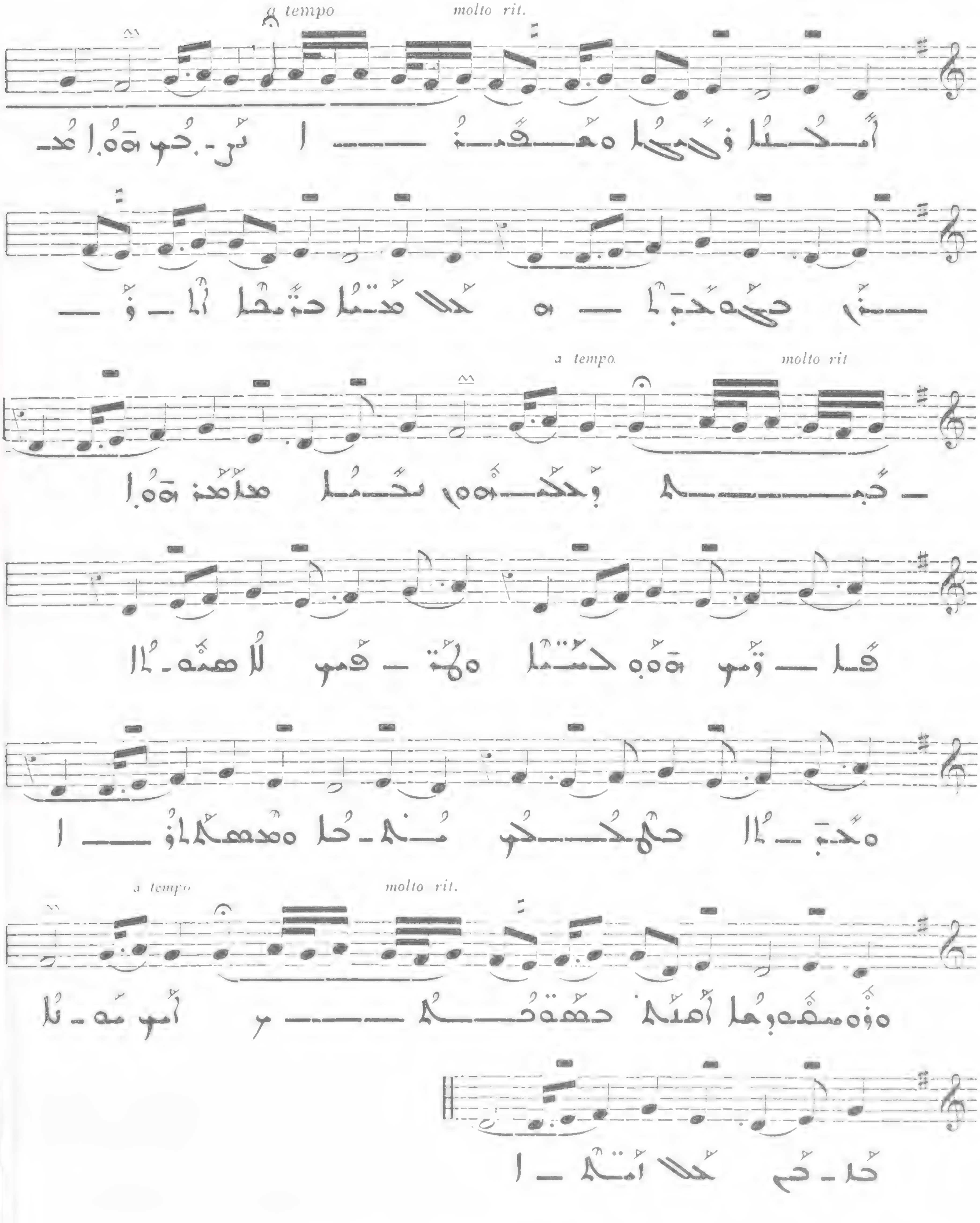



a tempo

832

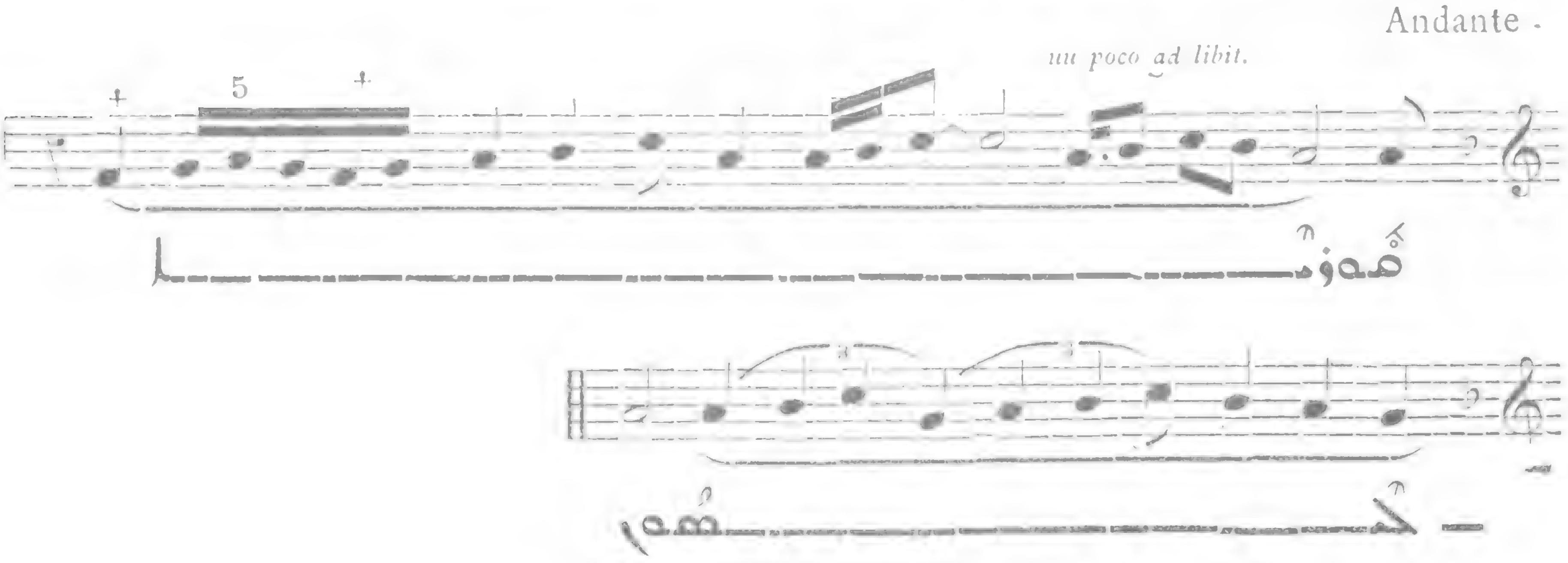
(Cf. Nº 538)

Andantino



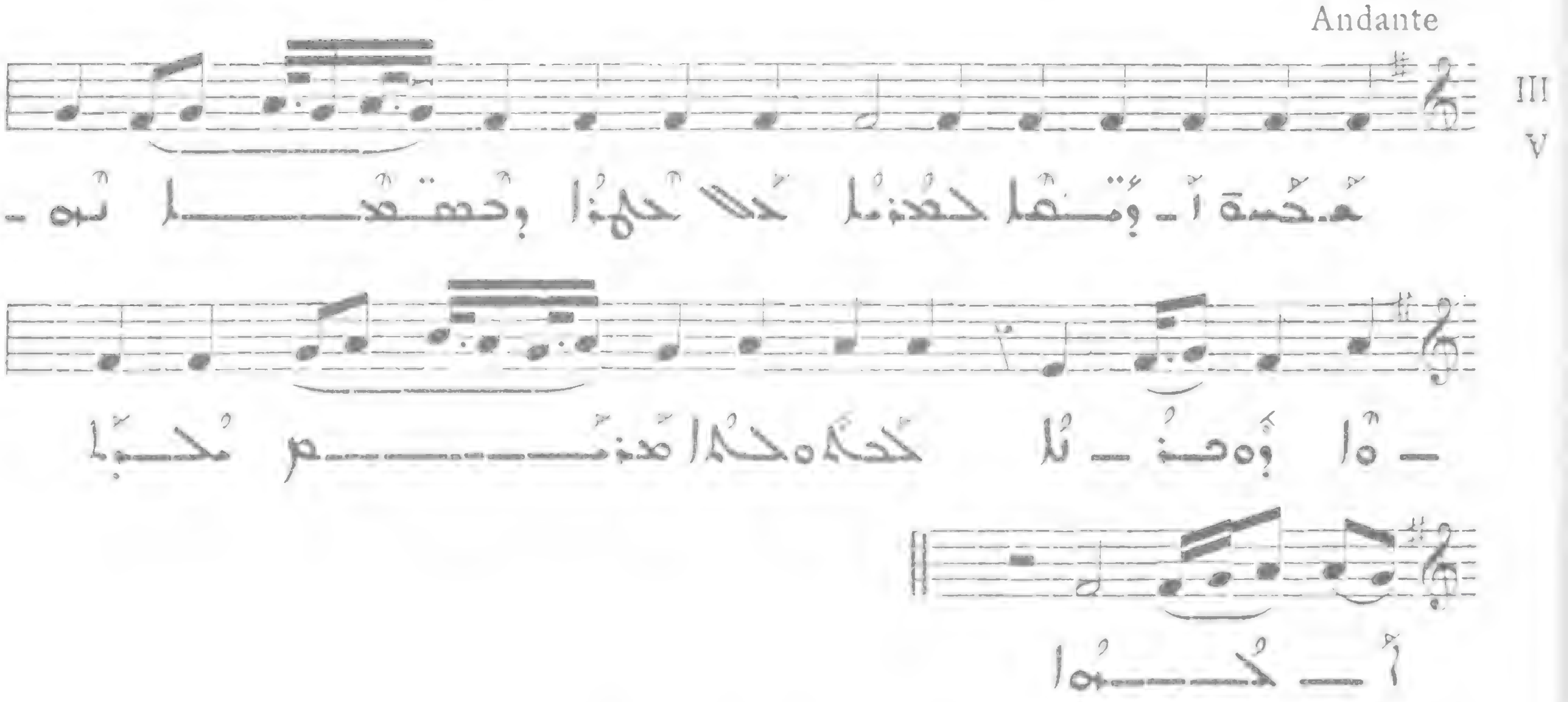
ܩܘܪܝܐ ܠܟܫܘܗܝ 833

[illegible]

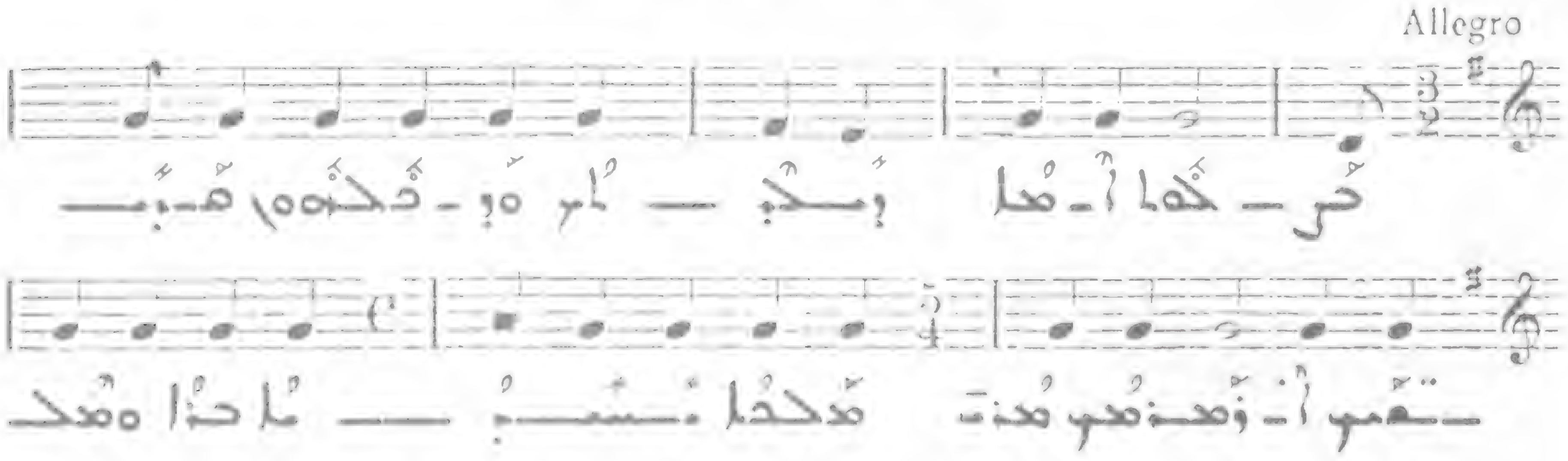


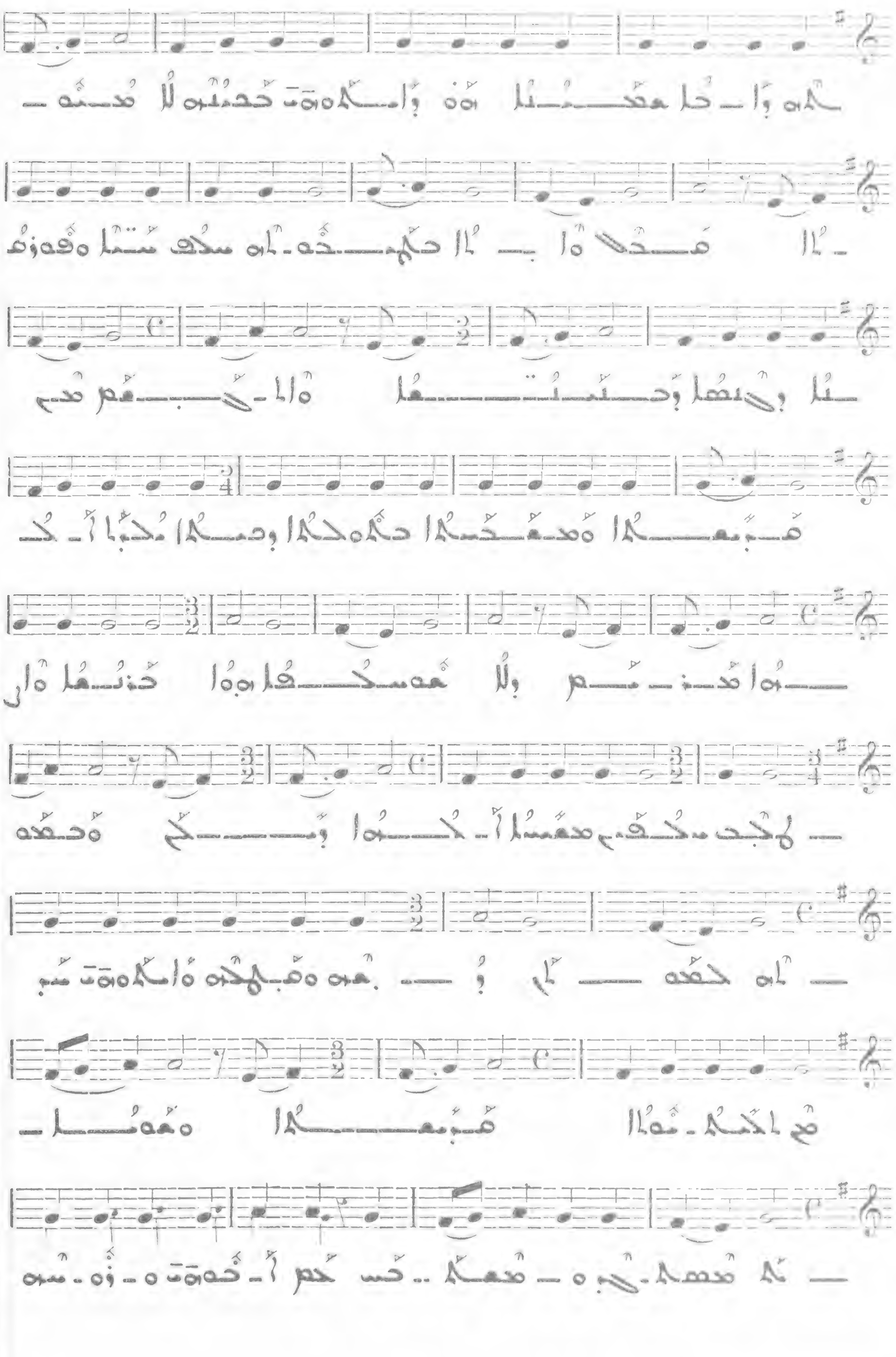
ܡܟܝܟܐ ܐܘܪ̈ܚܐ ܠܫܡܝܐ 834

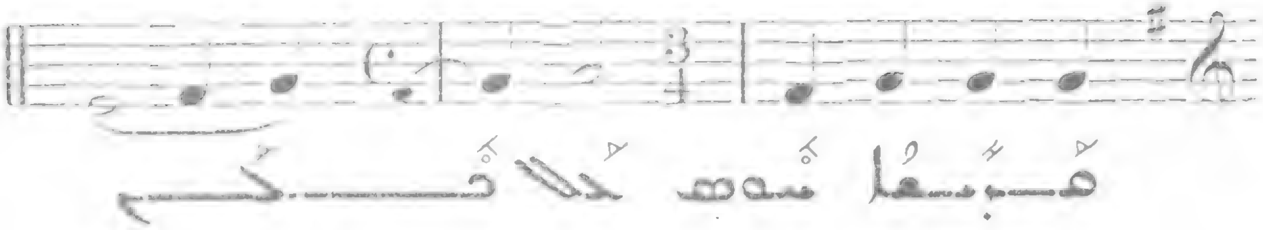
[illegible]



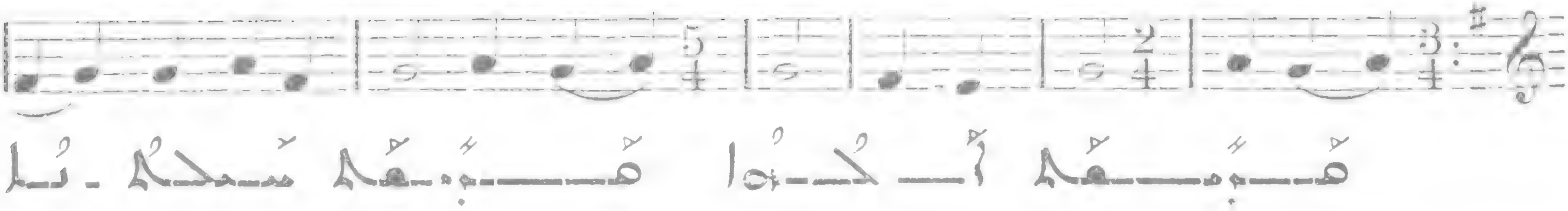
ܐܘܪܫܠܡ ܡܕܝܢܬ ܡܠܟܐ 835

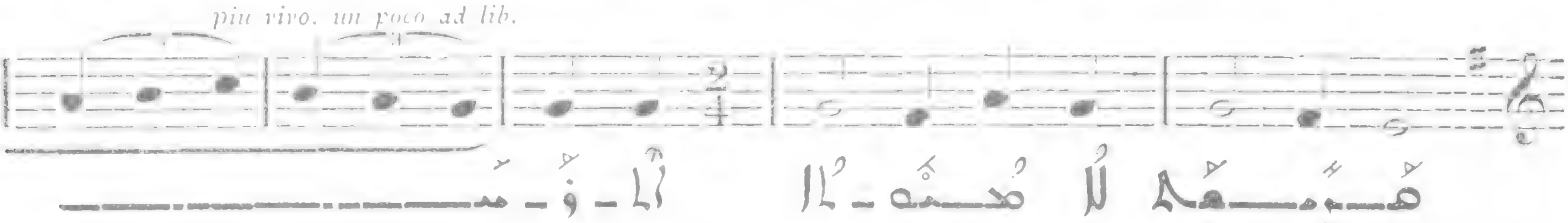


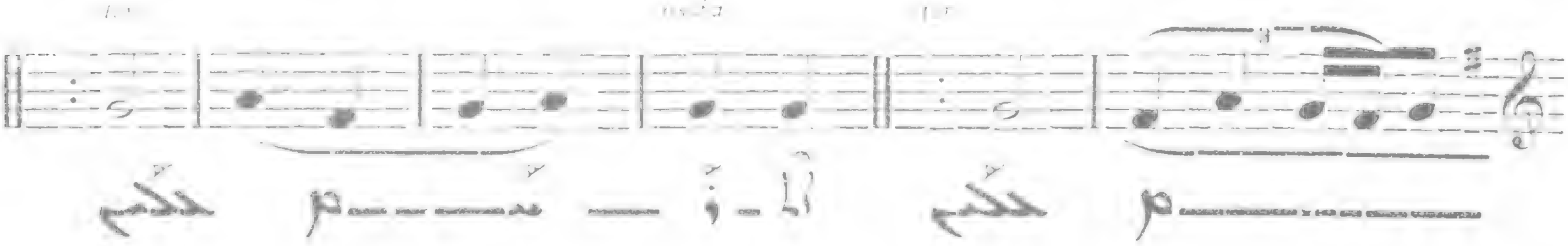




836 ܩܕܝܫܬ ܐܠܗܐ

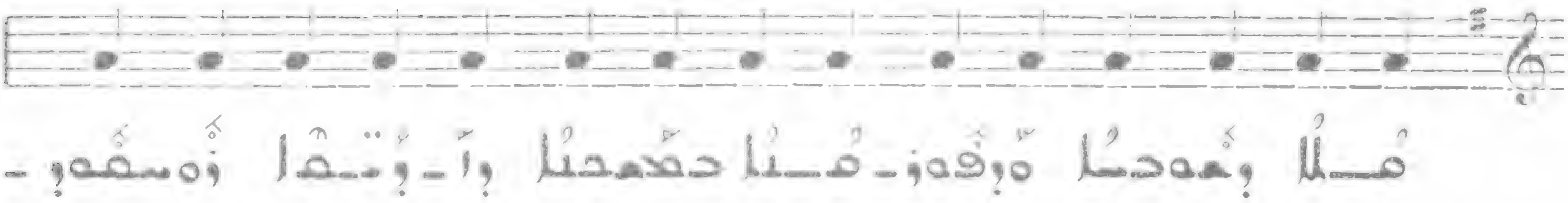




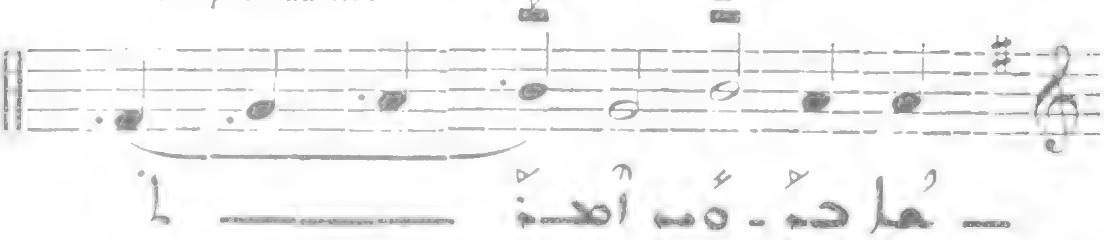


837 ܟܠܢ ܕܡܘܕܝܢ ܘܡܫܒܚܝܢ

ܐܘܫܥܢܐ ܕܡܬܐܡܪ ܒܝܘܡ ܥܐܕܐ ܕܗܘܫܥܢܐ

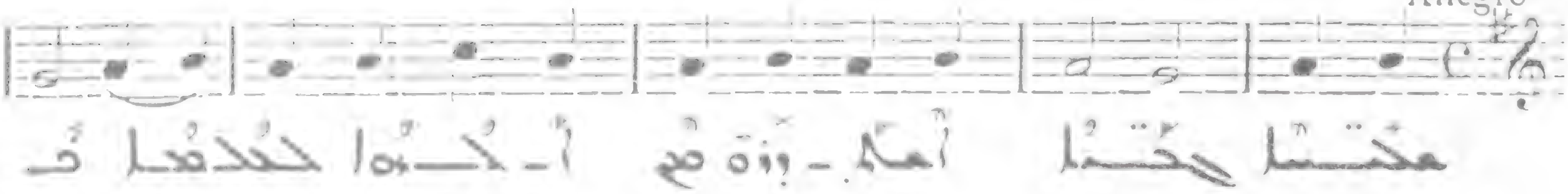


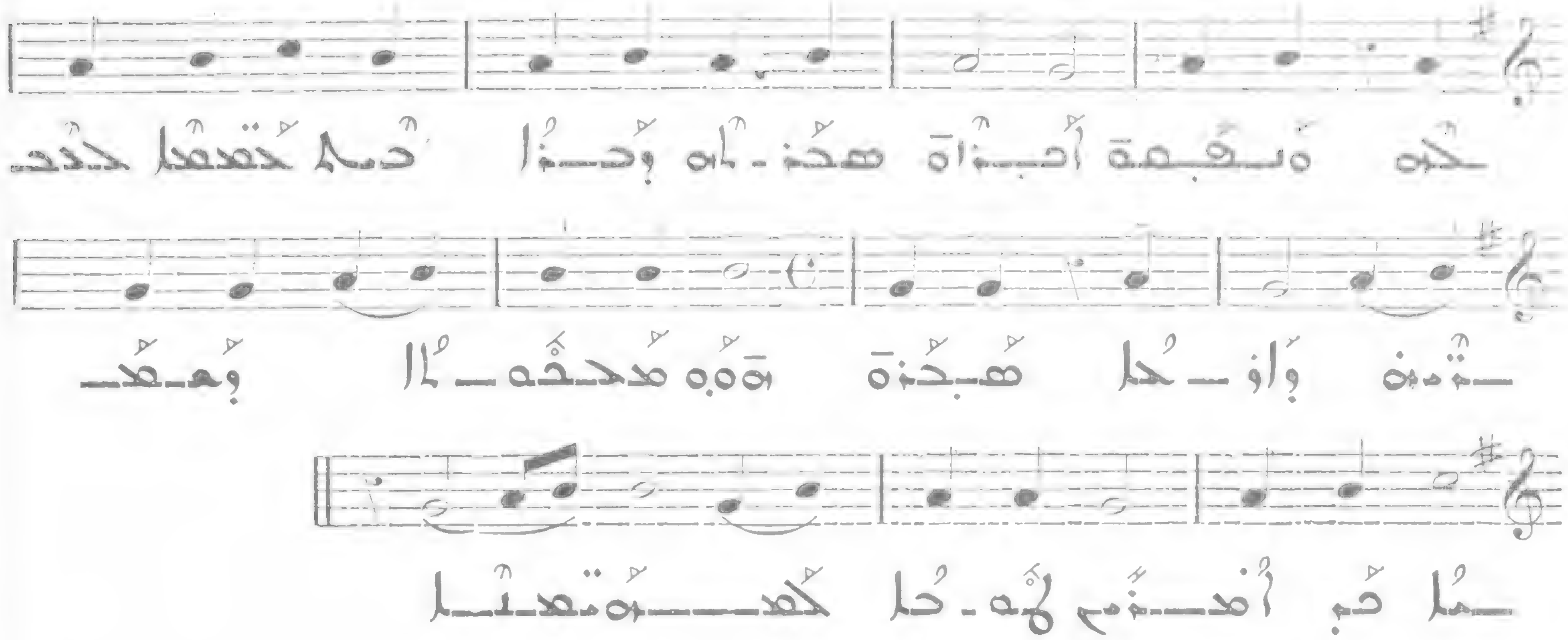
III
V



838 ܡܫܝܚܐ ܡܠܟܐ

ܒܝܘܡ ܥܐܕܐ ܕܦܪܝܣܝ ܕܡܫܝܚܐ





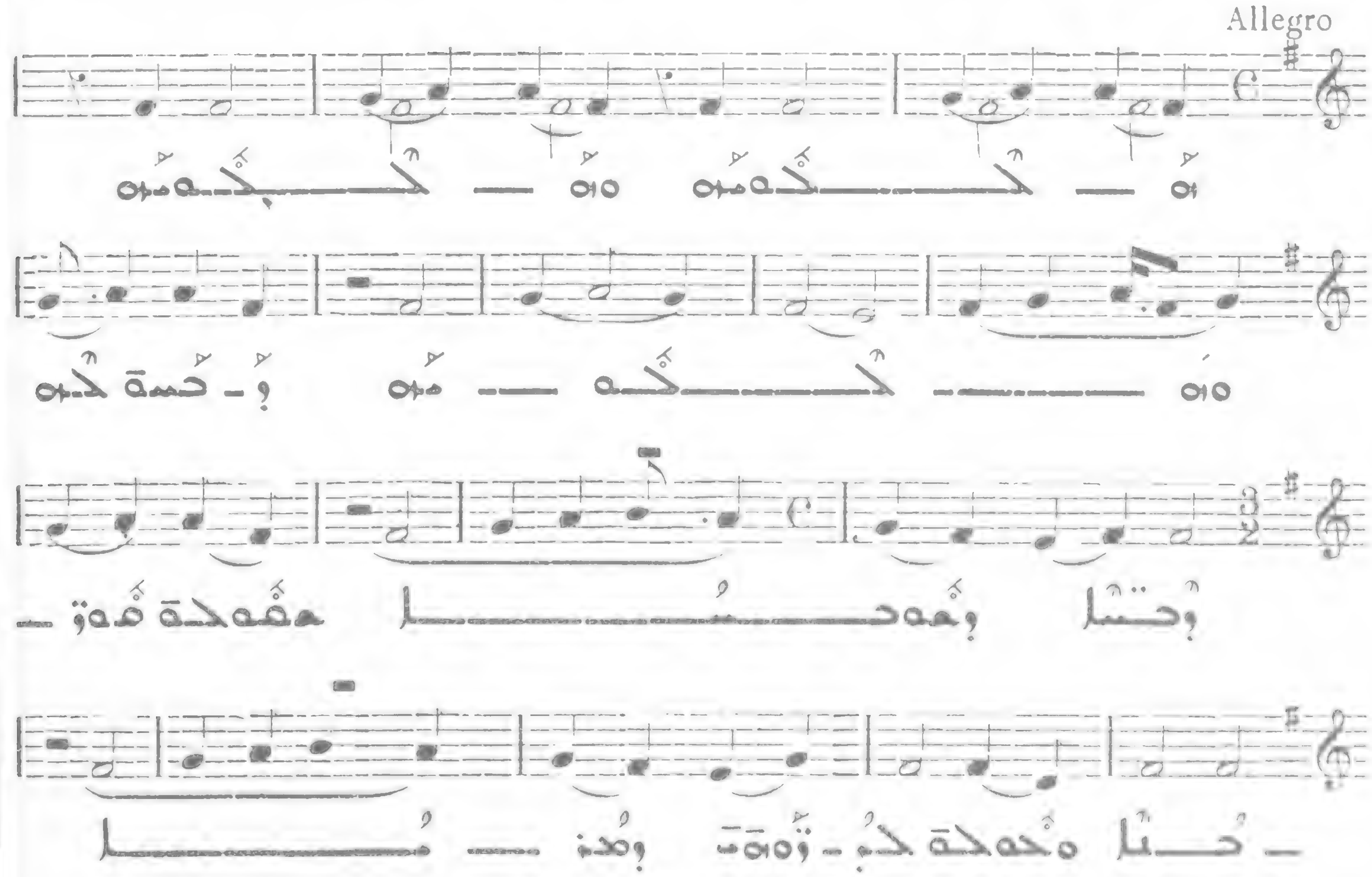
ܦܘܠܘܣ ܫܠܝܚܐ 839

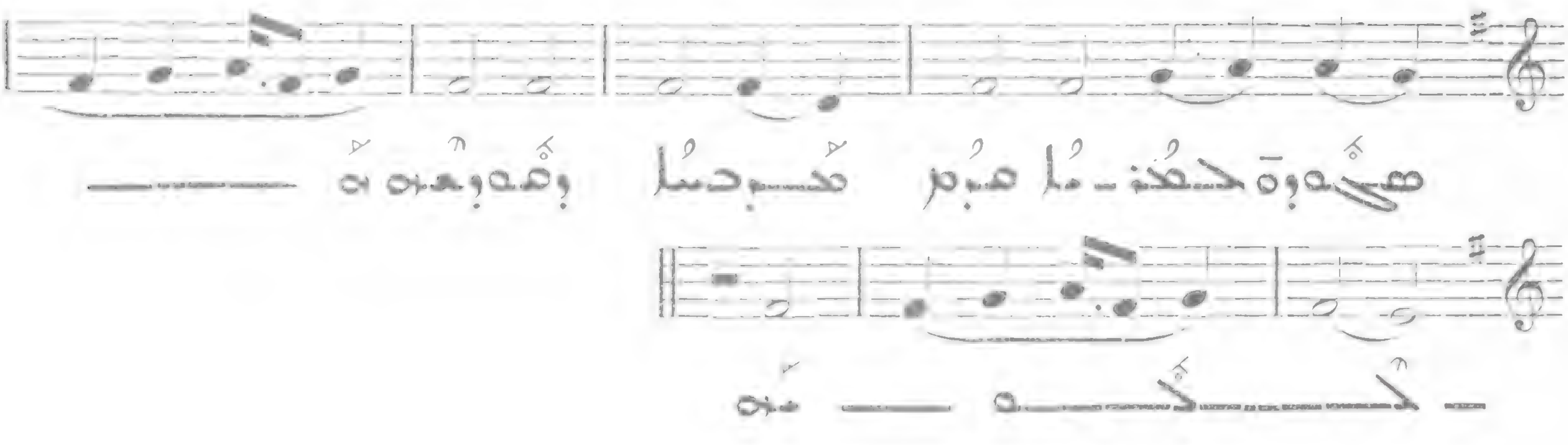
ܡܬܐܡܪ ܩܕܡ ܐܓܪܬܐ ܕܫܠܝܚܐ ܘܕܠܝܡܐ ܐܝܟ ܕܒܥܕܬܐ ܗܘܐ

(Cf N° 91 — 100)

ܗܠܠܘܝܗ ܕܒܝܬ ܠܗ 840

ܗܘܠܠܐ ܥܘܢܝܐ ܕܩܕܡ ܐܘܢܓܠܝܘܢ ܩܕܝܫܐ



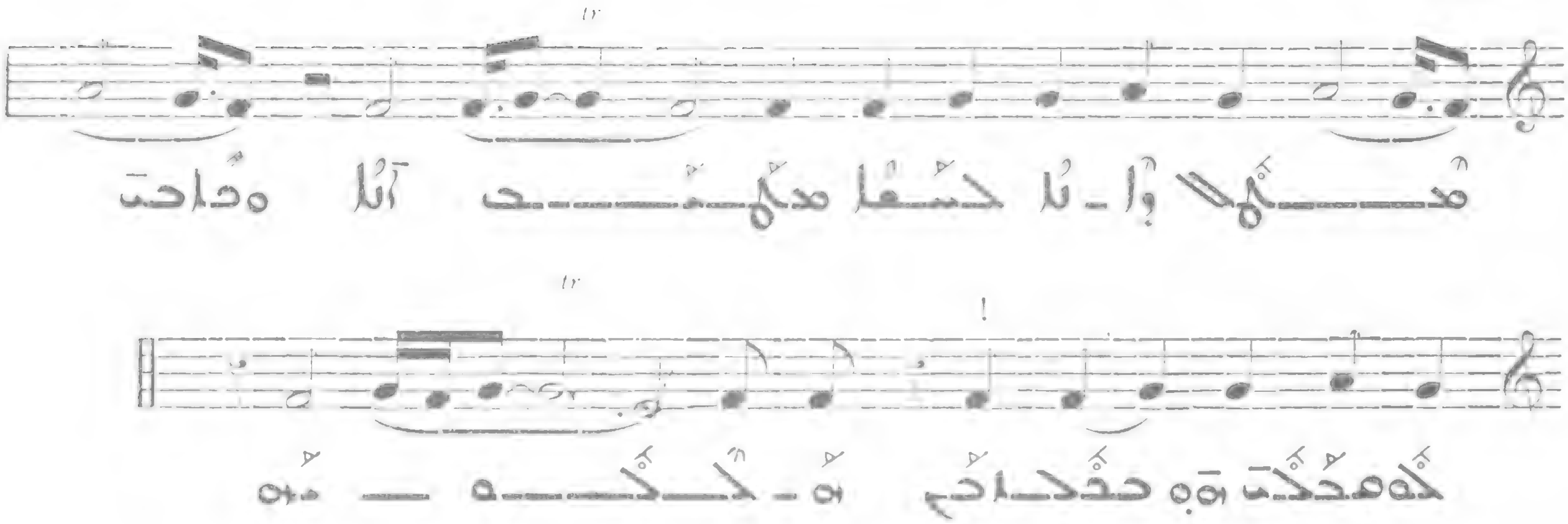


841 ܩܘܠܠܐ ܕܙܘܥܐ : ܐܝܟ ܕܒܝܬܐ ܒܝ

(Cf. N° 38)

842 ܩܘܠܠܐ ܕܫܢܝܐ

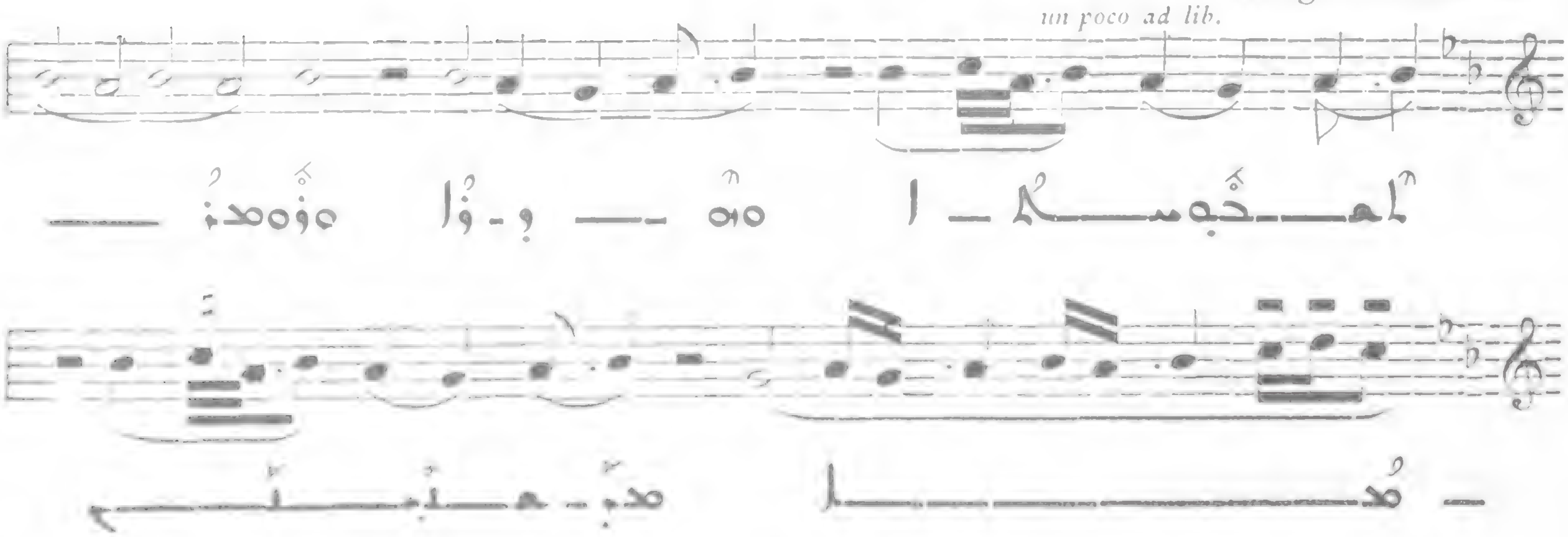
Allegro

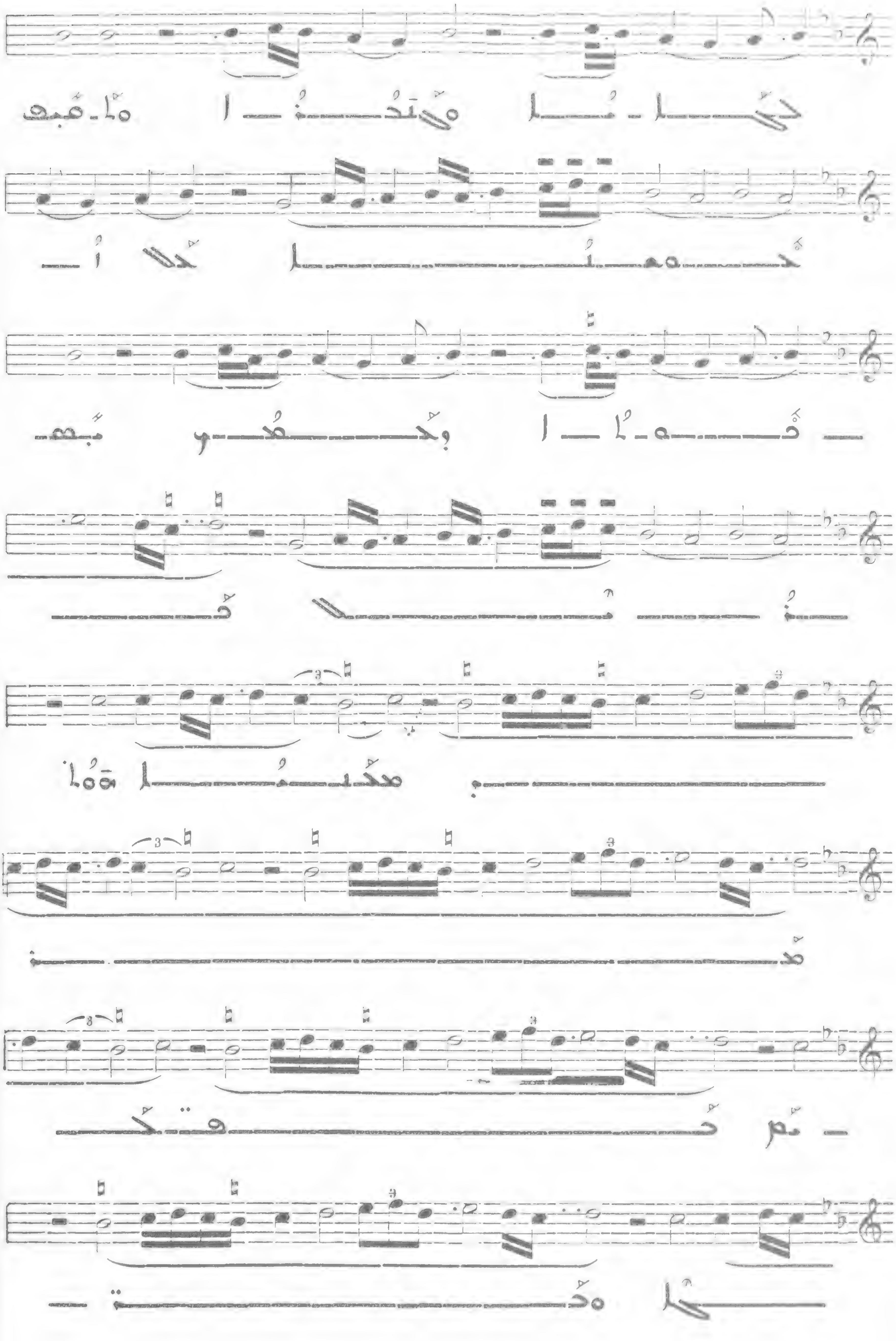


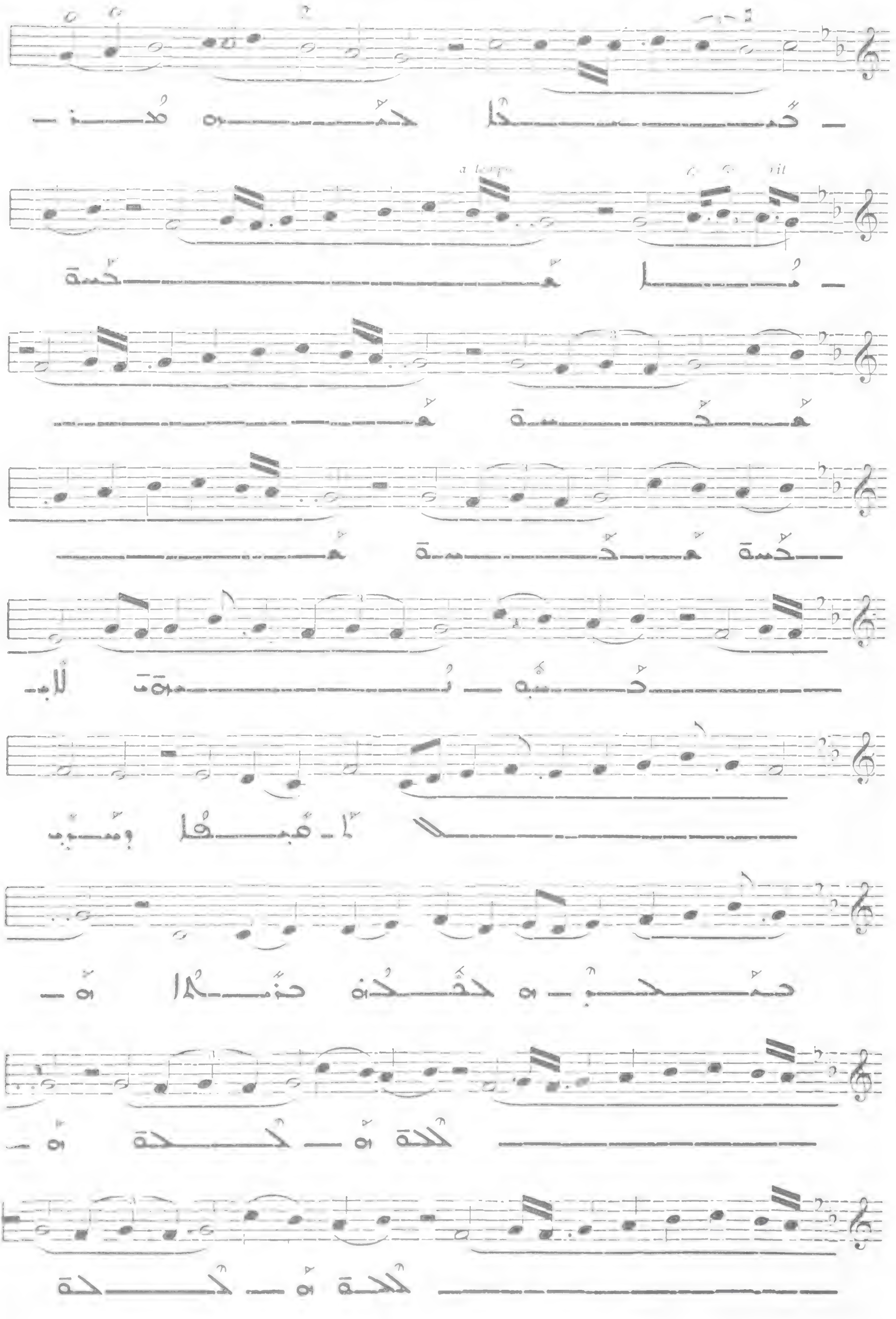
843 ܬܫܒܘܚܬܐ ܕܗܘܝܐ

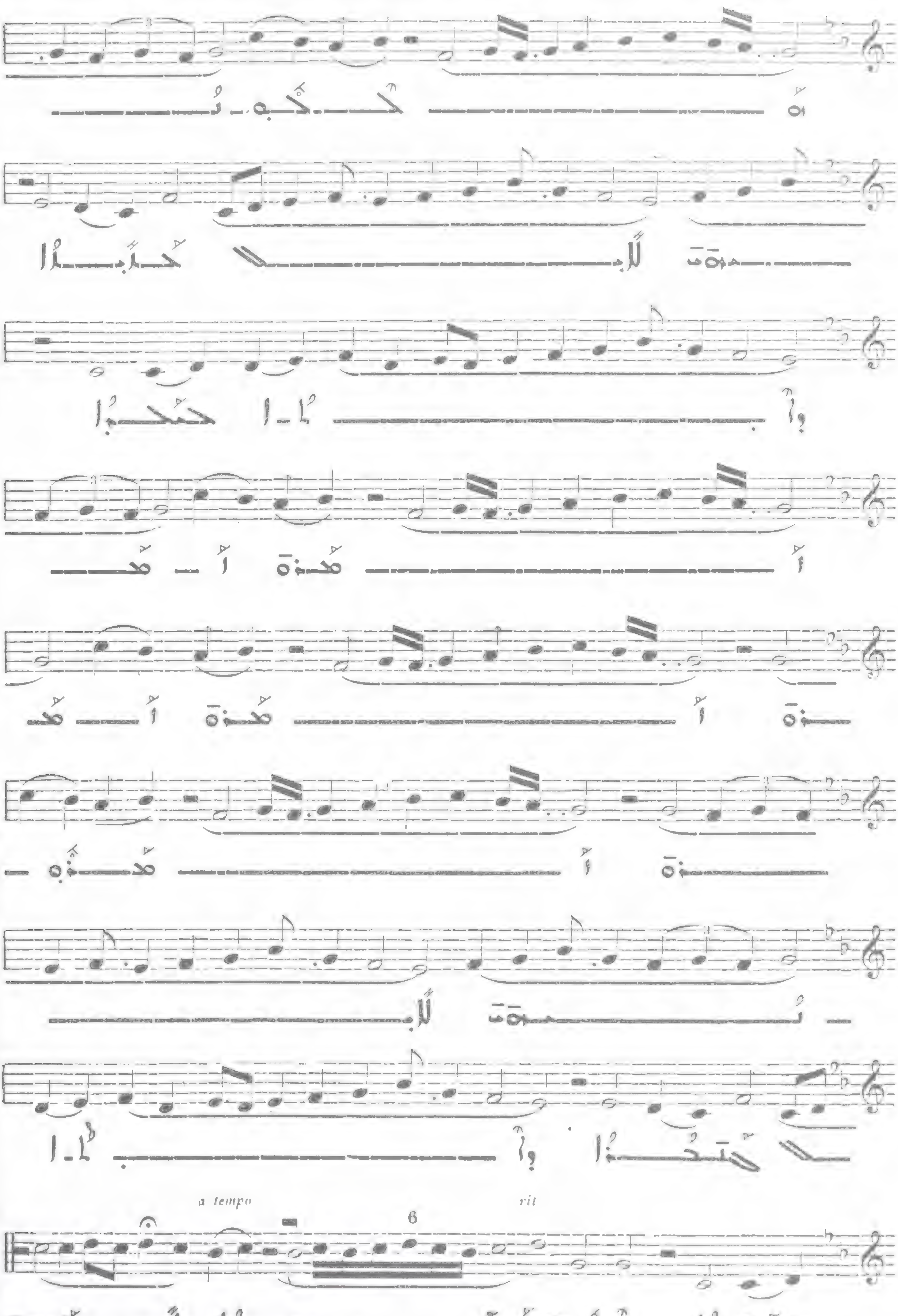
ܡܫܐܡܪܐ ܡܢ ܐܘܪܫܠܡ ܒܕܝܪܐ ܡܪ̈ܝܐ

Allegro moderato







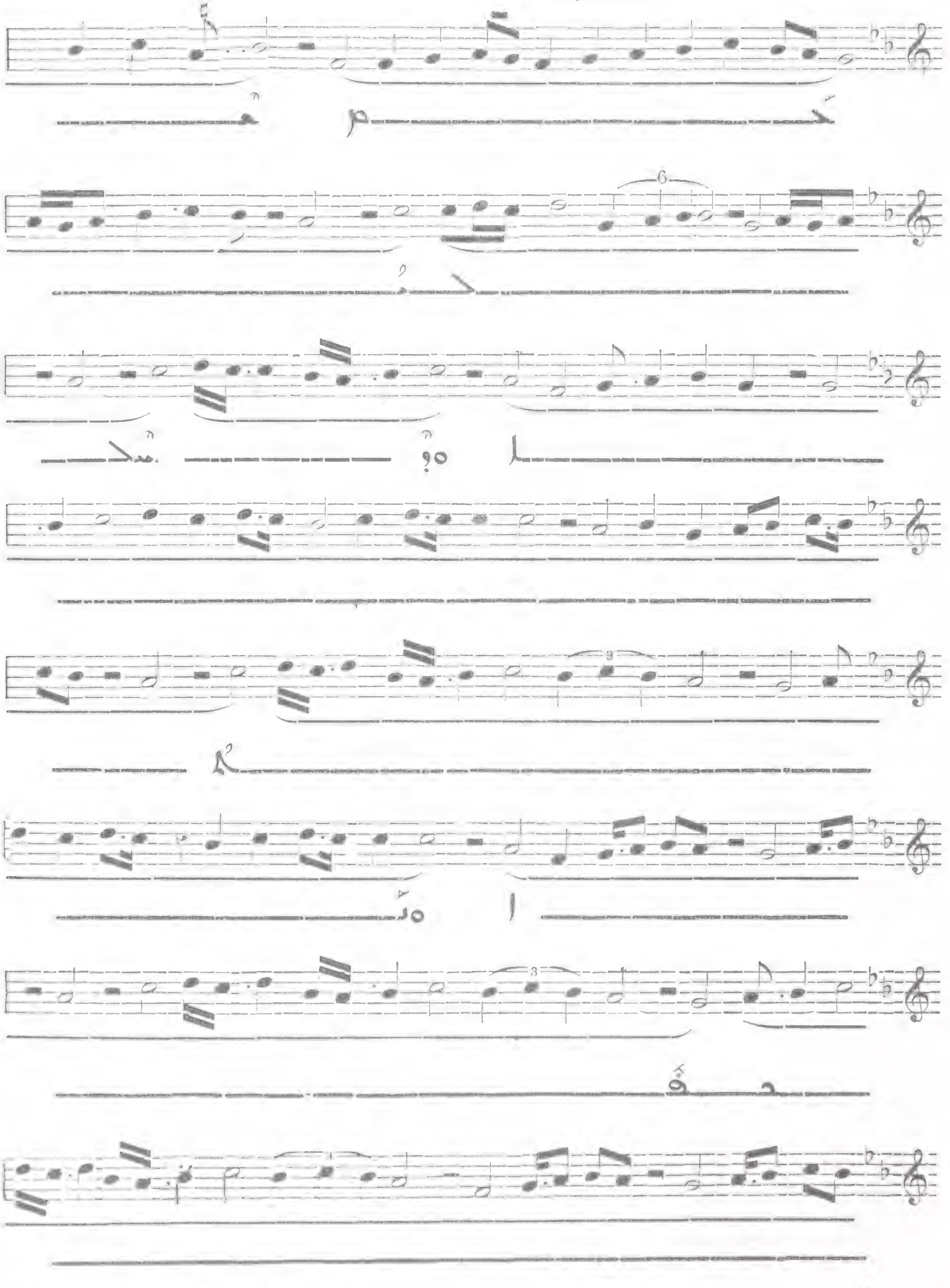

a tempo
rit
6

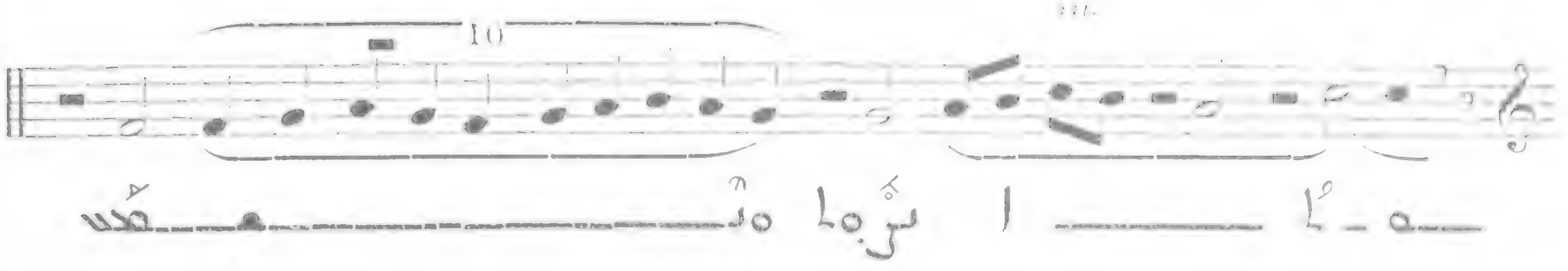
ܒܝܬ ܩܕܫܐ

Allegro moderato

un poco ad lib.

844





ܒܗܿܘ ܐܘܪܚܗܘܢ ܐܠܦܢܢ ܒܢܝܐ ܕܢܦܩܢ ܐܦ ܗܢܘܢ ܒܢܝܐ ܘܕܥܕܬܐ ܐܠܦܢܢ
ܡܢ ܩܕܡ ܒܢܝܐ ܗܘܘ :

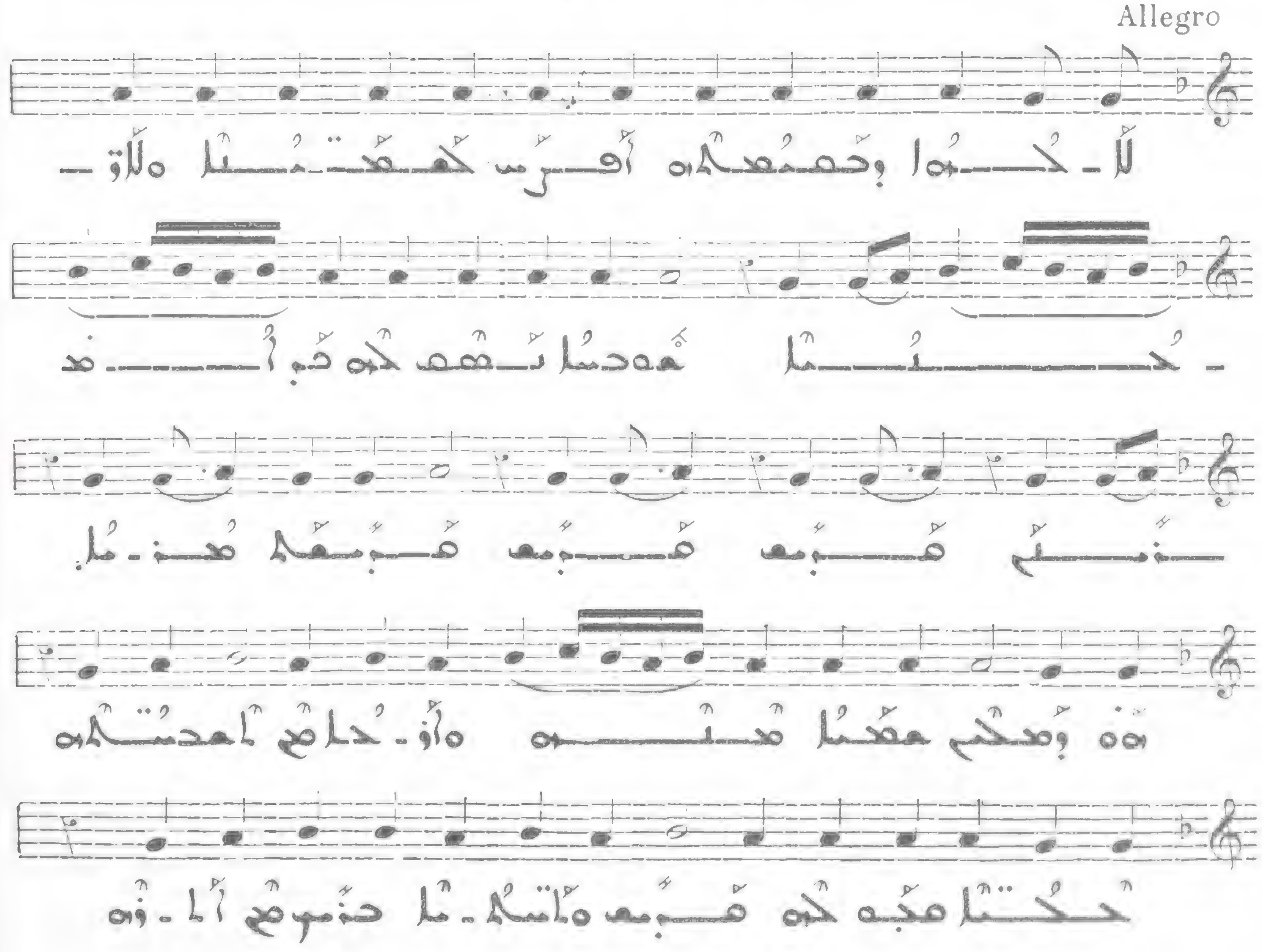
845 ܕܦܪܘܩܢ ܟܗܢܐ ܘܥܡܡܐ :

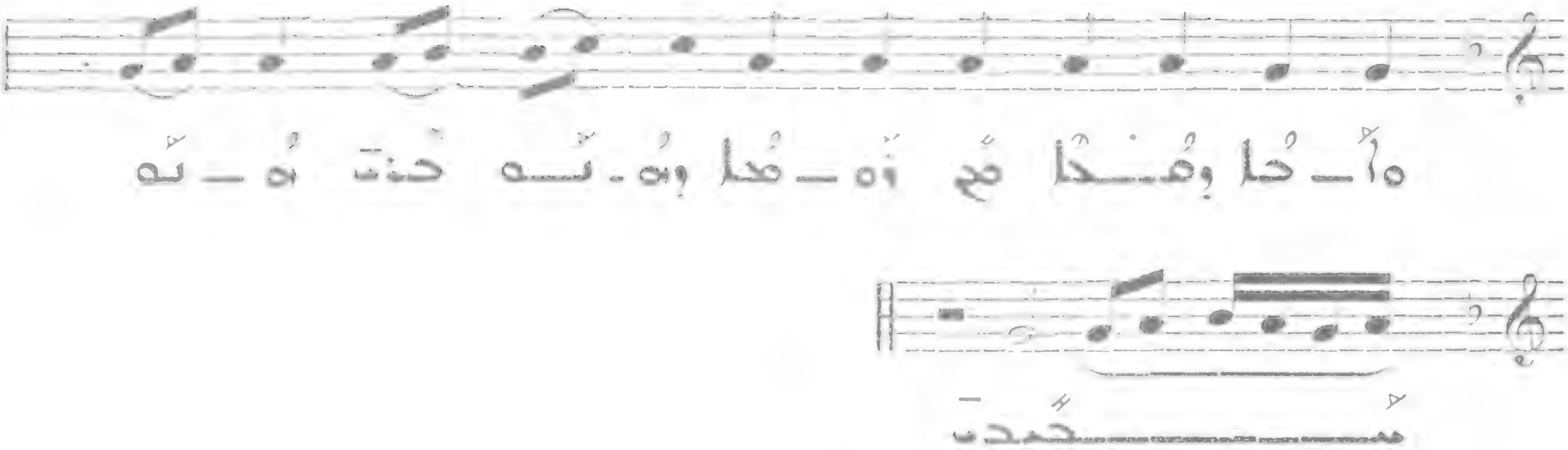
ܒܩܝܢܬܐ ܕܒܥܘܬܐ ܐܝܟ ܕܒܪܬܐ ܕܫܝܢ

(Cf. N° 384 - 394)

846 ܐܘ : ܠܟܪܡܐ ܕܒܣܝܣܗ

ܡܥܢܝܬܐ ܕܒܗܿܘ ܐܘܪܚܗܘܢ

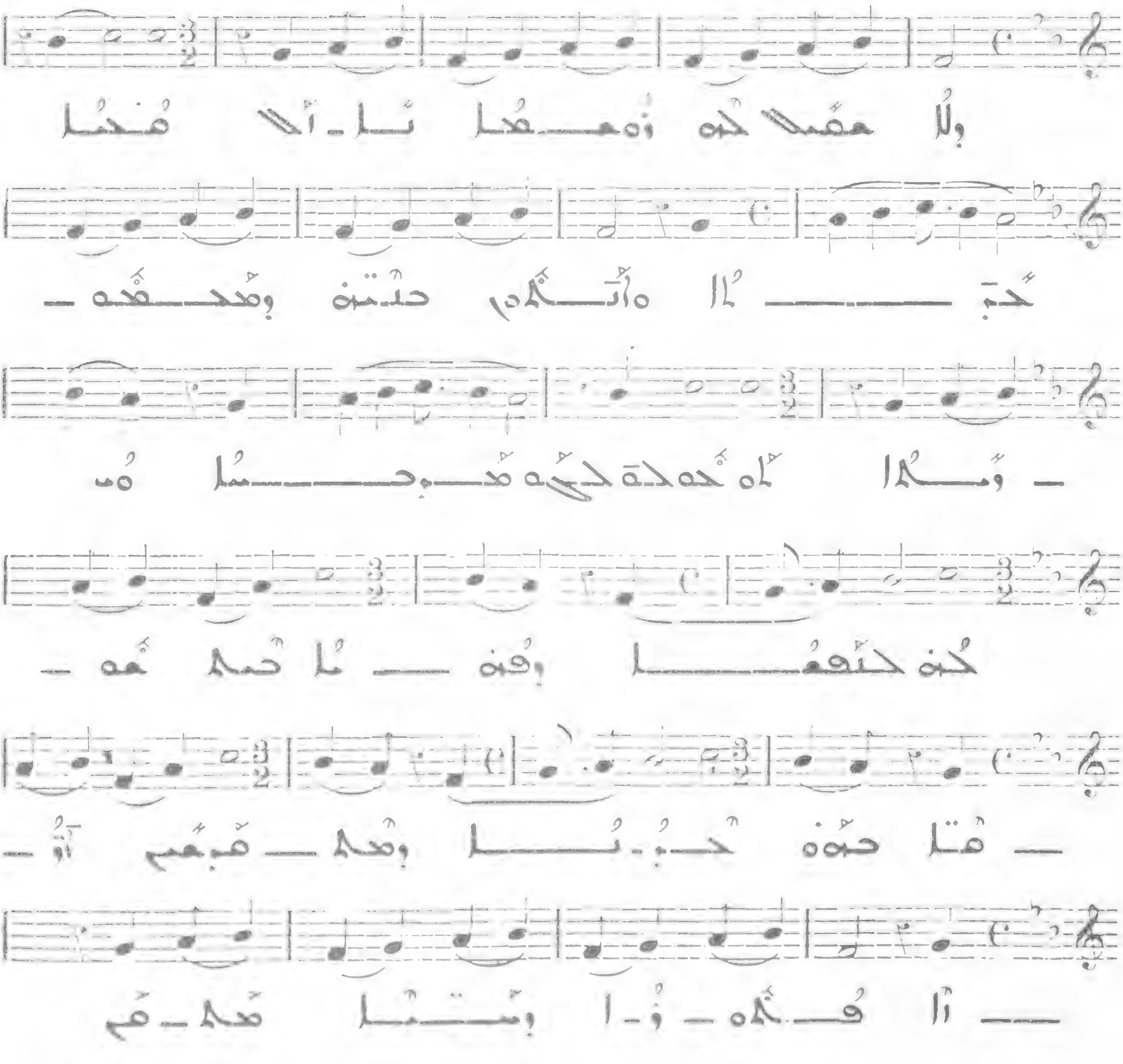


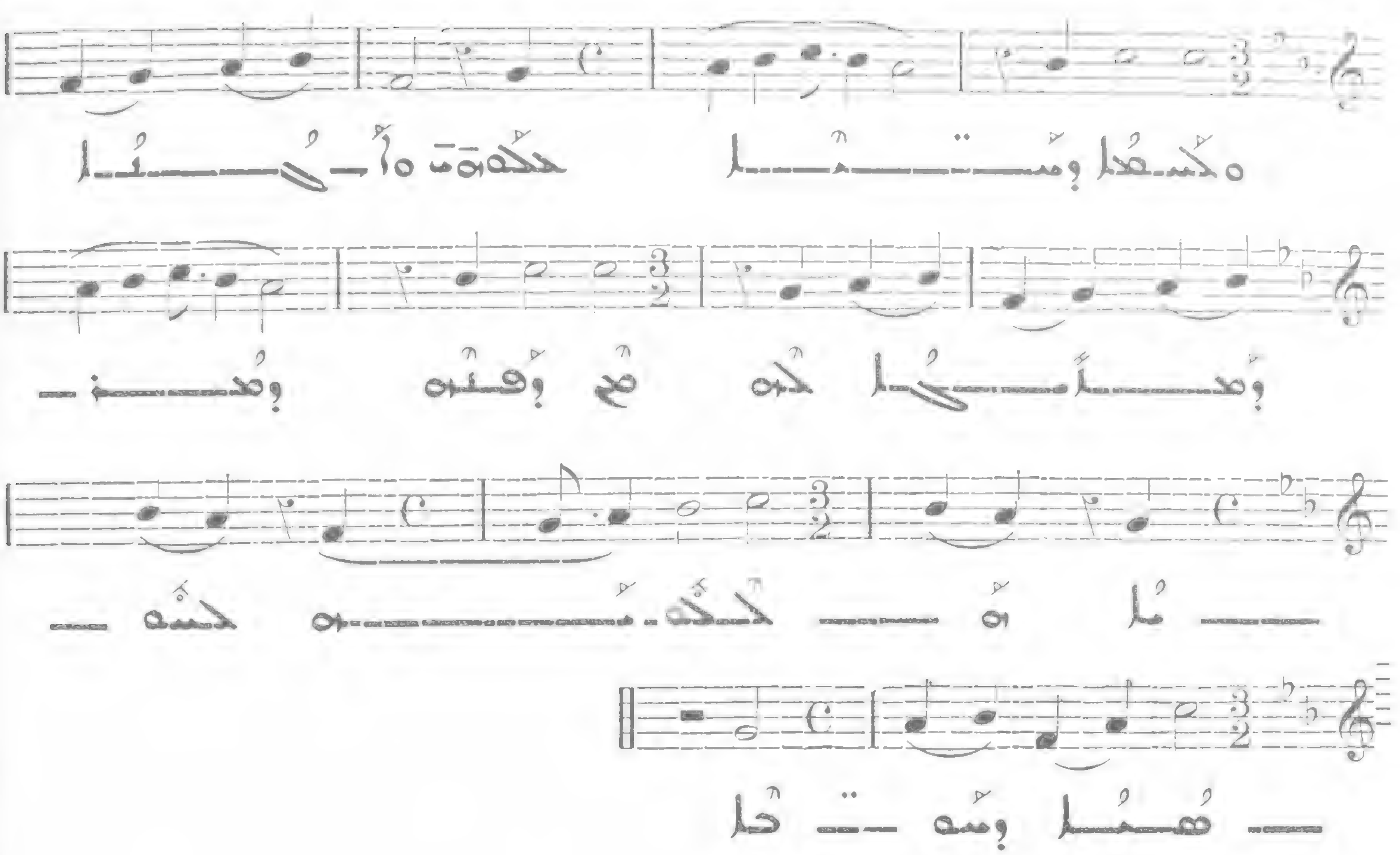


ܐܘ ܥܢܝܢܐ ܗܢܐ ܒܡܠܐ ܕܩܘܩܝܐ ܒܬܪܒܐ ܕܛܘܪ ܥܒܕܝܢ 847

ܕܠܐ ܡܫܠܠ ܠܗ ܙܘܡܪܐ :

Allegro moderato



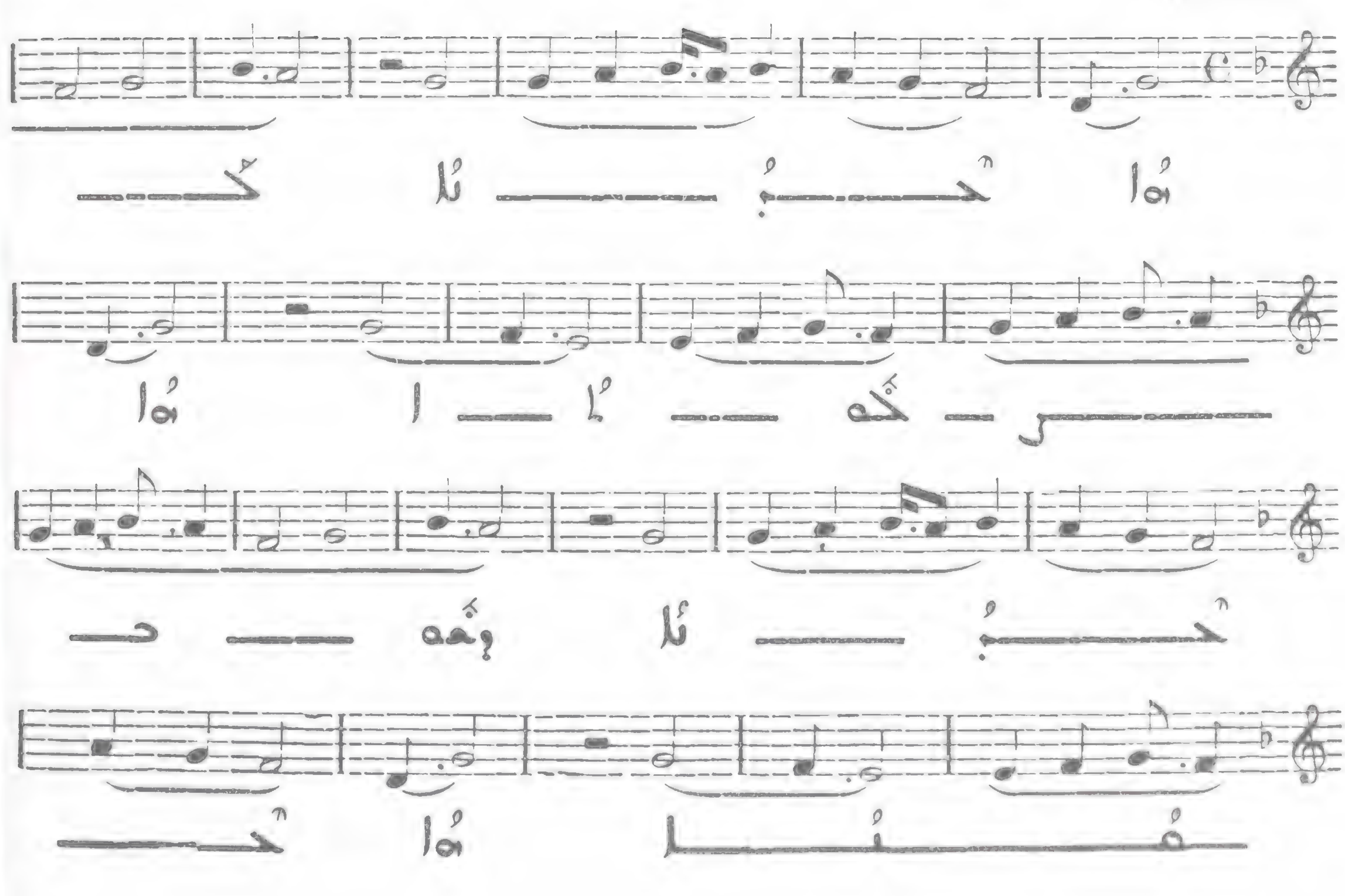


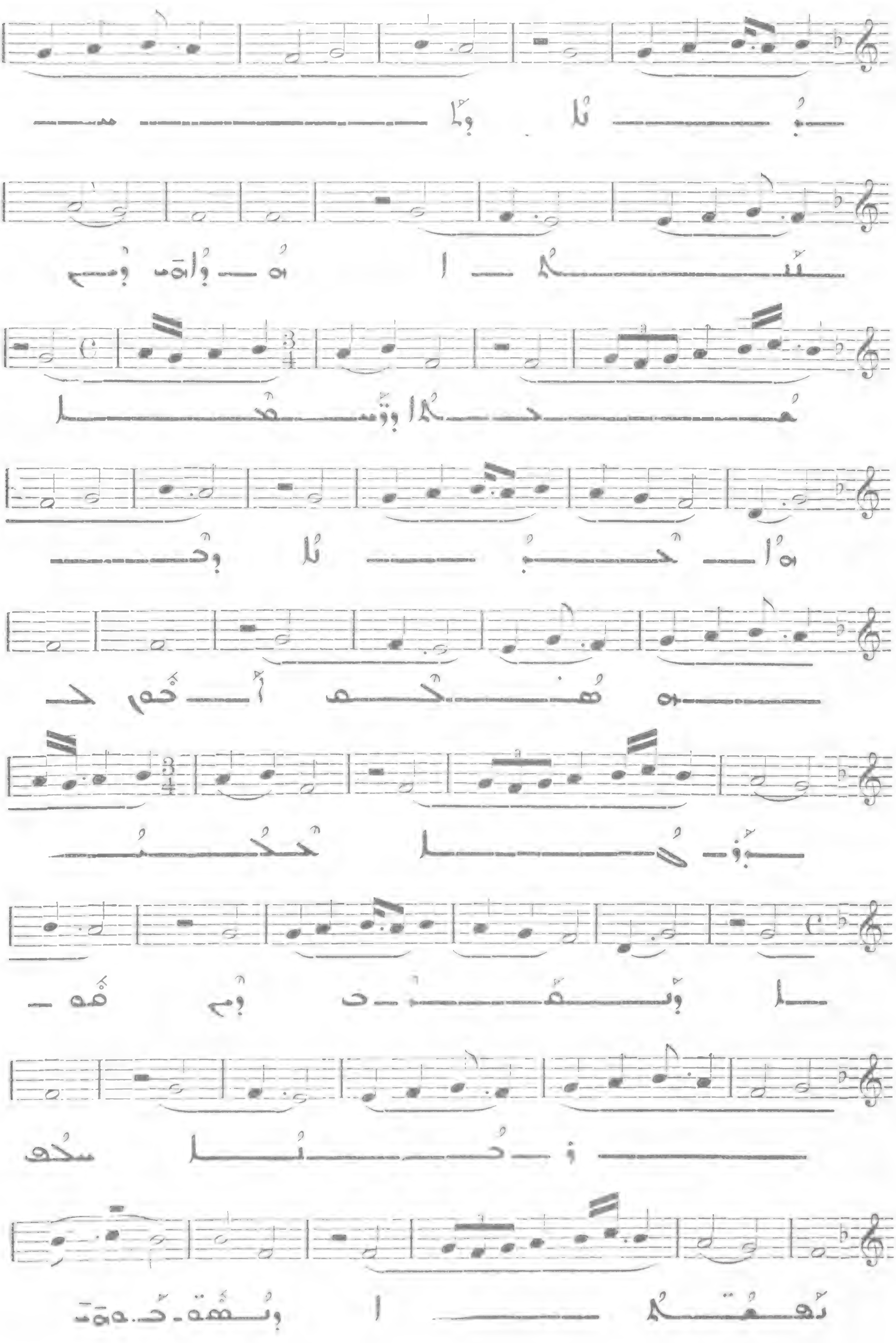
ܡܕܢܚܝܐ ܘܡܥܪܒܝܐ ܐܡܪܝܢ ܕܗܢܐ ܩܠܐ ܡܢ ܐܒܗܘܗܝ

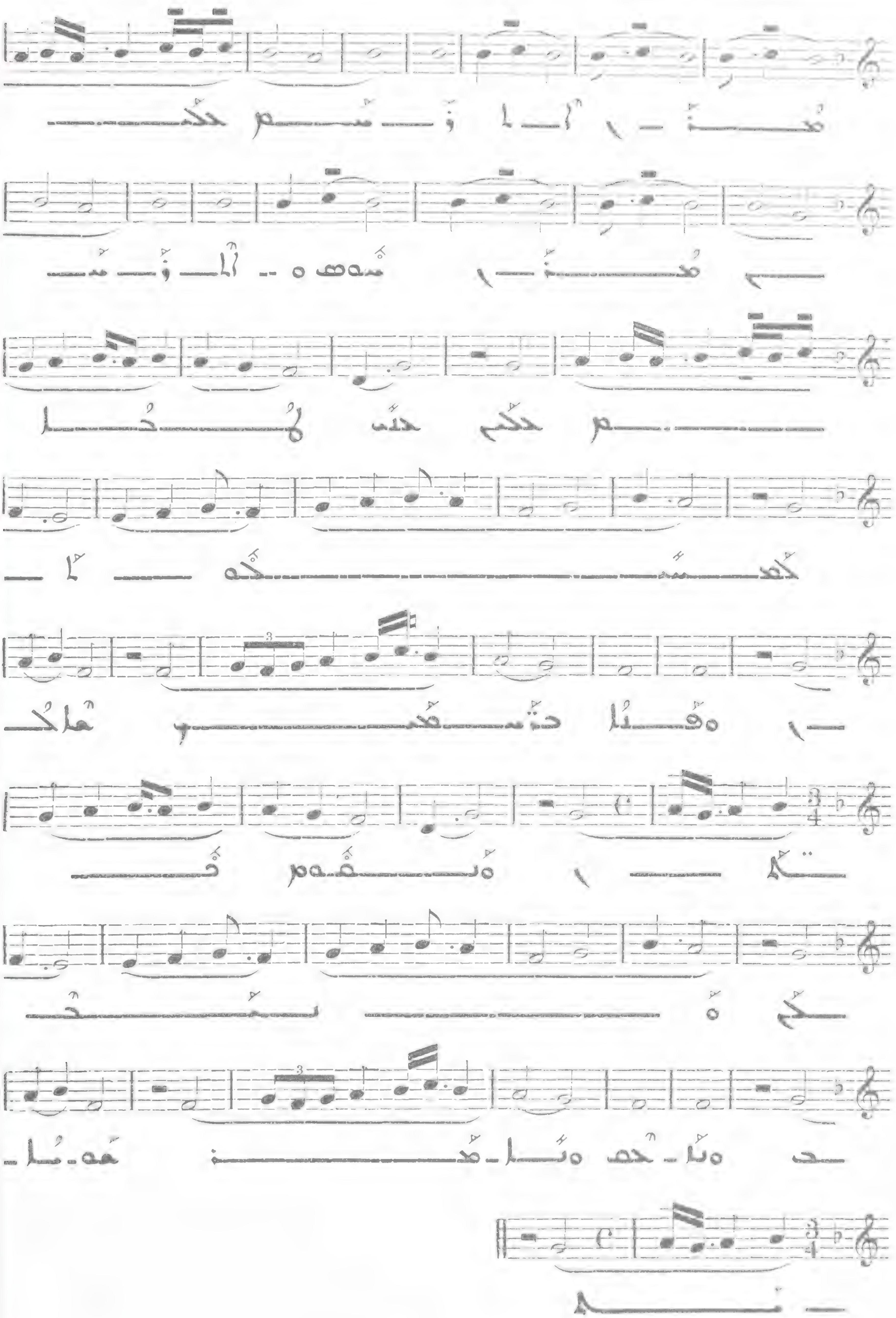
848

ܗܐ ܥܕܬܐ ܠܡܠܟܘܬܐ

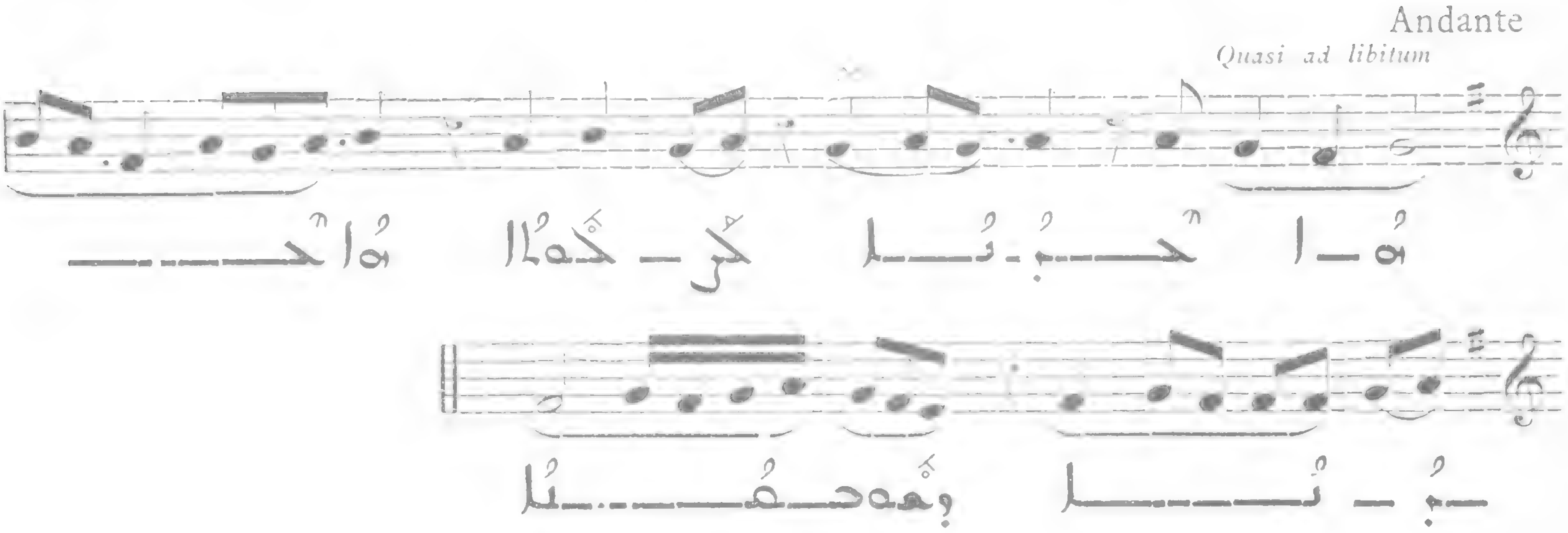
Andantino







ܗܐ ܒܢܝܐ ܠܒܝܬܐ ܒܢܝܢܐ ܡܢ ܠܒܢܐ 849

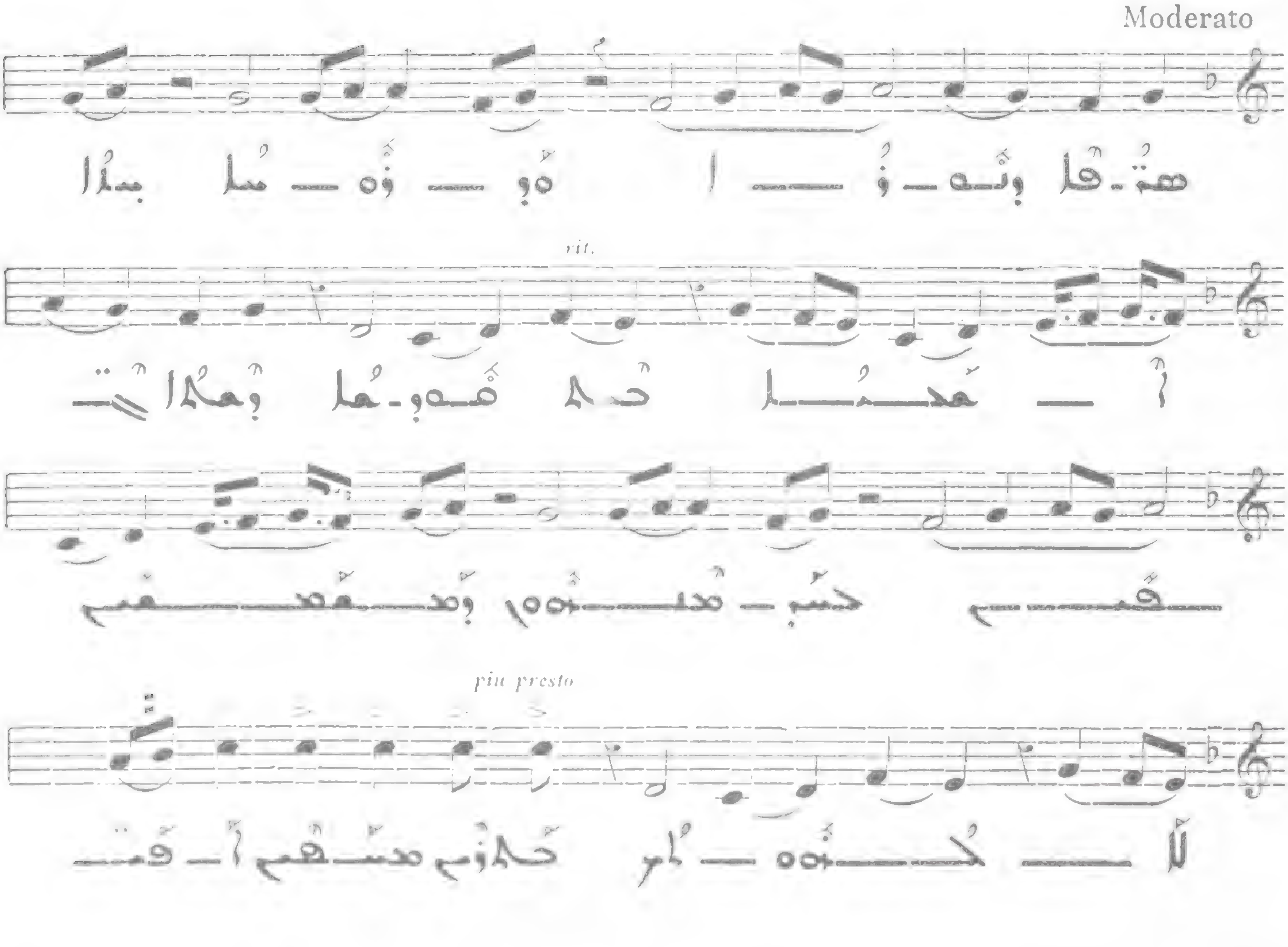


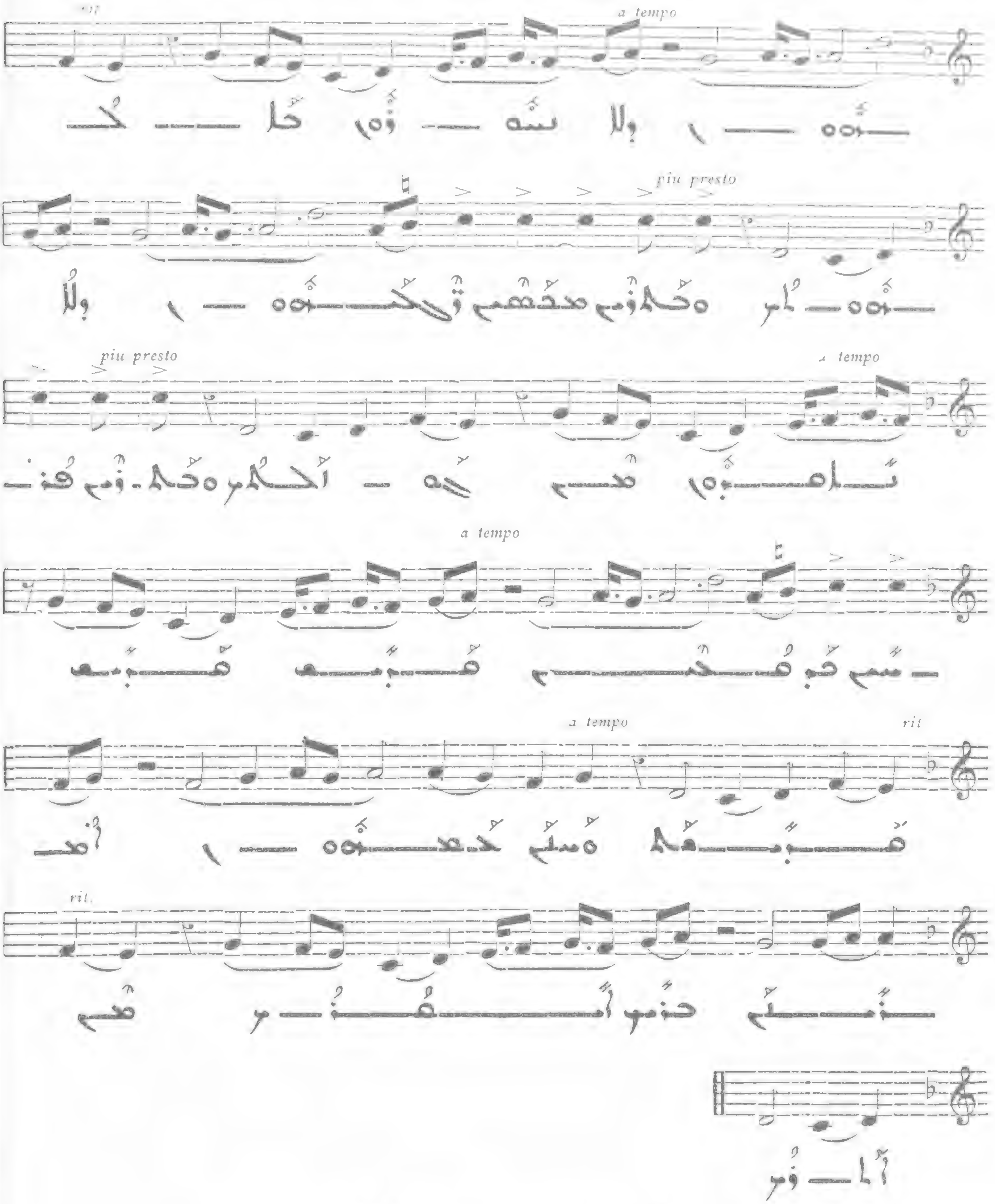
ܒܠܝܠܐ ܕܫܒܬܐ ܐܒܬܪ ܒܥܕܢ ܩܪܝܢܐ 850

ܡܫܝܚܐ ܕܢܘܗܪܐ :

ܡܟܐܡܪ ܒܓܢܐ ܗܢܐ . ܐܘ ܒܢܘܢ : ܘܠܐ ܢܥܒܘܕ ܐܝܟ ܕܟܕܒܐ ܀

(Cf. p. 30)

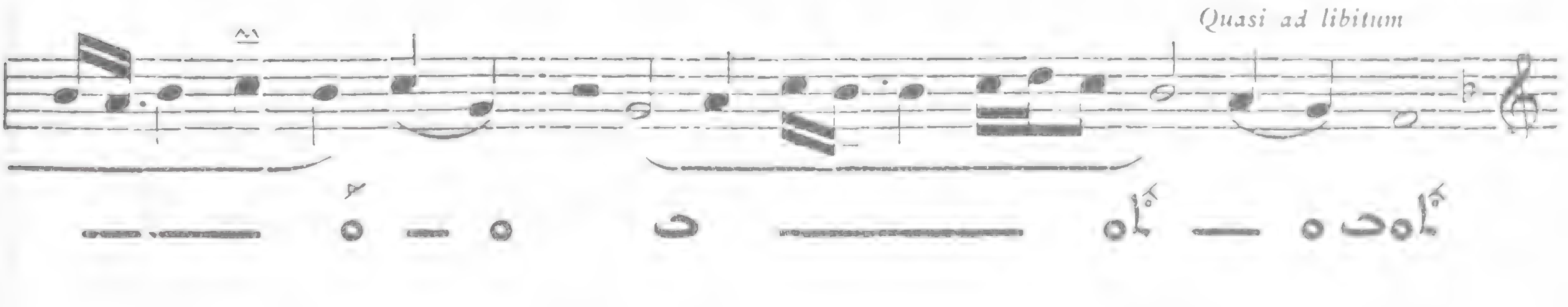


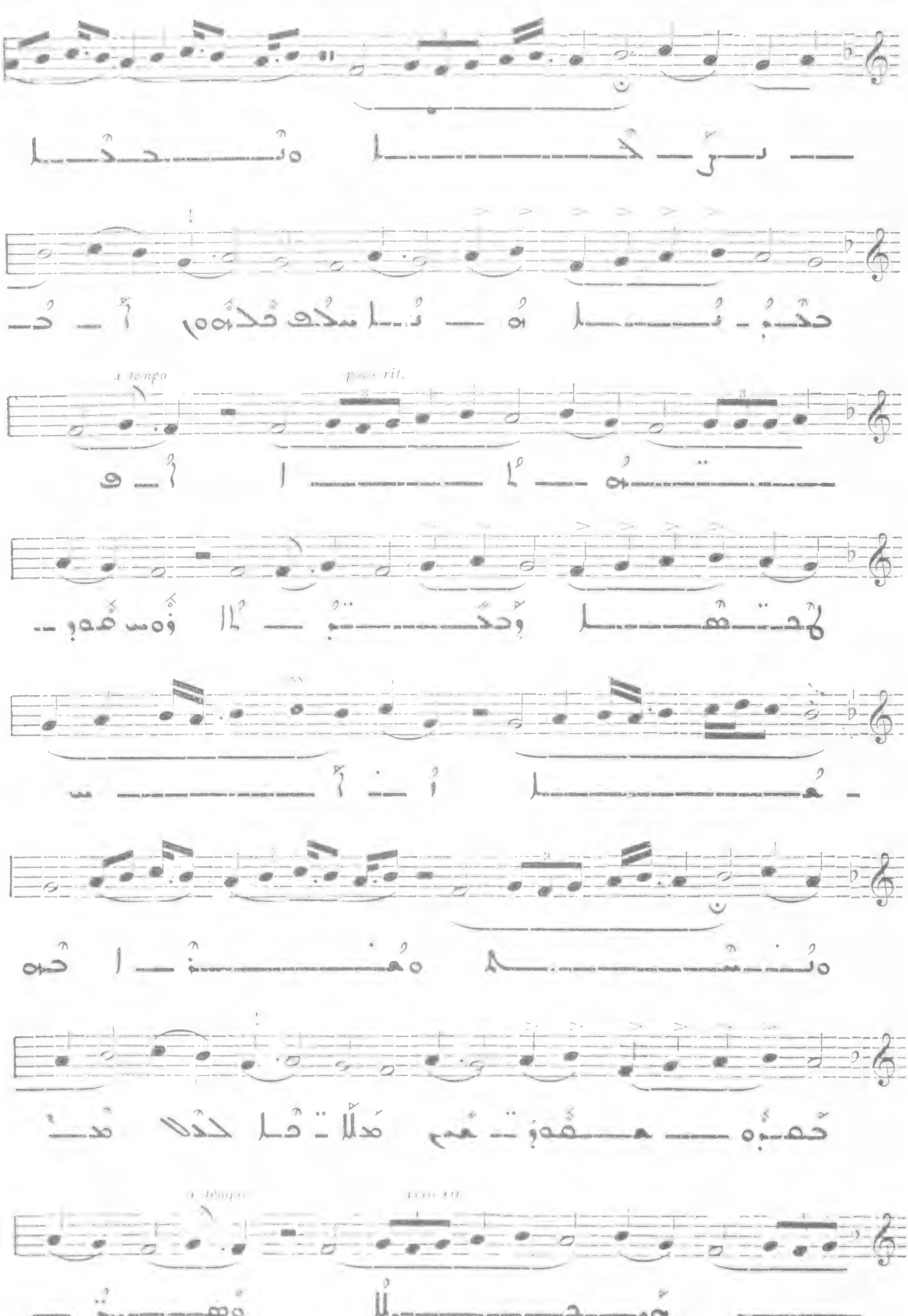


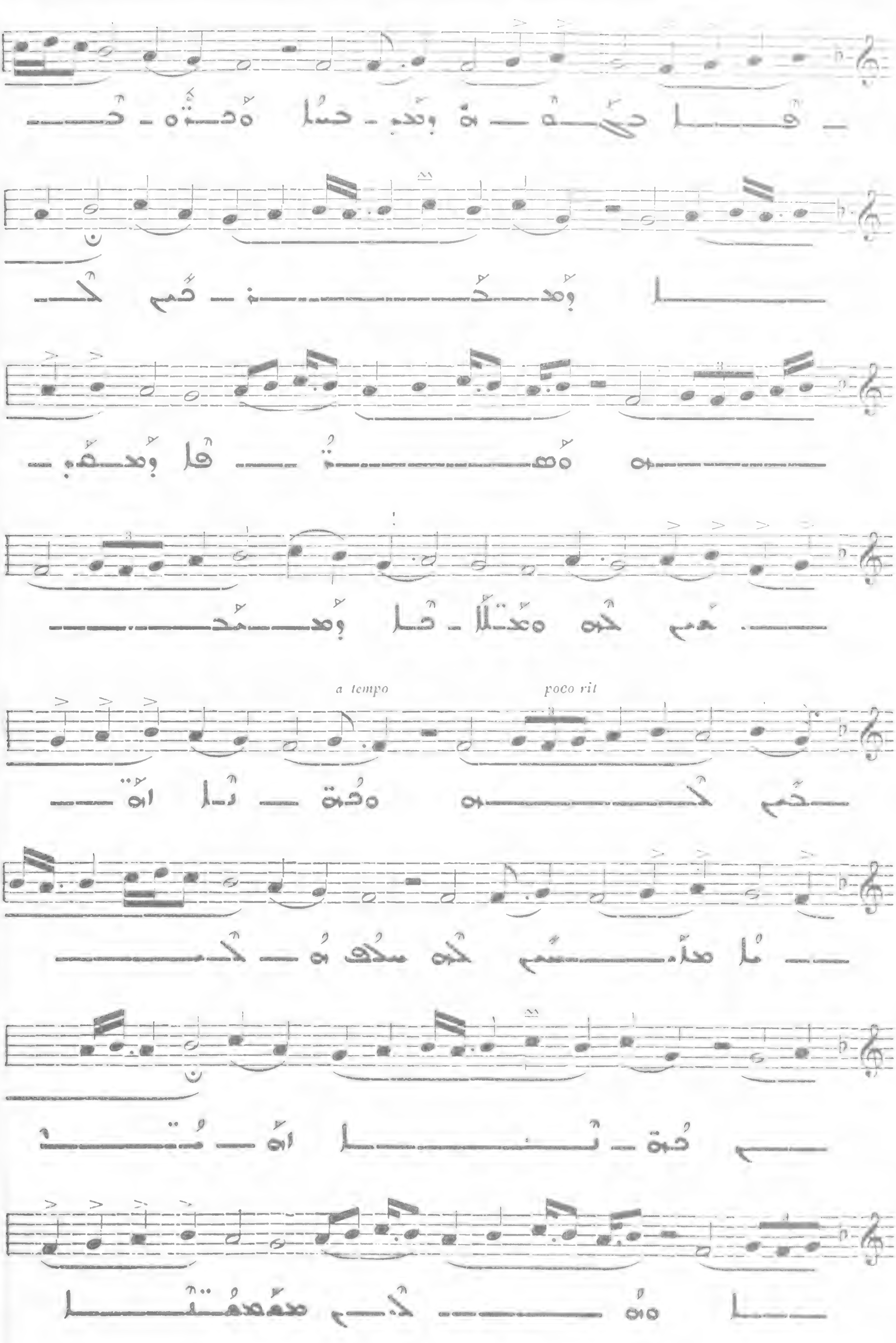
851

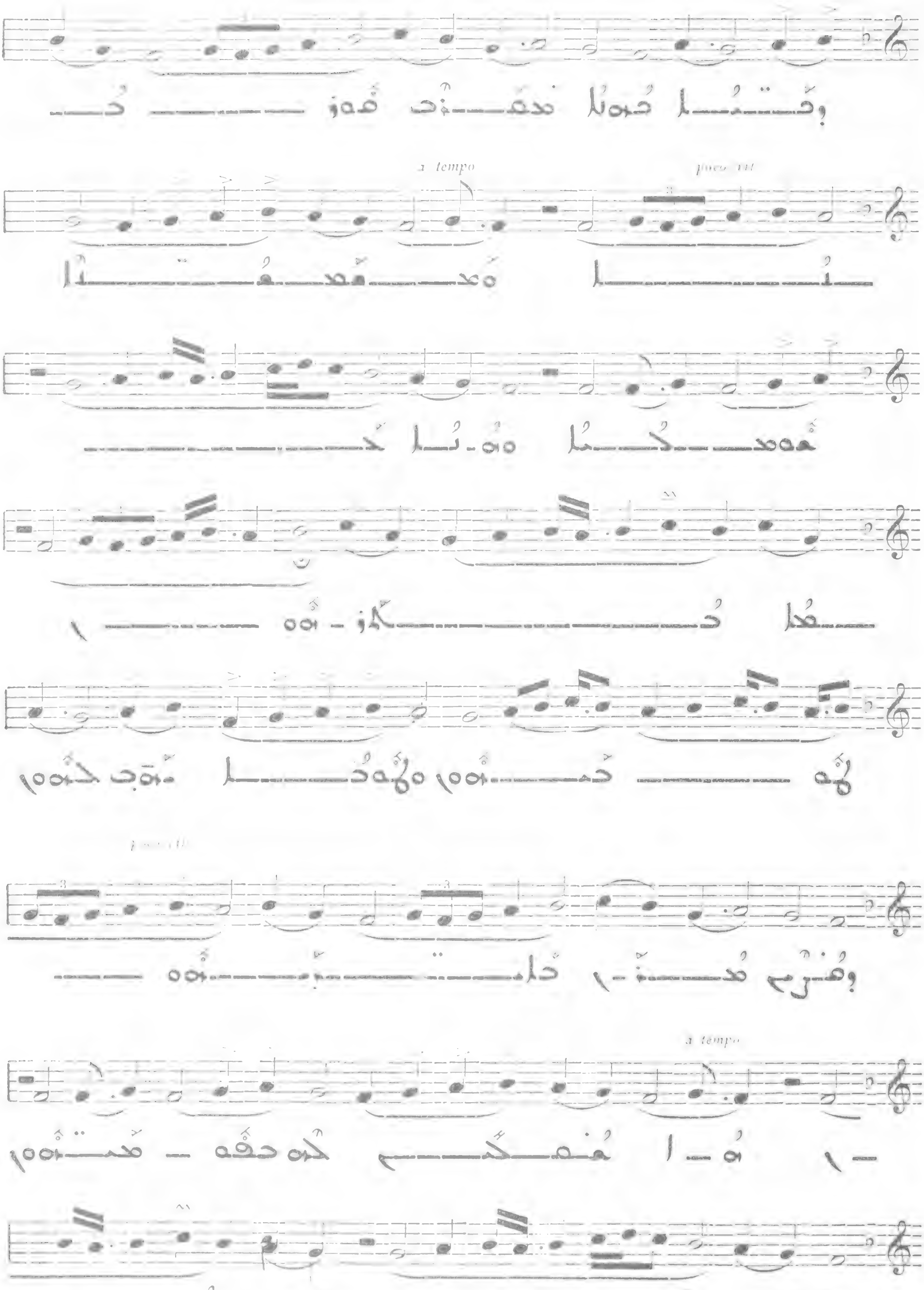
Allegro moderato

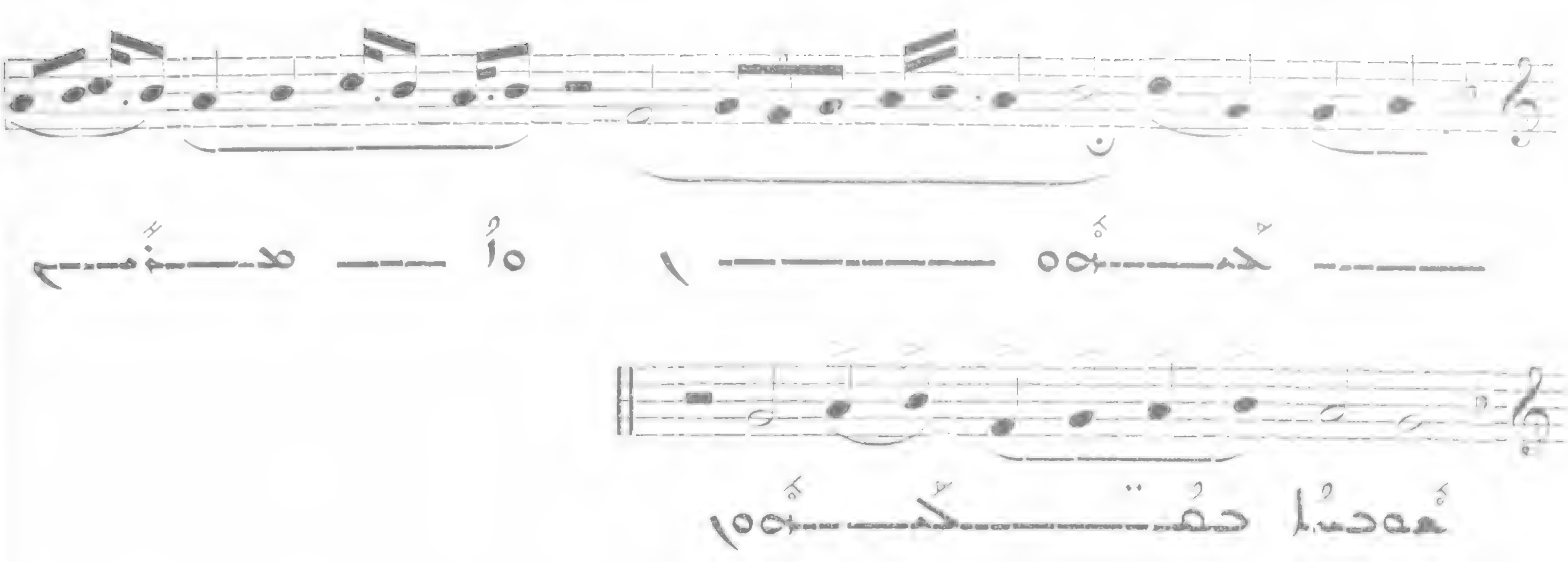
Quasi ad libitum



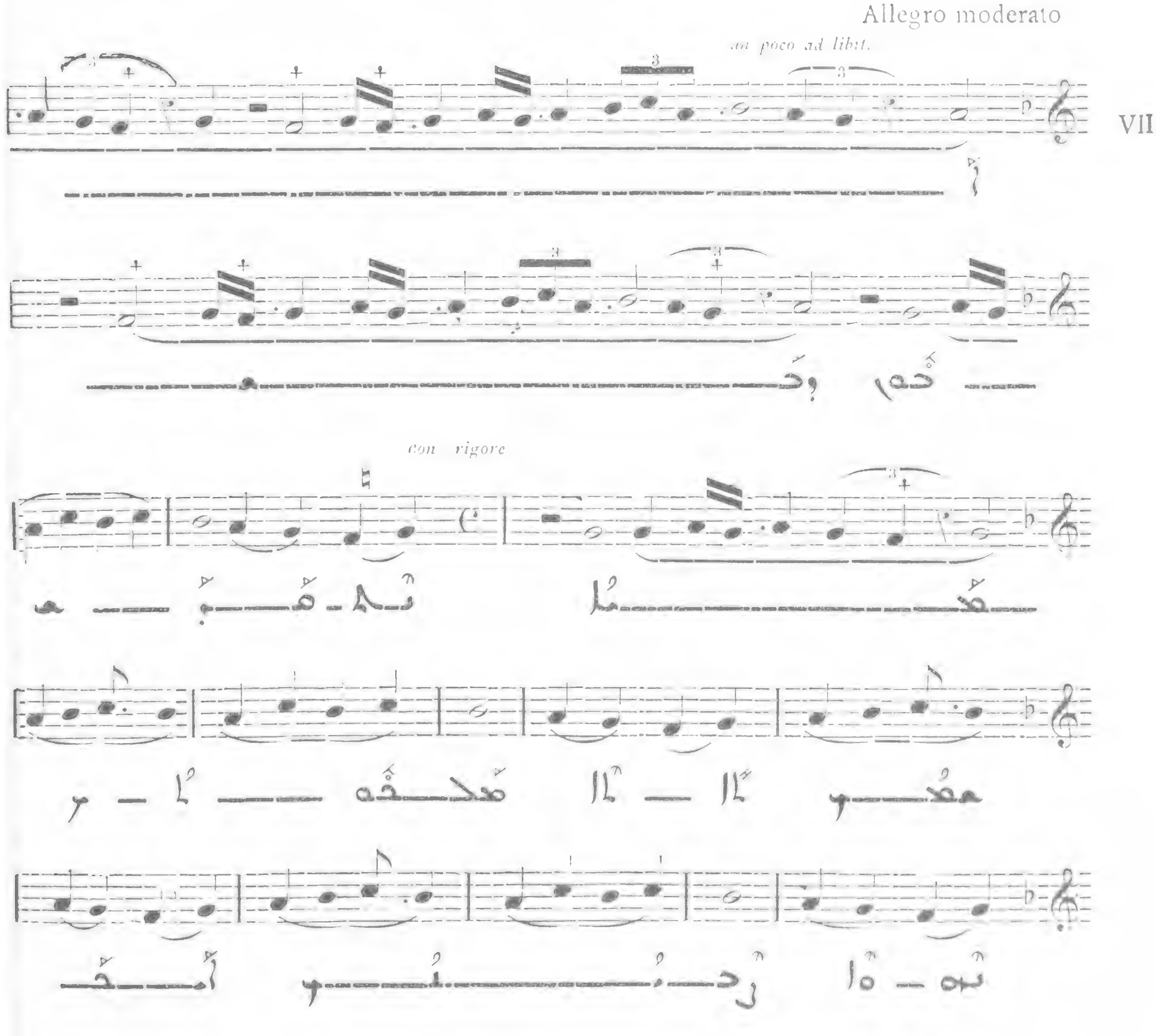


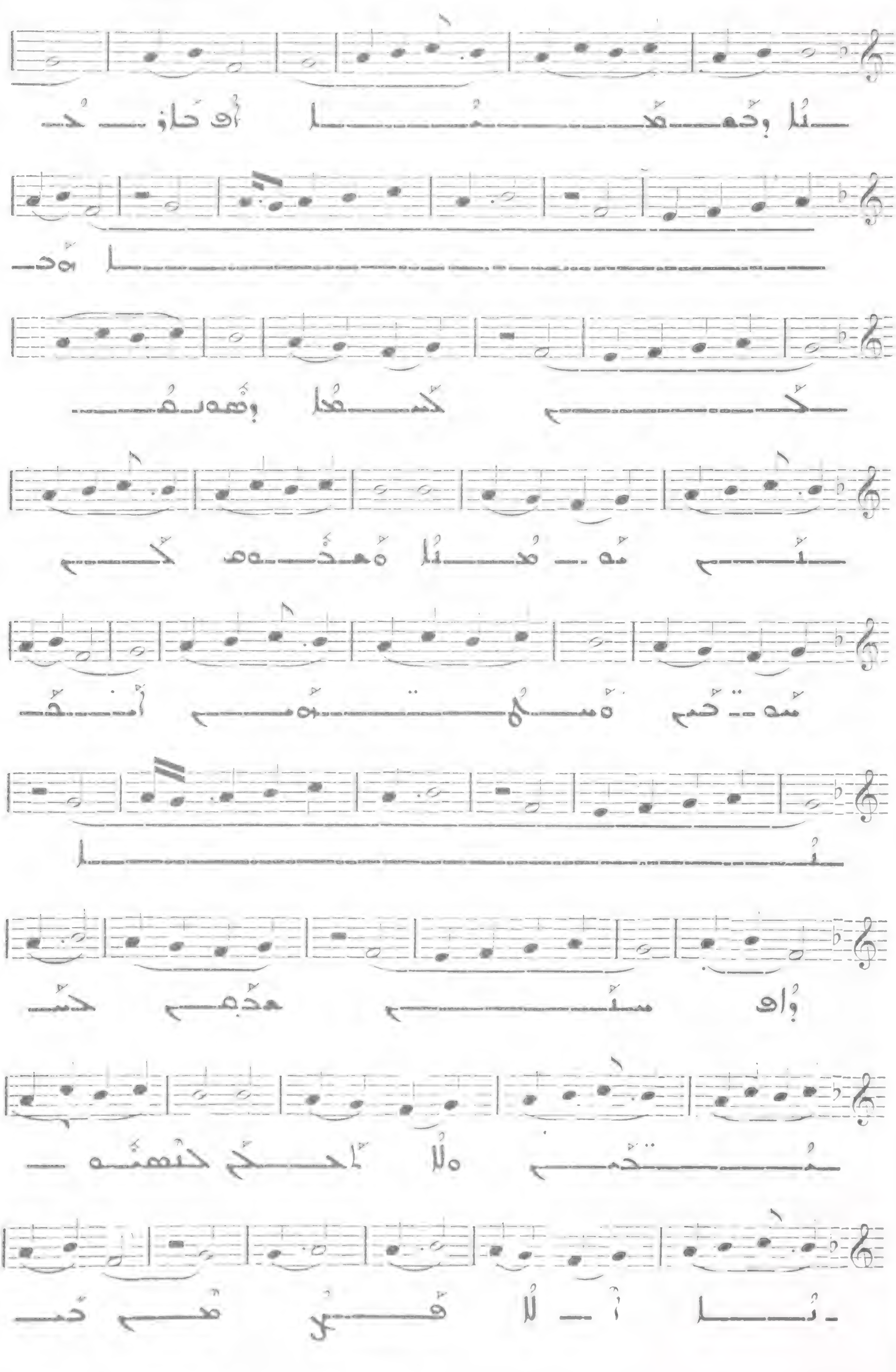

a tempo
poco rit

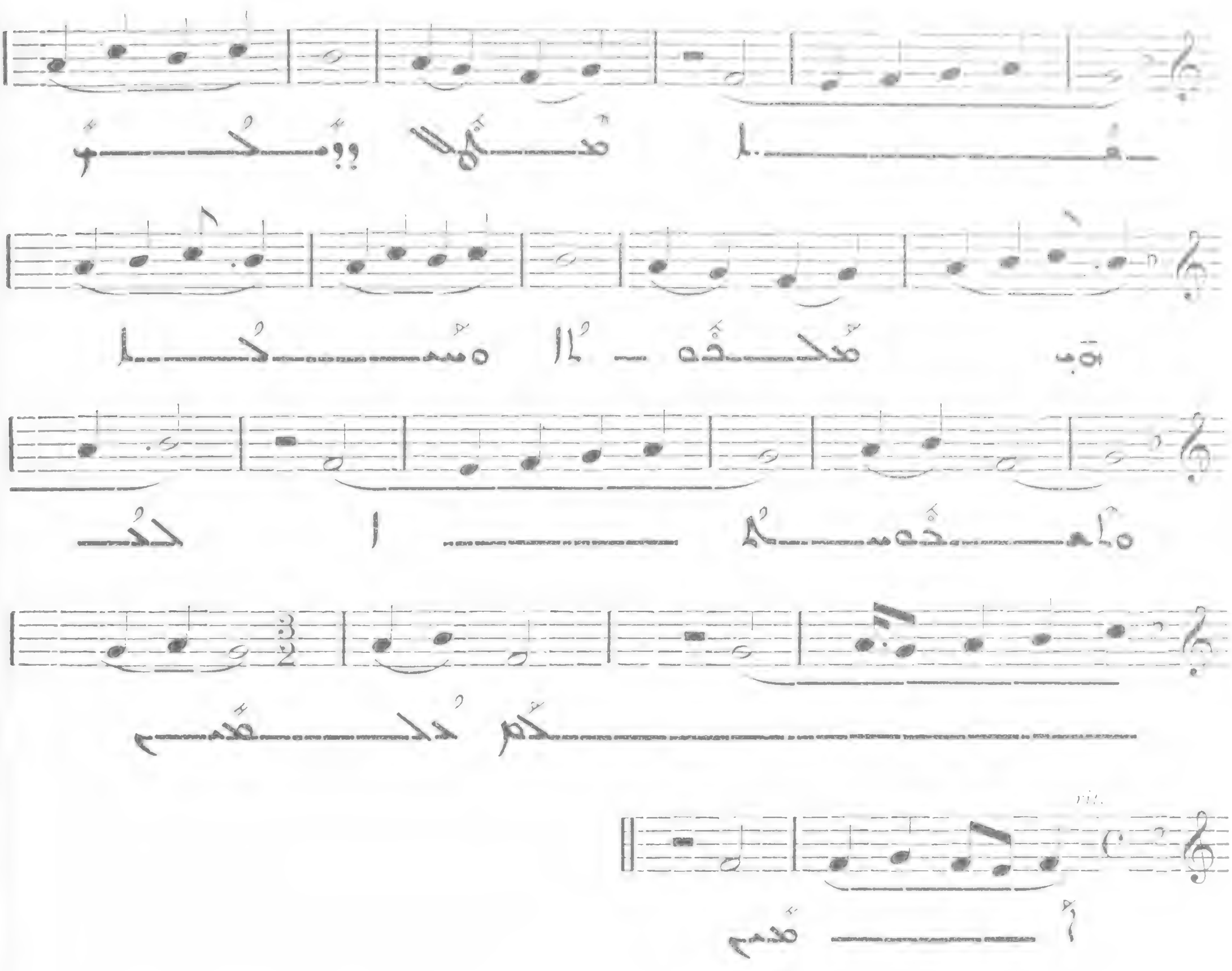

poco rit
a tempo
a tempo



852



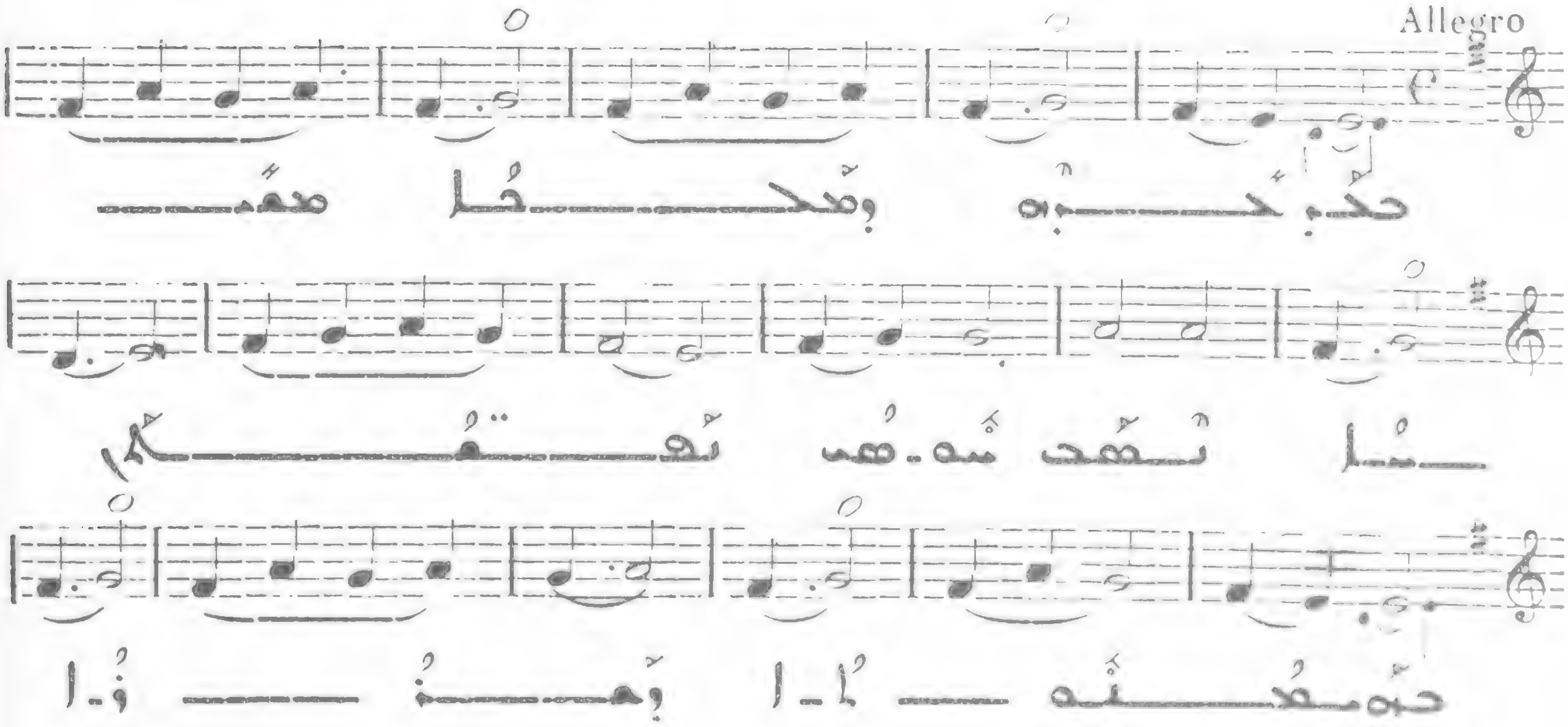


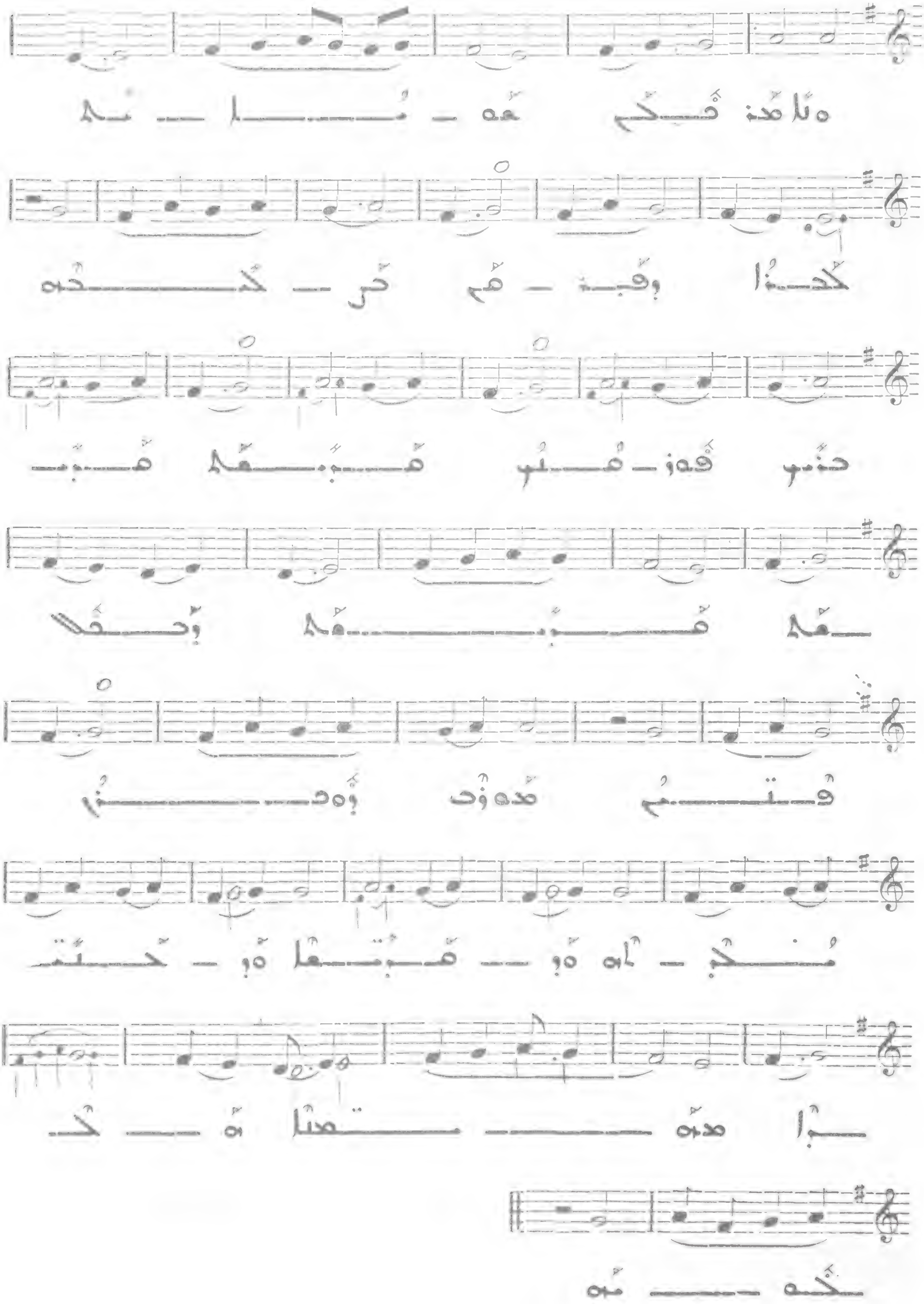


ܒܥܒܕܘ ܕܡܫܒܚܐ ܡܫܝܚܐ 853

ܩܘܠܐ ܕܡܬܐܡܪ܆ ܩܕܡ ܩܘܐܡܐ ܡܕܘܚܬܐ

VII

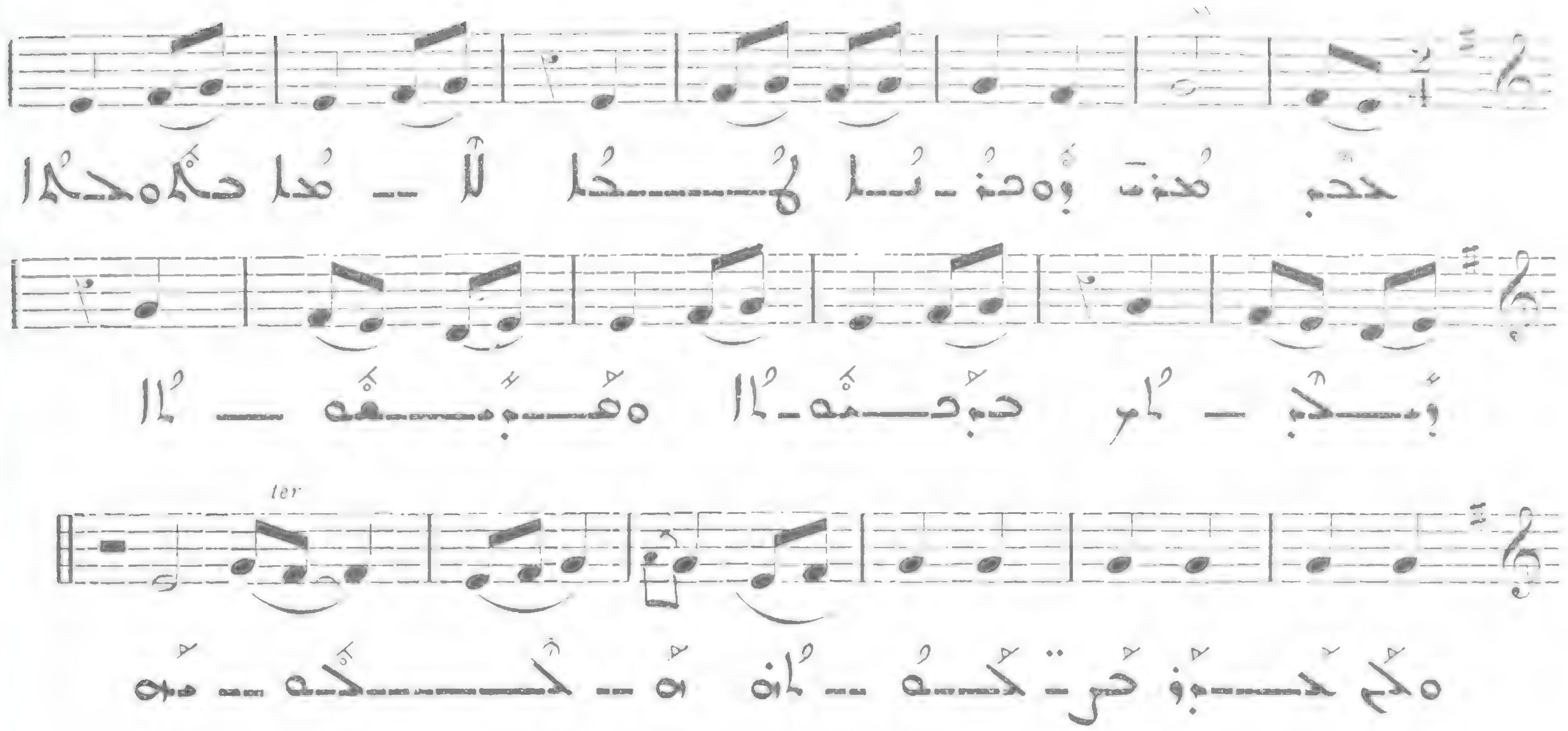




ܚܕܬ ܡܢܝܢ ܕܫܘܒܚܐ 854

ܒܒܢܝ ܩܝܬܐܢܬܐ

Allegretto



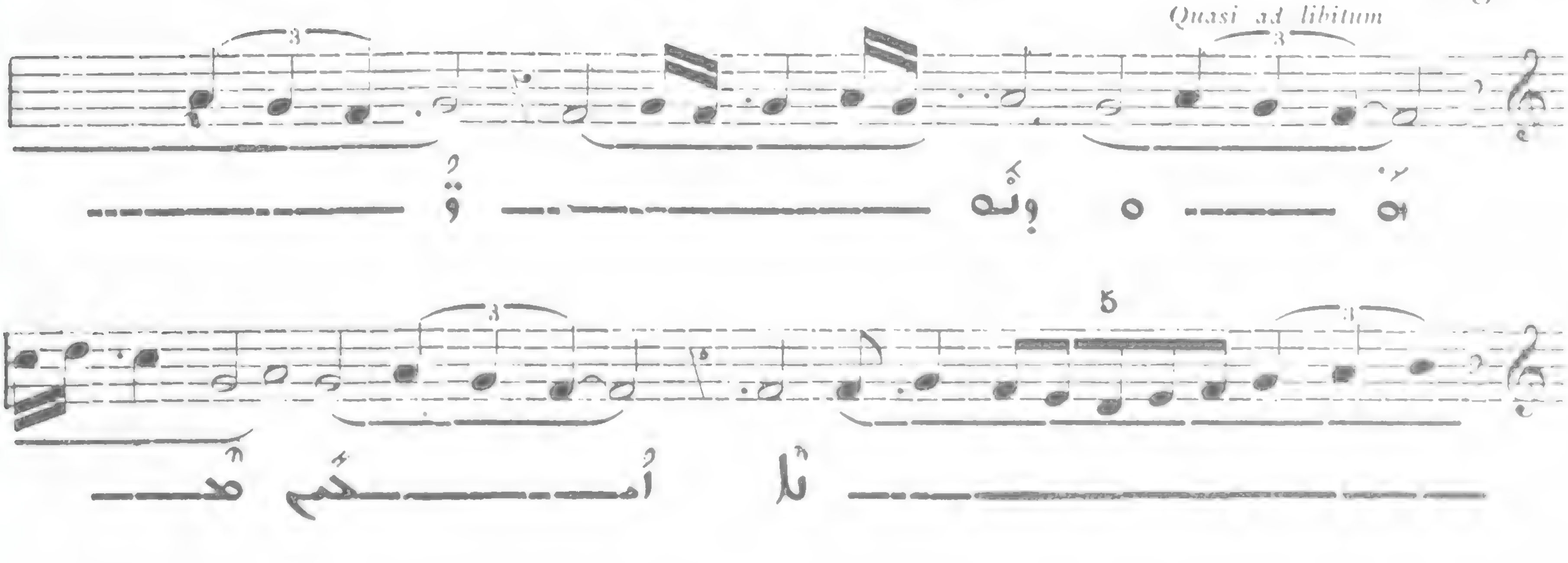
ܐܝܟ ܕܢܣܒ ܙܗ ܩܘܠܐ ܡܠܐ̈ܟܐ ܐܦܢܝ ܩܘܠܣܐ : ܚܕܝܘܗܝ ܒܢܝܐ
ܐܝܟ ܕܫܒܚܐ ܠܗܘ

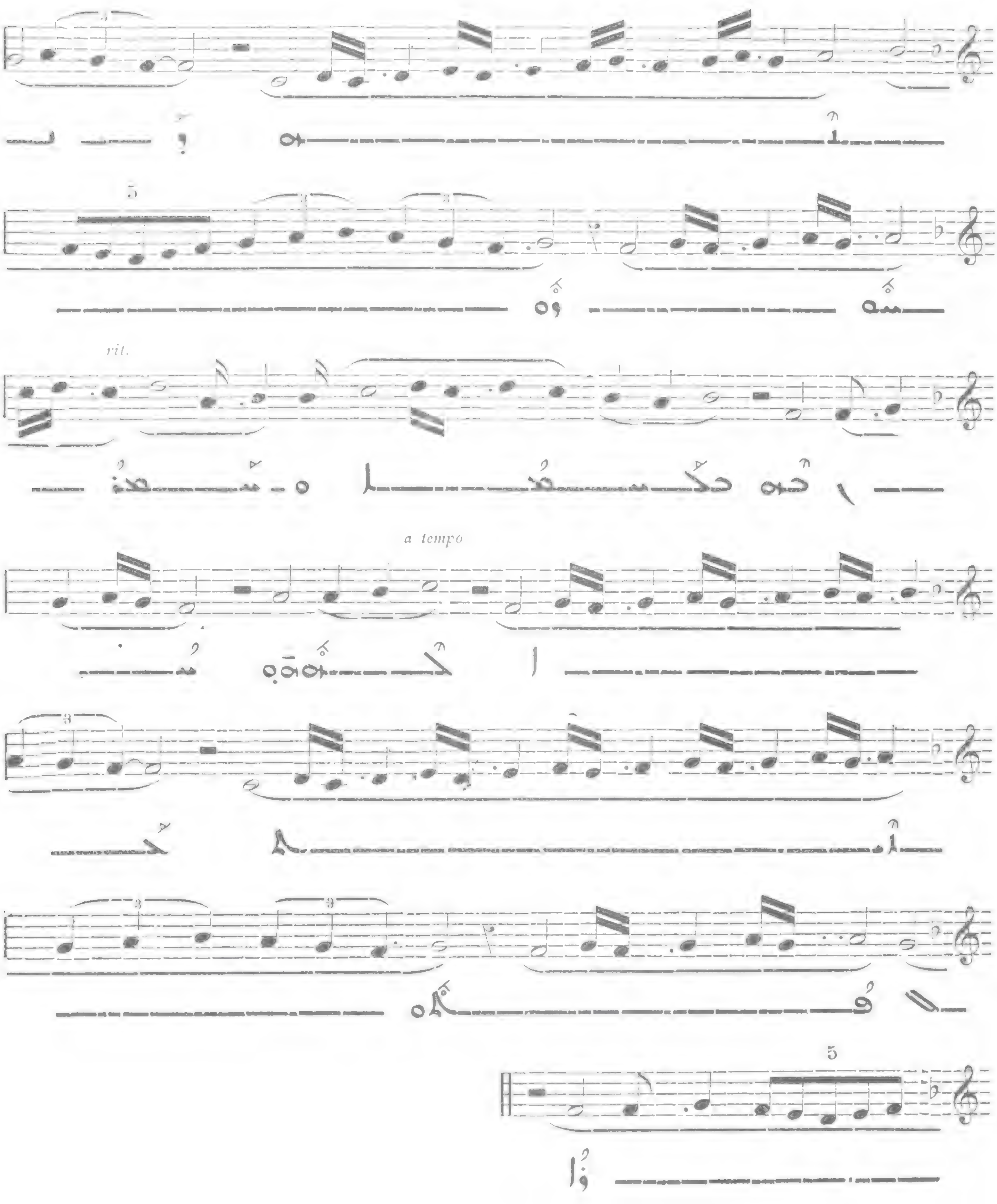
(Cf. N° 565)

ܗܘ ܕܢܘܗܪܐ : 855

ܡܬܐܡܪ ܒܥܘܢܝܐ ܕܩܘܕܫܐ ܡܝܡܐ ܒܝܘܡܐ ܗܢܐ

Allegro




rit.
a tempo

ܩܝܢ̈ܬܐ ܕܣܝܡܐܝܕܘܬܐ

2e CHANTS POUR LES ORDINATIONS

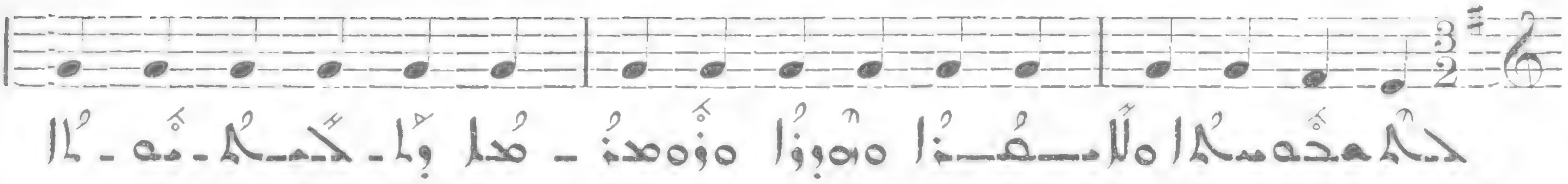
ܩܘܠܐ ܠܟܠܗܘܢ ܕܣܝܡܐܝܕܘܬܐ 856

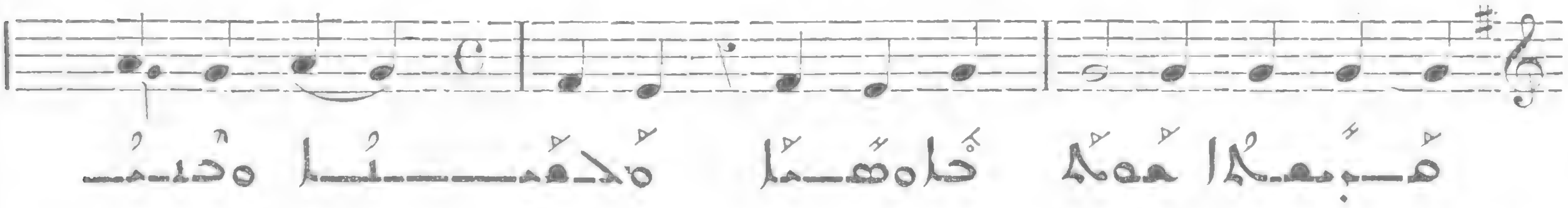
(Cf. N° 833)

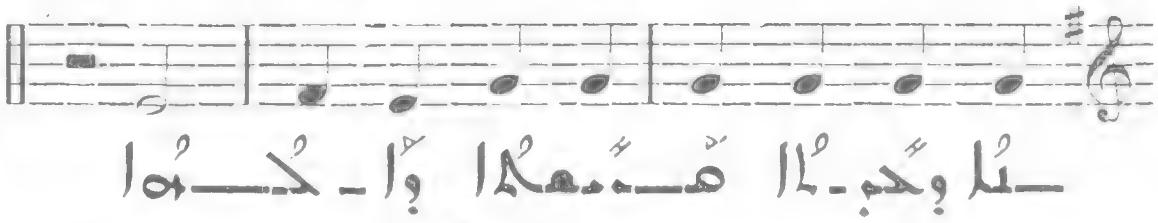
ܠܟܘܡܪܝܘܬܐ : 857

ܟܘܡܪܐ ܕܡܘܐܡܪܐ ܒܥܕܬ ܣܝܡܐܝܕܘܬܐ

Allegro







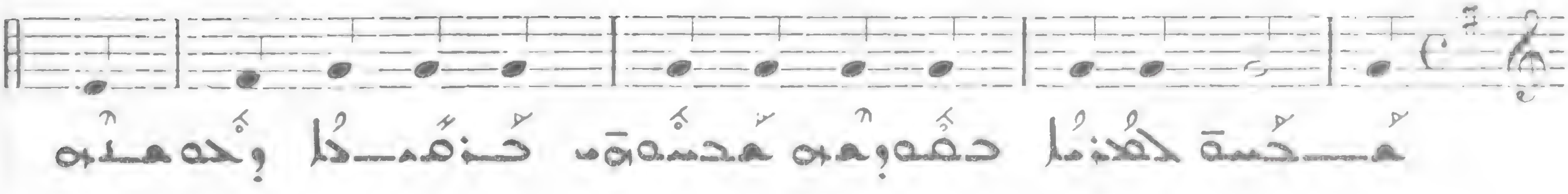
ܫܘܒܚܐ ܗܘ ܠܟ 858

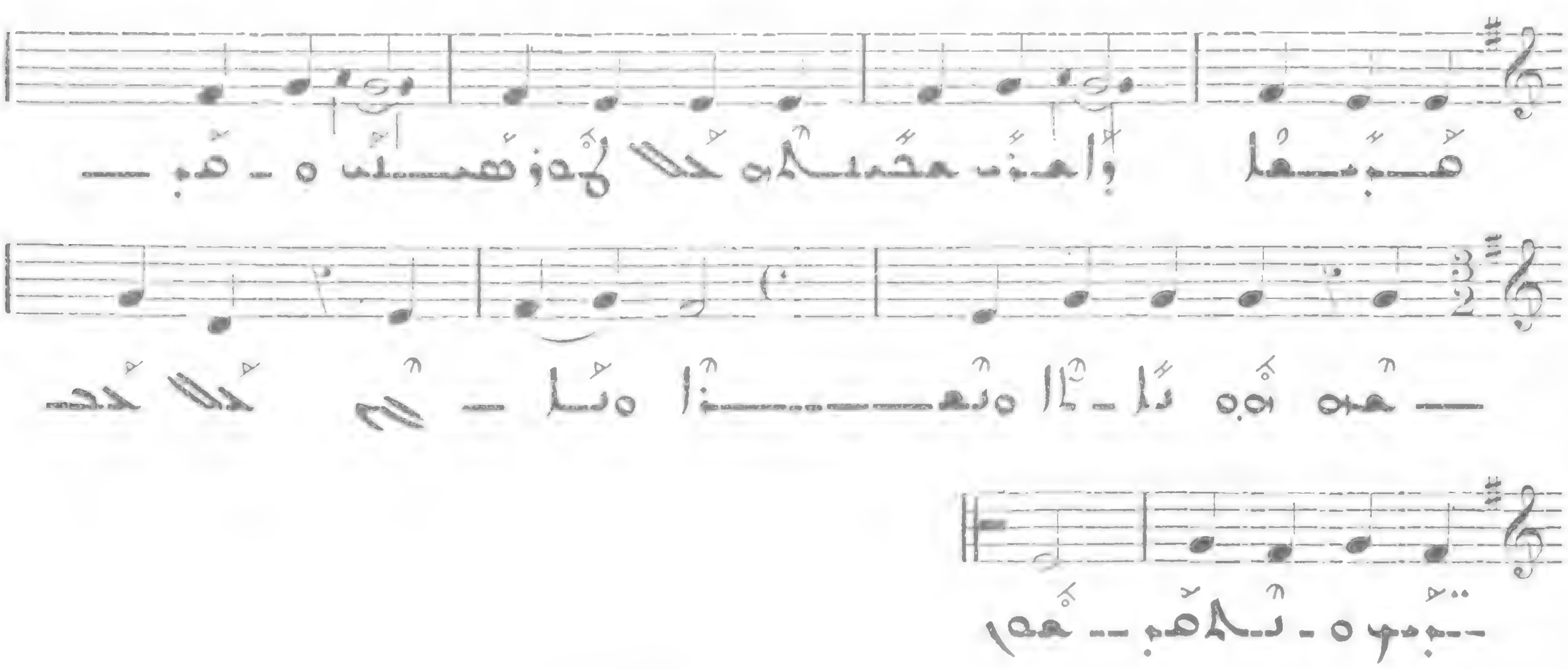
(Cf. N° 734 bis)

ܡܫܝܚܐ ܡܠܟܐ ܒܫܘܒܚܗ 859

ܡܘܐܡܪܐ ܒܥܕܬ ܣܝܡܐܝܕܘܬܐ

Allegro

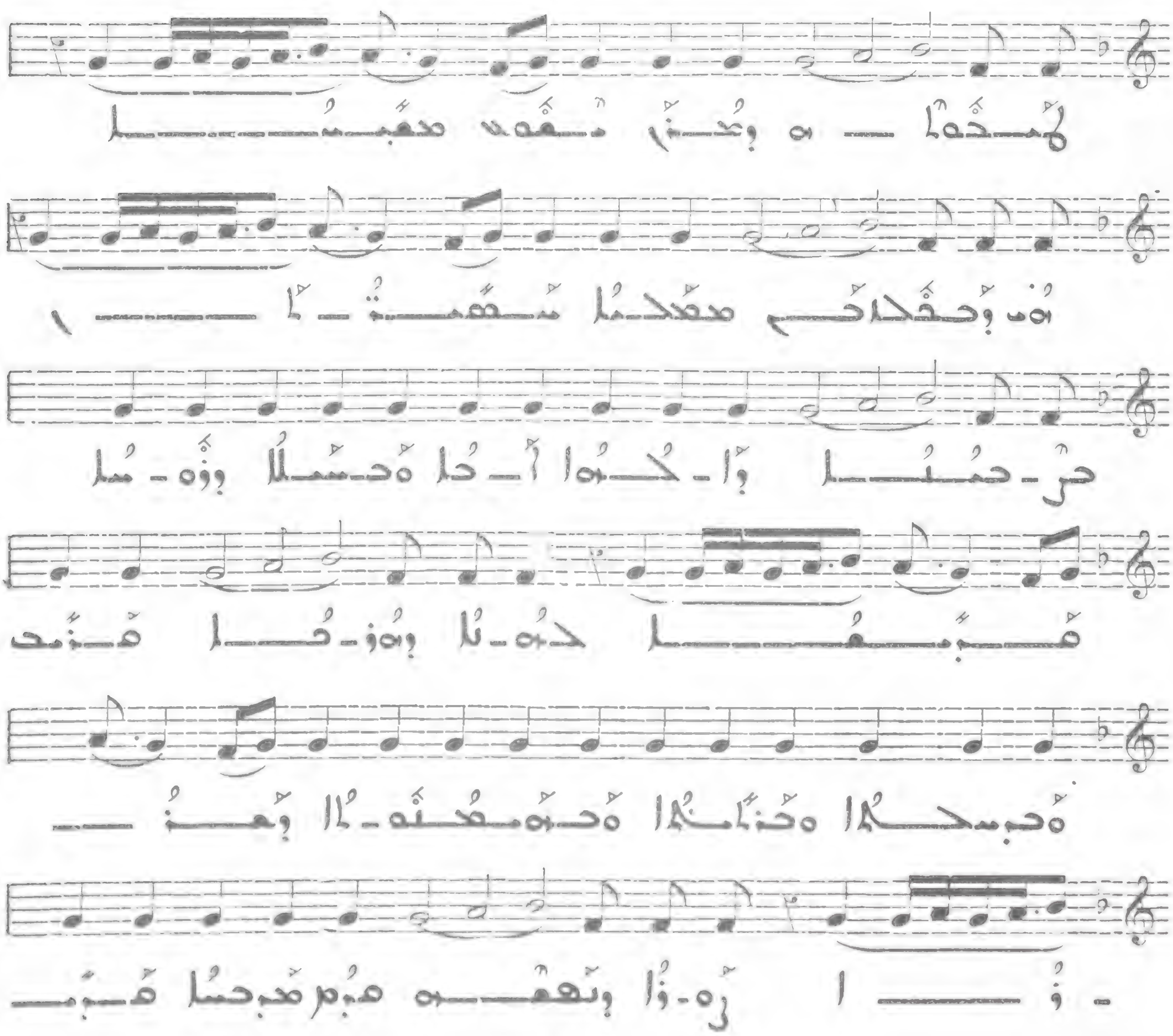


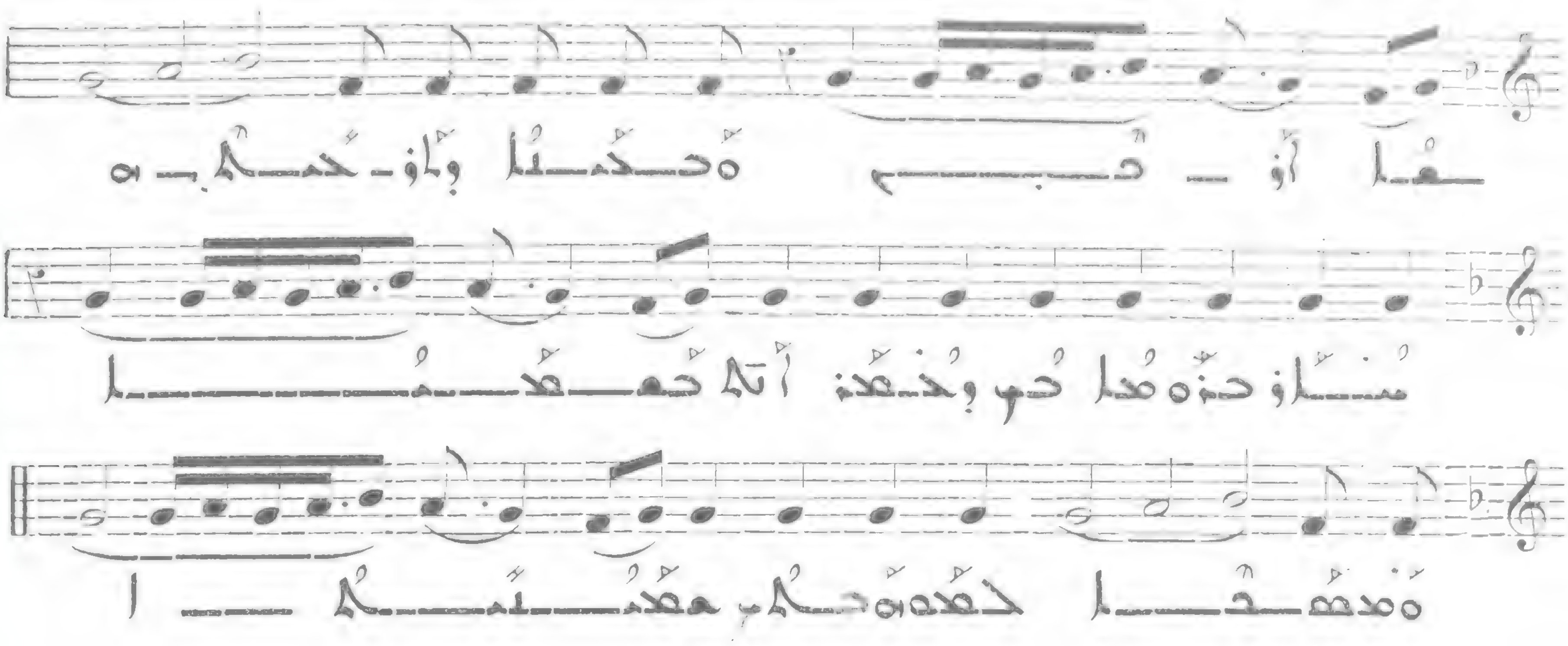


ܬܫܒܘܚܬܗ ܕܒܪܝ ܫܦܘܥ ܡܫܝܚܐ 860

ܒܪܘܪܐ ܕܡܕܒܪܐ ܒܪܡܫ ܡܕܒܪܢܘܬܐ

Andante



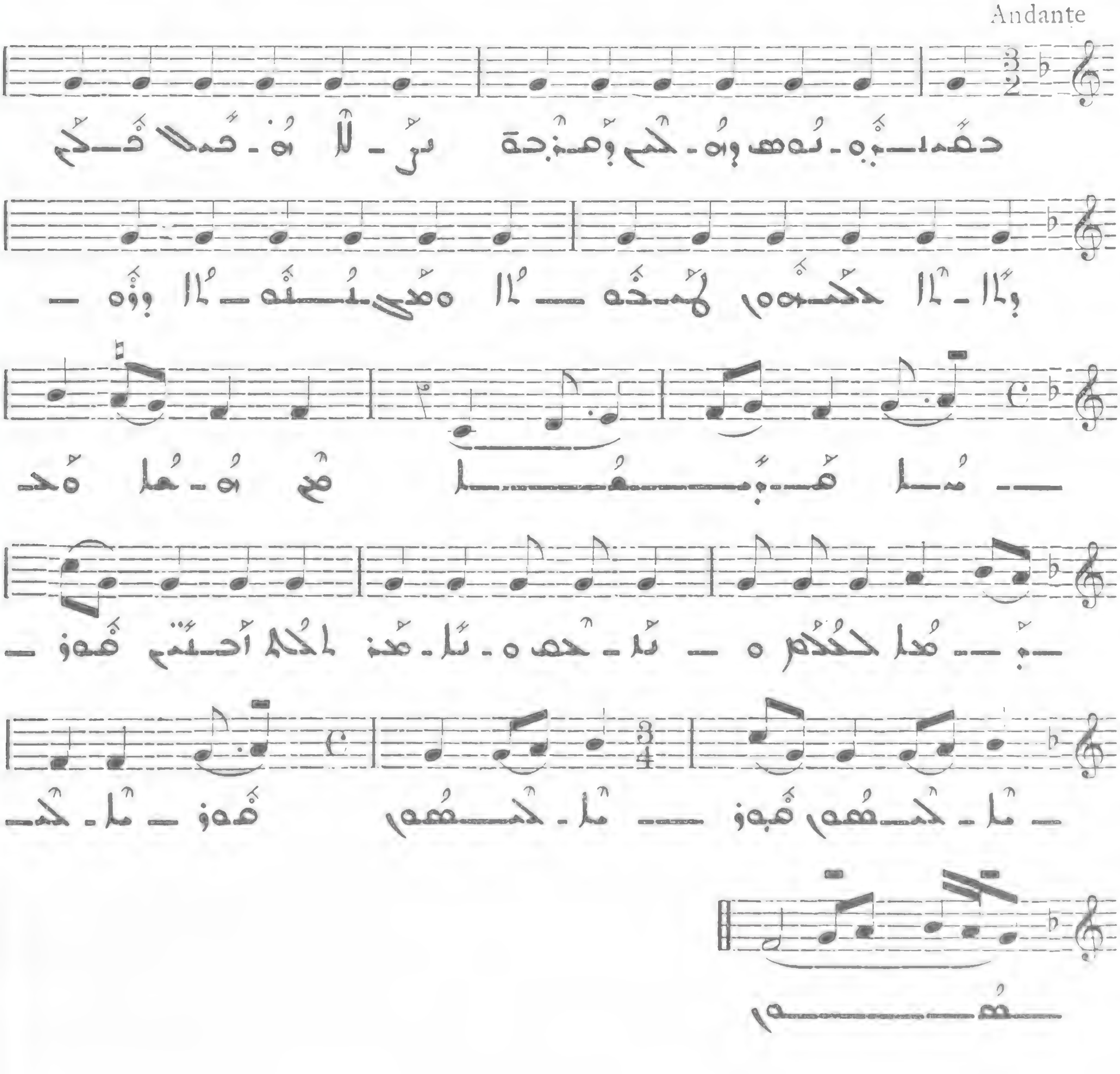


860

(bis)

Andante

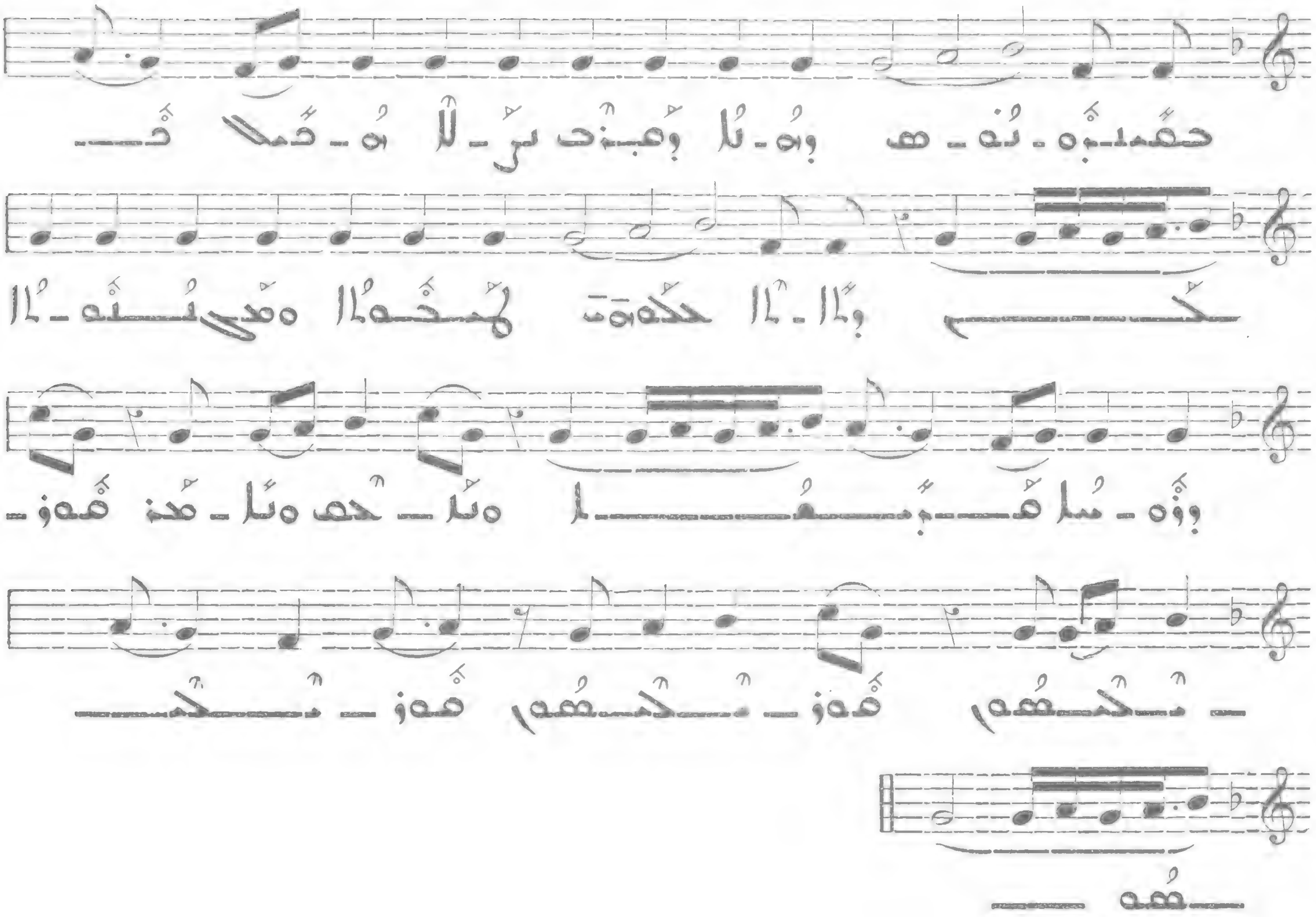
(I)



ܒܫܠܝܘܬܗ ܒܩܝܢܐ ܐܚܪܢܐ 860

Andante

ter



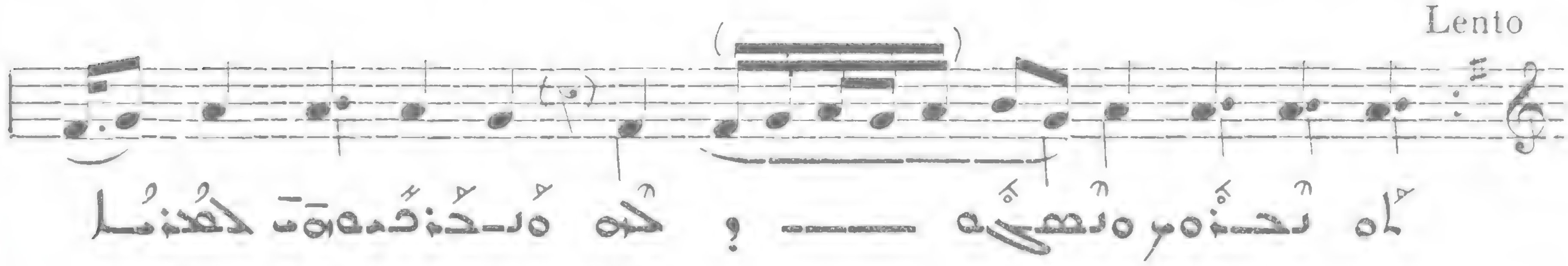
ܕܬܠܝܬܝܐ ܕܨܘܡܐ ܪܒܐ

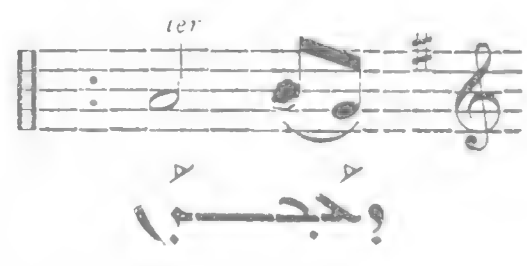
3e CHANTS POUR LE CARÊME

ܒܥܘܬܐ ܕܨܘܡܐ . ܐܝܟ ܕܒܩܛܐ ܩܩ 861

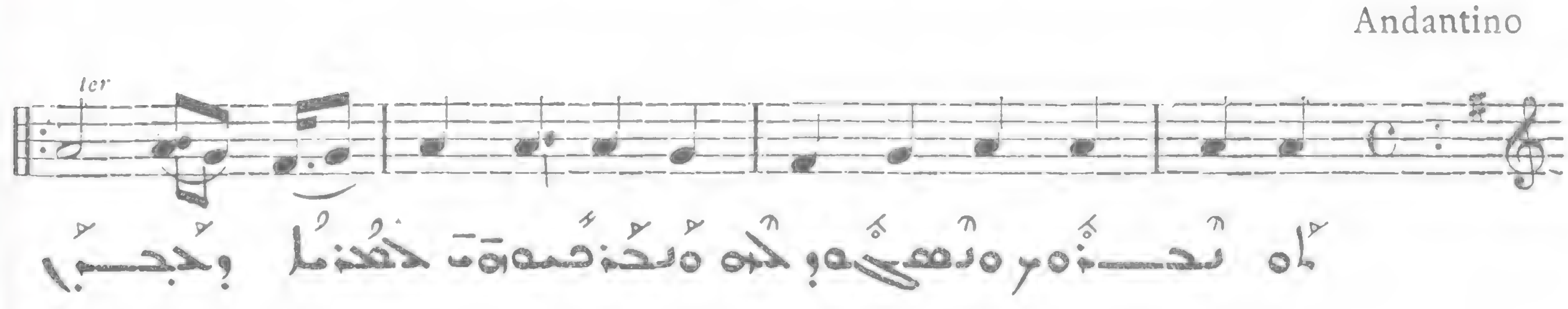
(Cf N° 34 — 50)

ܠܟ ܢܒܥܐ ܘܢܫܒܚܘܢ ܠܗ ܒܢܝܐ ܟܘܠܗܘܢ 862



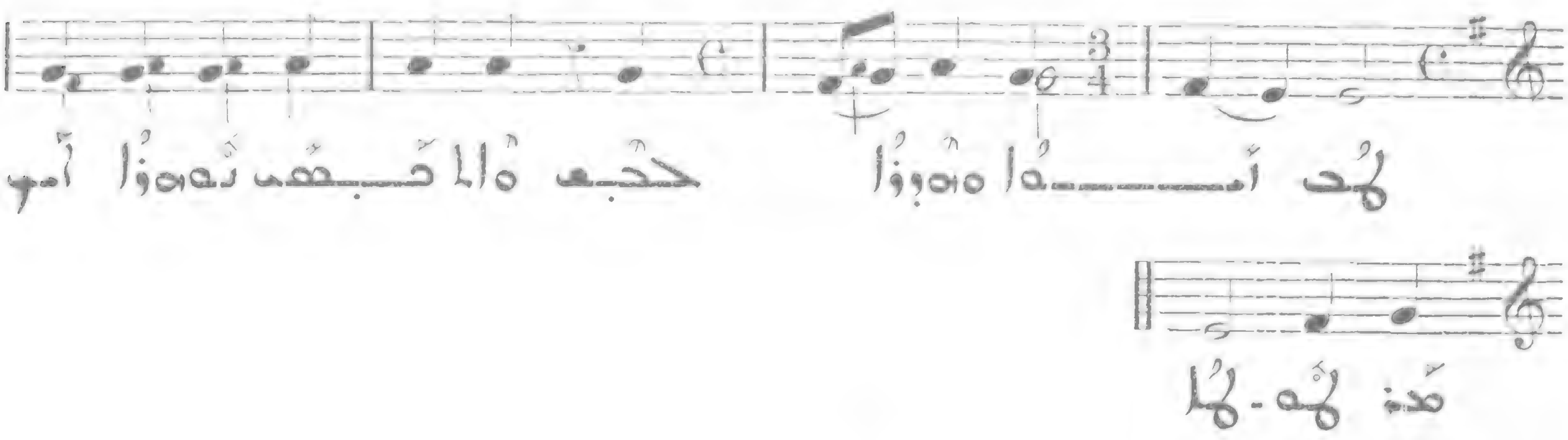


ܠܟ ܢܒܥܐ ܘܢܫܒܚܘܢ ܠܗ ܒܢܝܐ ܚܫܘܟܐ 863



ܟܢܫܐ ܢܗܘܐ ܠܥܠܡܐ 864

ܡܪܡܪܘܬܐ ܕܙܡܝܪܐ ܕܐܦܪܝܡ ܚܣܝܐ ܘܕܒܗܘܢ ܡܫܚܠܦܢ ܩܠܐ ܕܨܘܡܐ



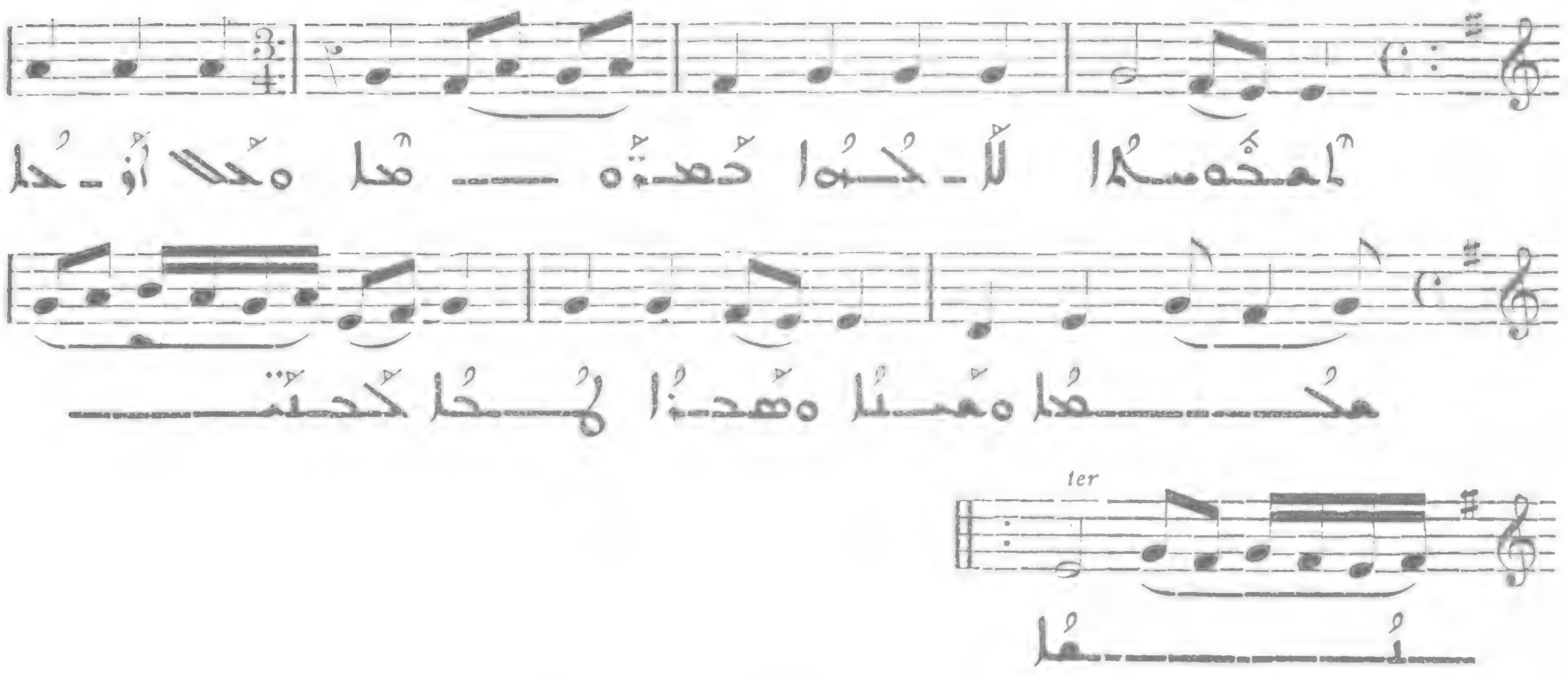
865

ܐܬܟܢܫܘ ܠܐܠܗܐ ܟܢܘܫܬܐ

ܡܕܪܫܐ ܒܩܘܪܢܐ ܕܫܘܠܬܐ ܕܐܬܘܢ ܒܩܠܐ ܕܒܬܘܡ ܩܪܐ ܕܝܘܡܐ

Allegro moderato

(VII)

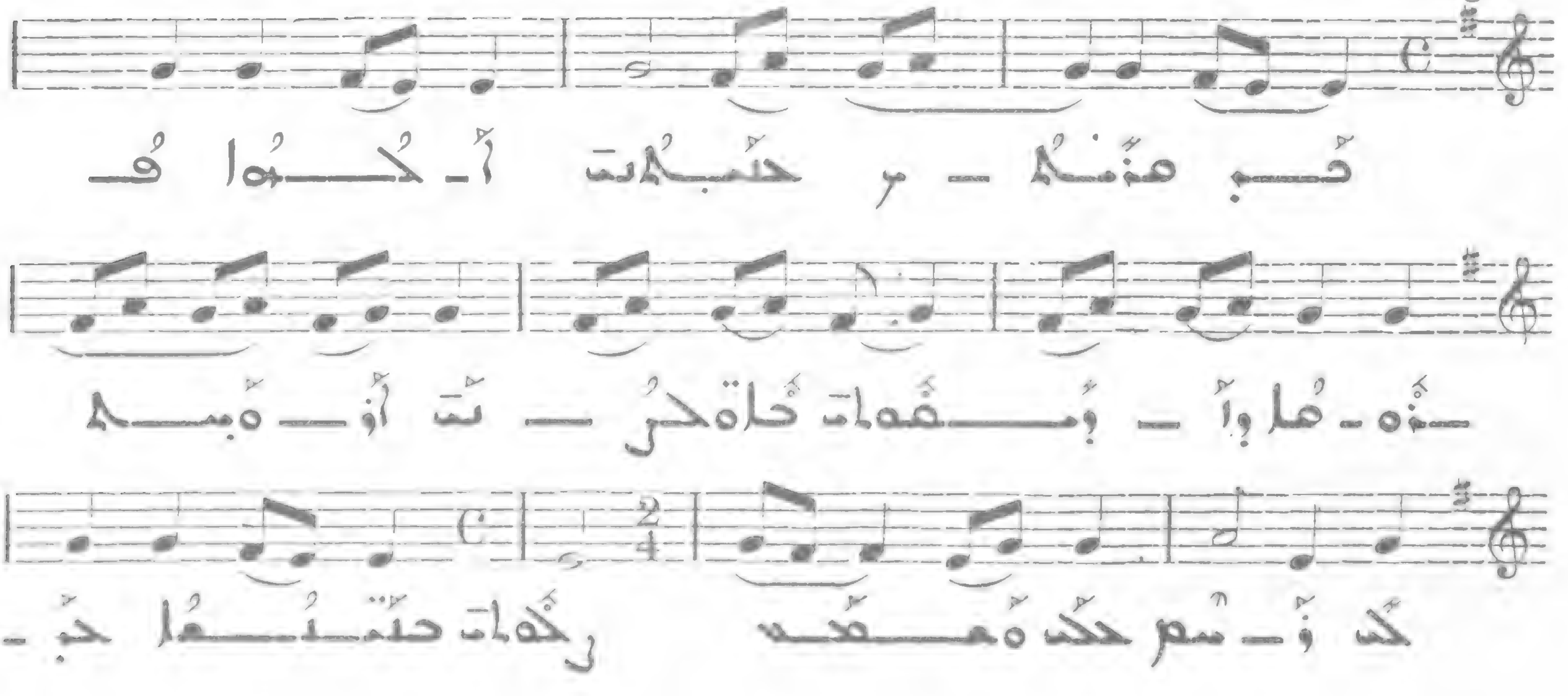


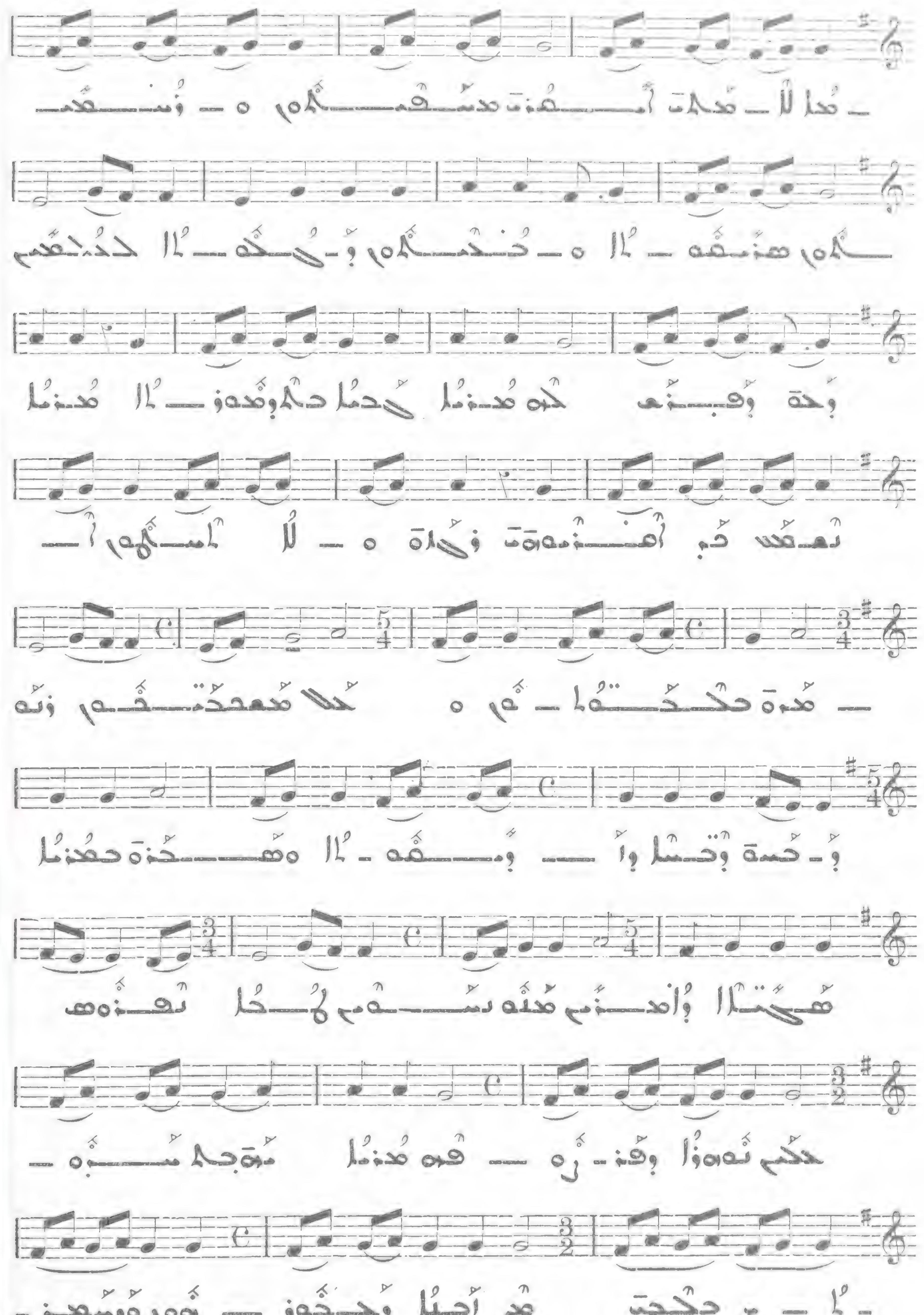
866

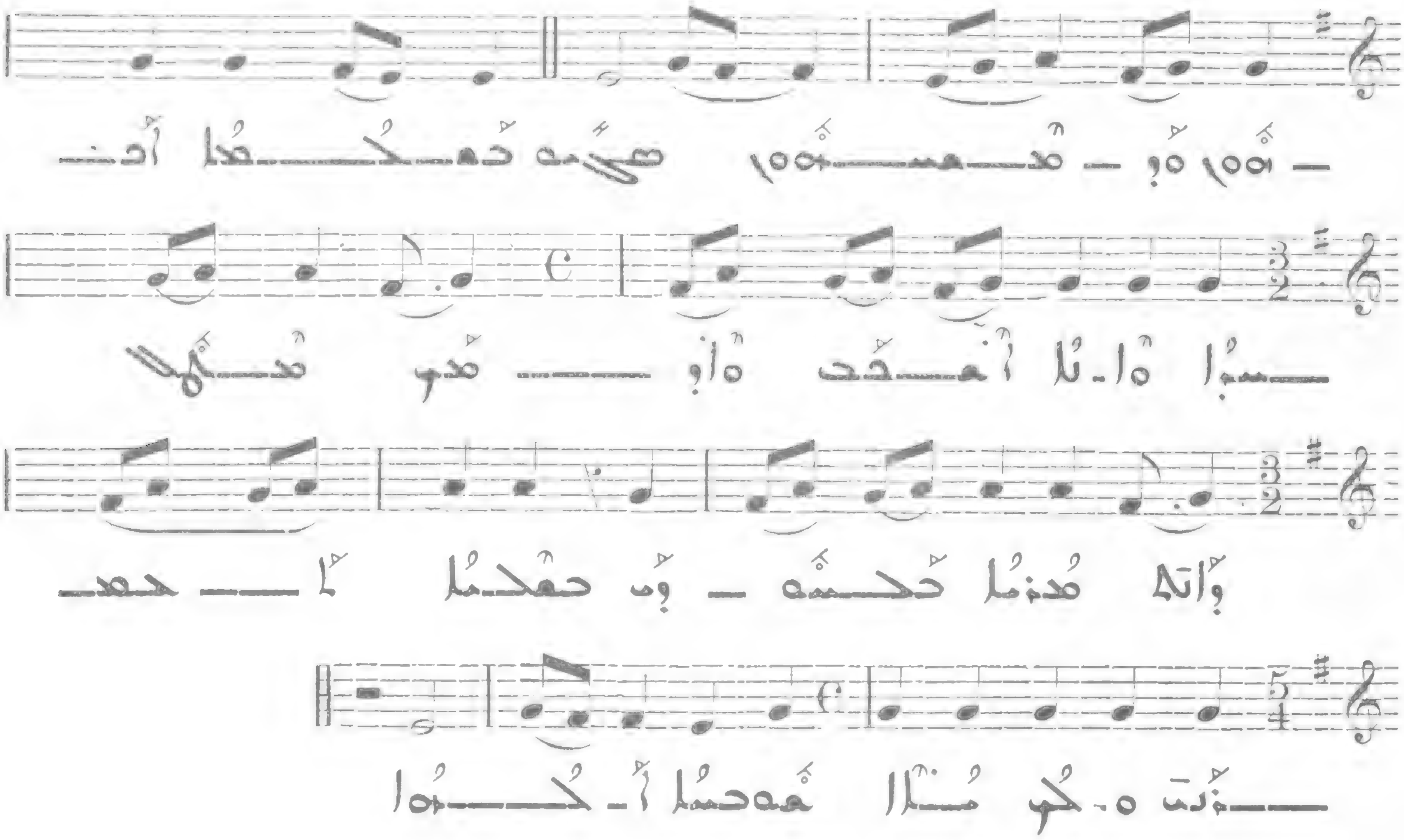
ܡܕܪܫܐ ܕܫܘܠܬܐ ܕܝܘܡܐ

Allegro

(VII)

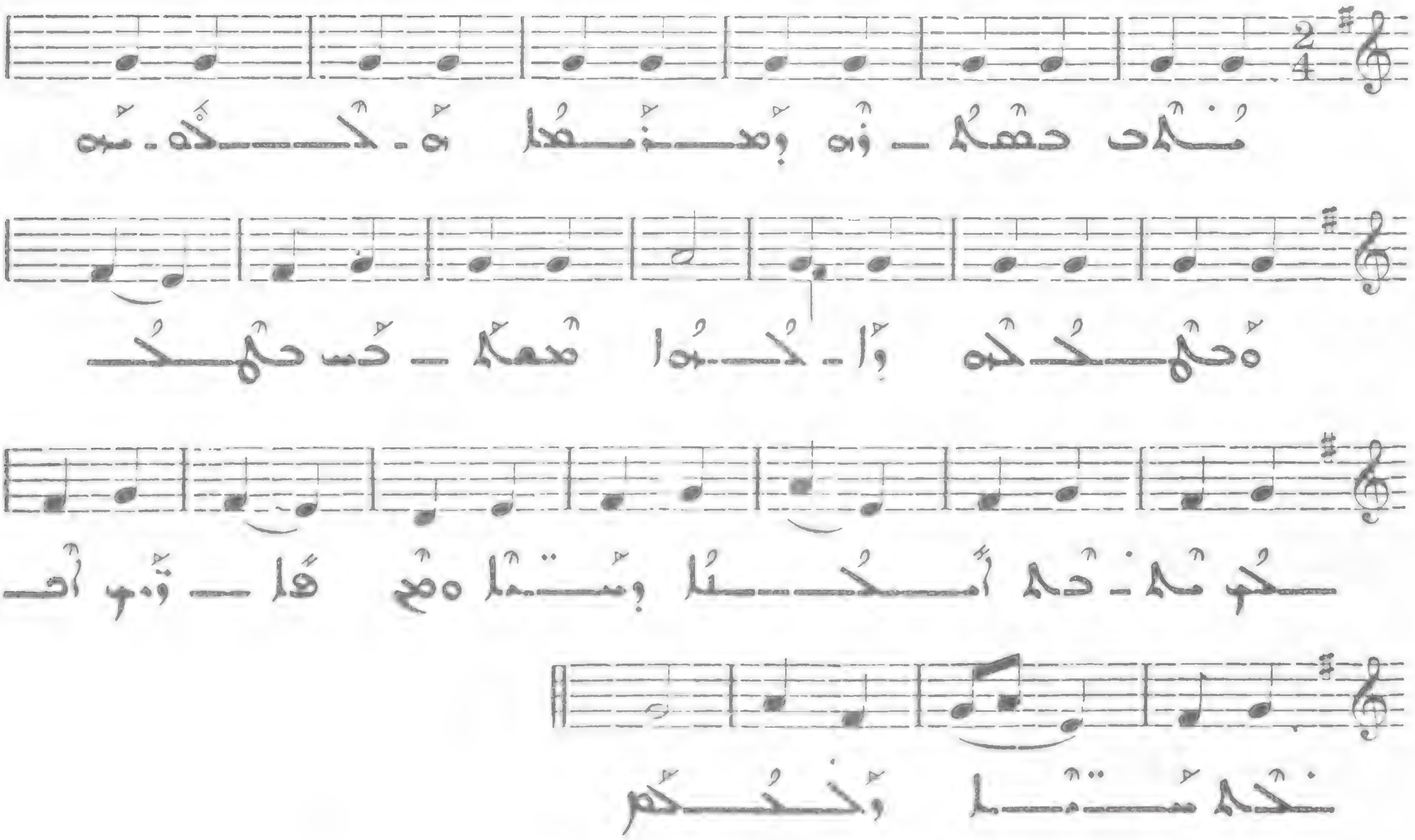






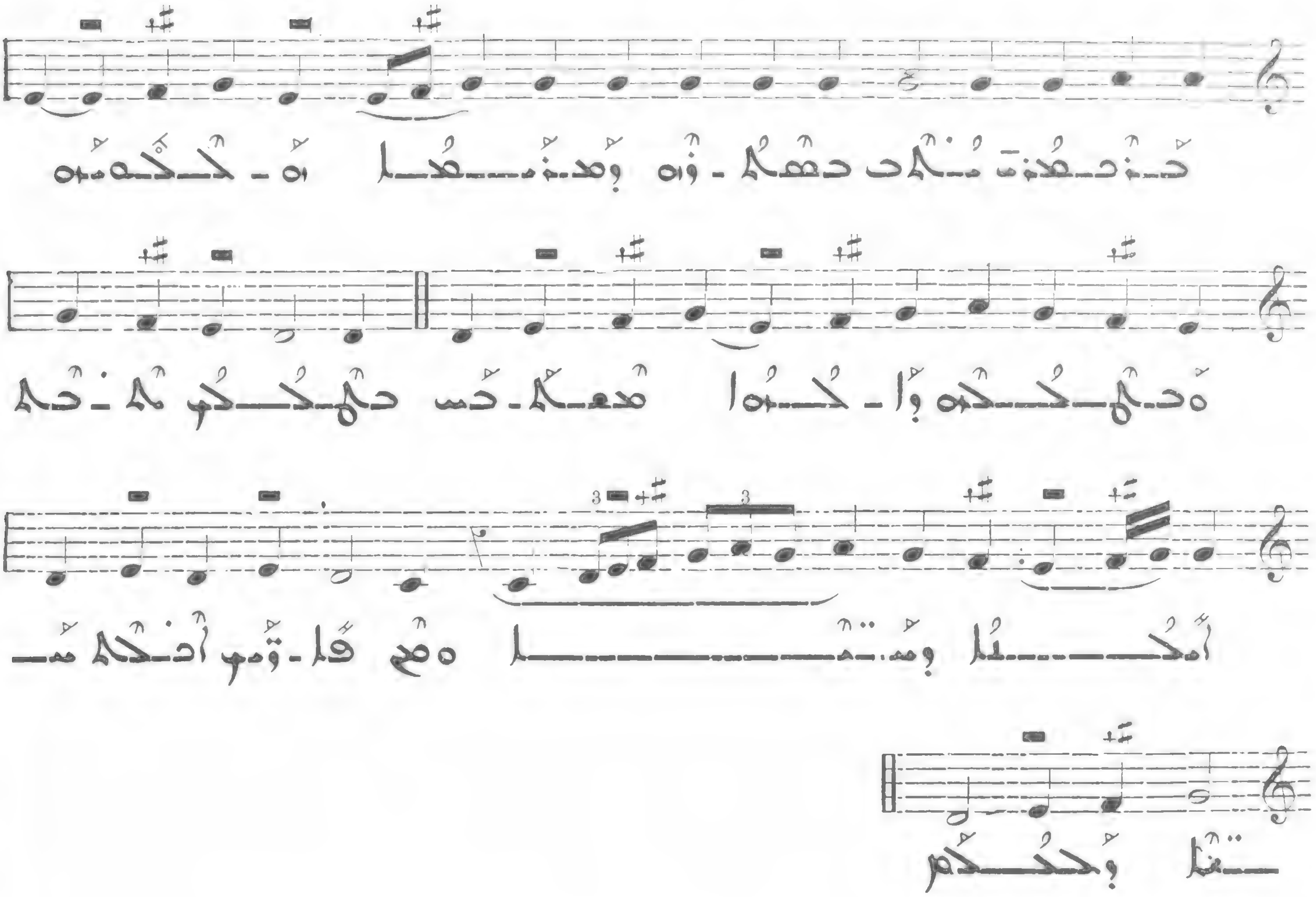
867

Allegro



ܫܘܠܡܐ ܕܙܘܝܚܐ ܕܒܪ̈ܟܐ ܚܠܝ̈ܬܐ 868

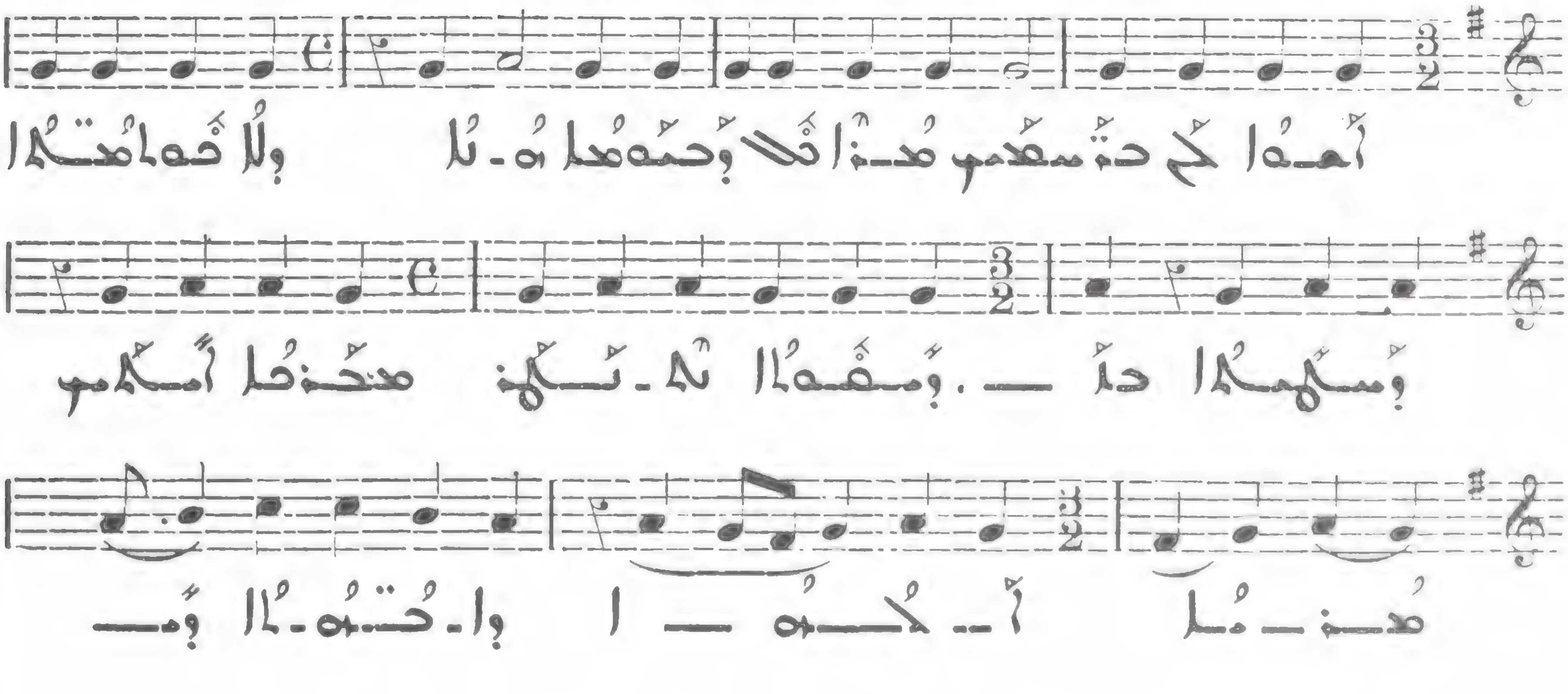
Allegro molto

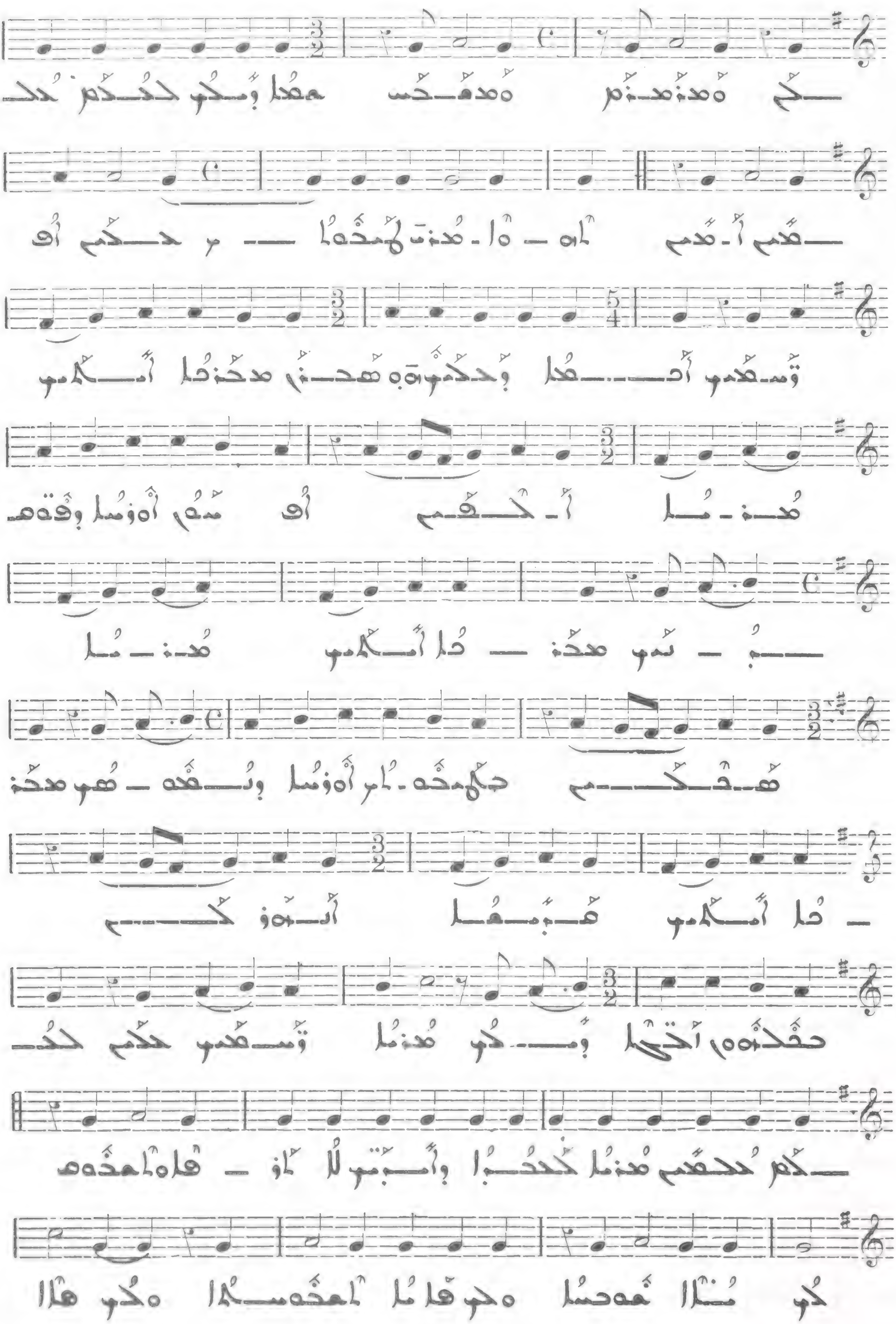


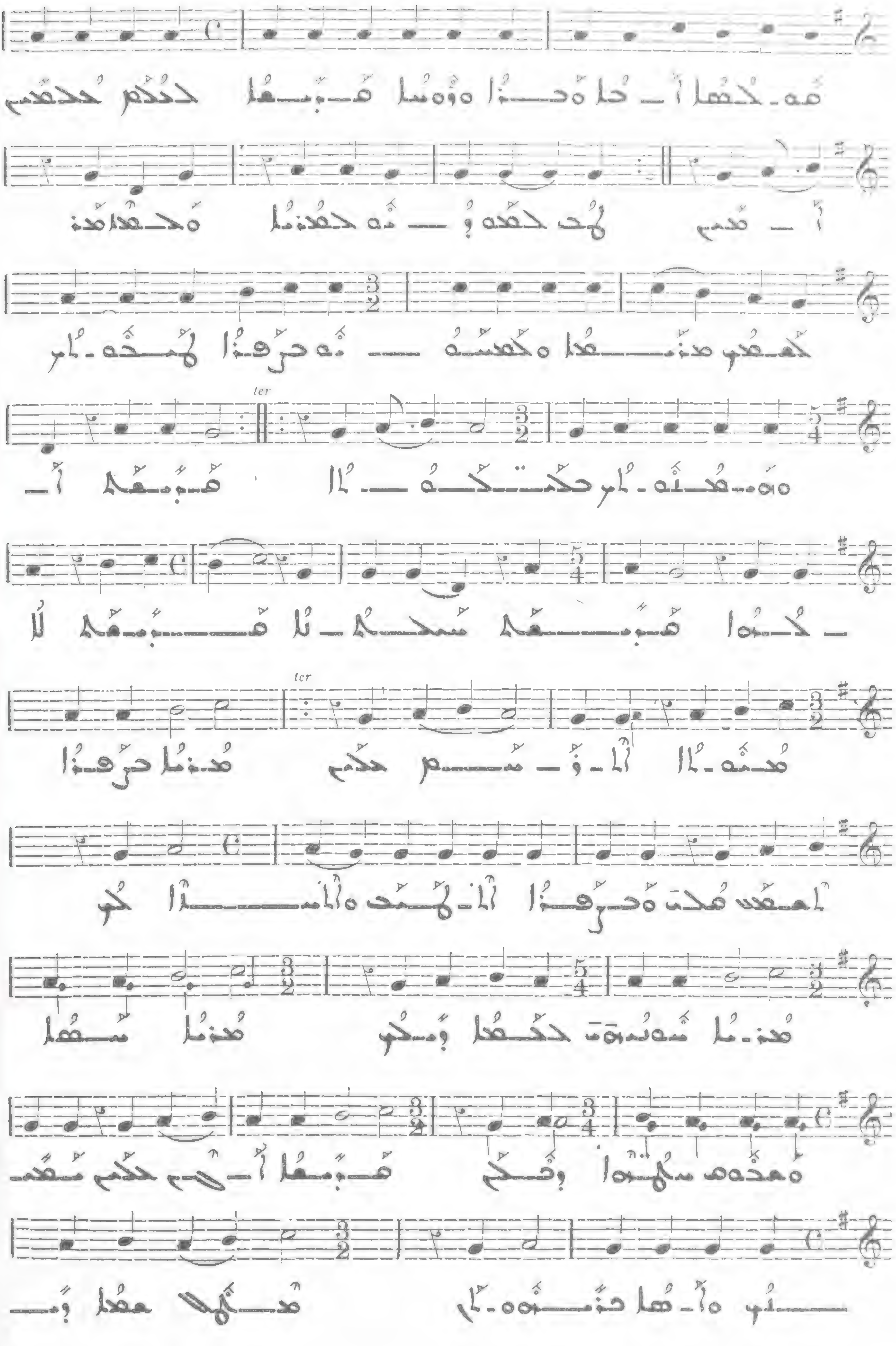
ܐܝܟܐ ܠܟ ܕܒܫܡܝܢ 869

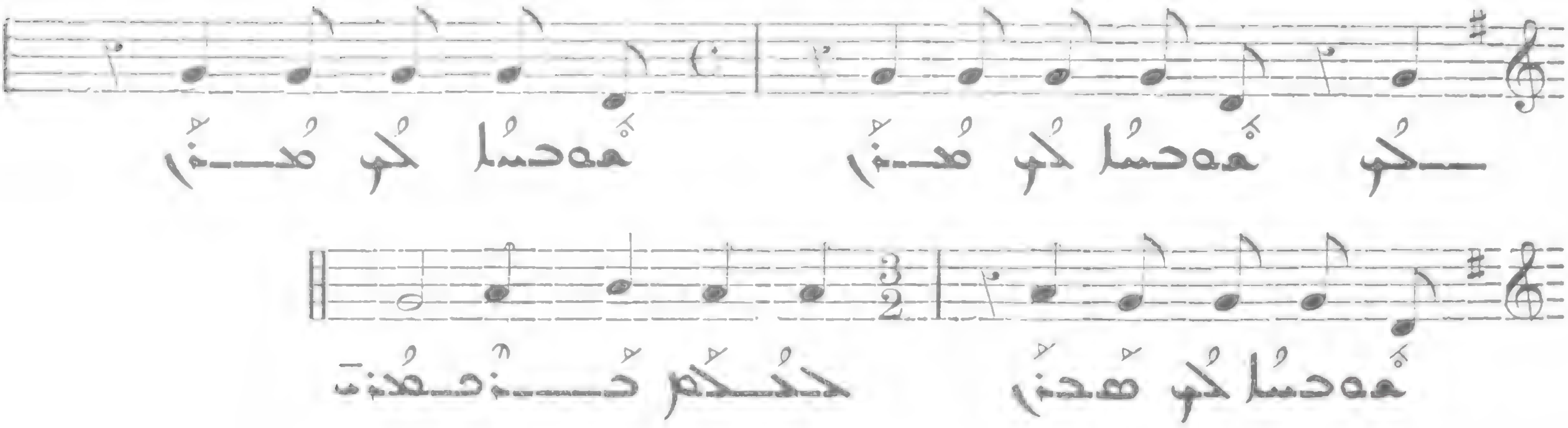
ܡܫܠܡܐ ܕܫܘܐܠܐ ܕܥܒܪܐ ܕܩܘܡܐ ܚܬܝܡܐ ܕܙܘܝܚܐ ܕܠܐܬ ܐܒܝܢܝܢ

Allegro molto







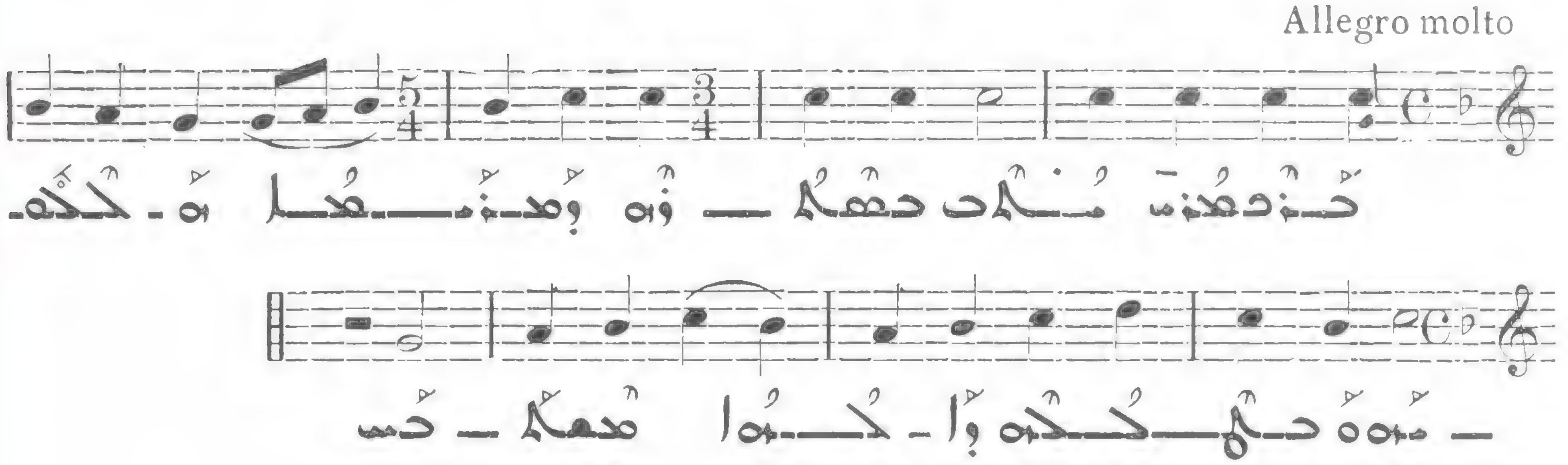


ܒܥܘܬܐ ܕܣܘܬܪܐ

4° COMPLIES OU « SOUTORO »

ܣܘܬܪܐ ܩܕܡܝܐ

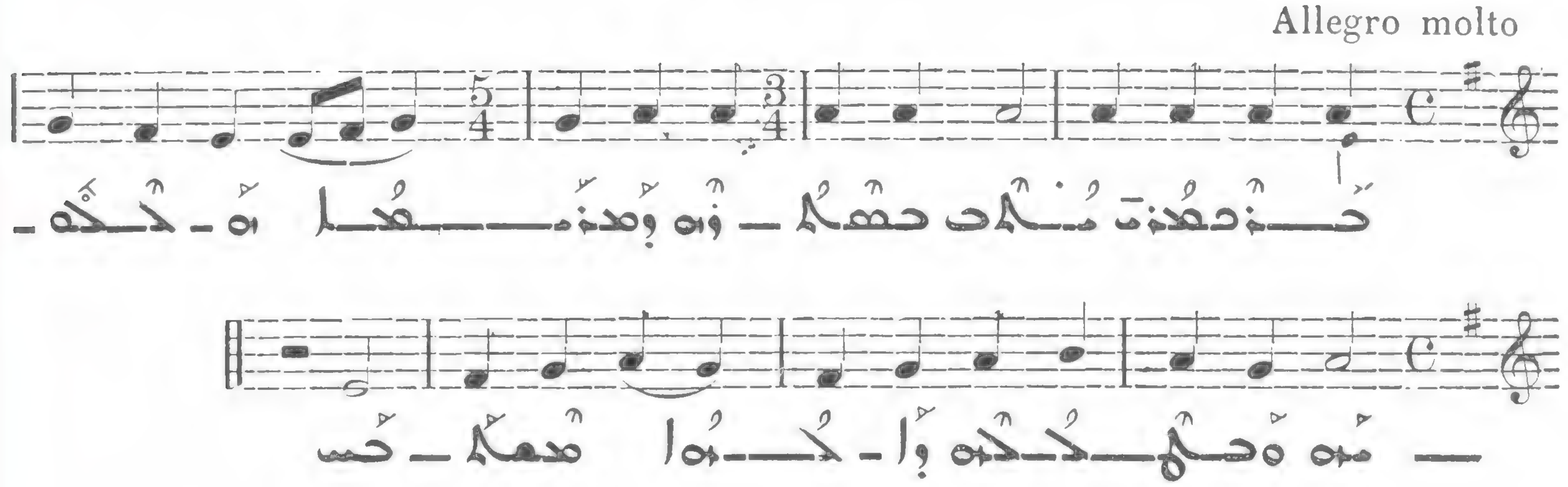
870



I

ܐܚܪܢܐ

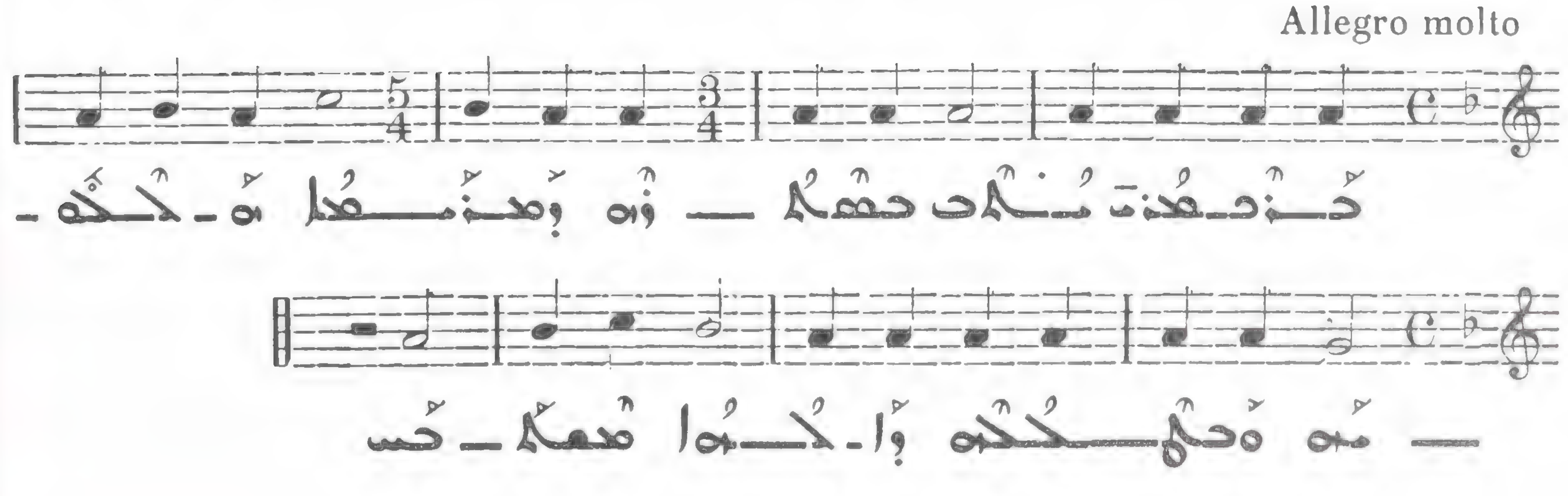
871



II

ܐܚܪܬܐ

872



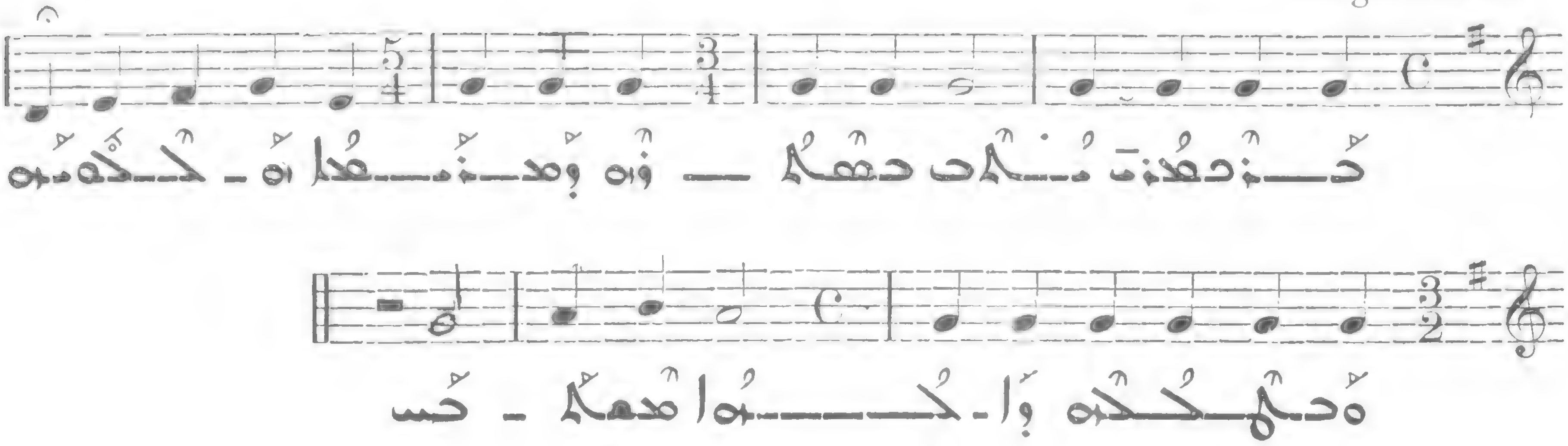
III

ܪܒܝܥܝܐ

873

Allegro molto

IV

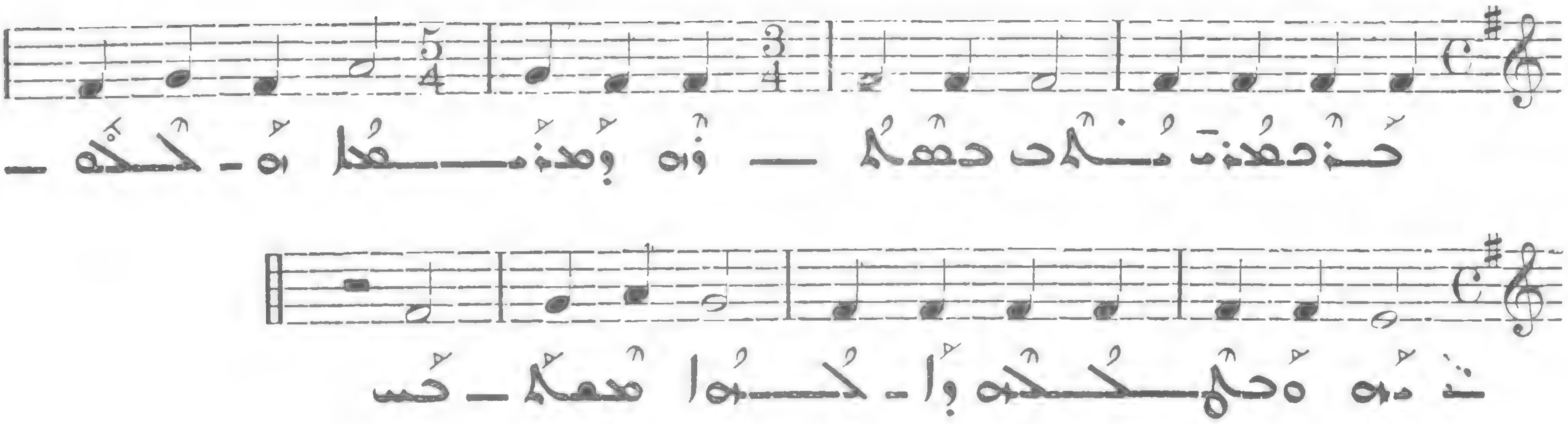


ܚܡܝܫܝܐ

874

Allegro molto

V

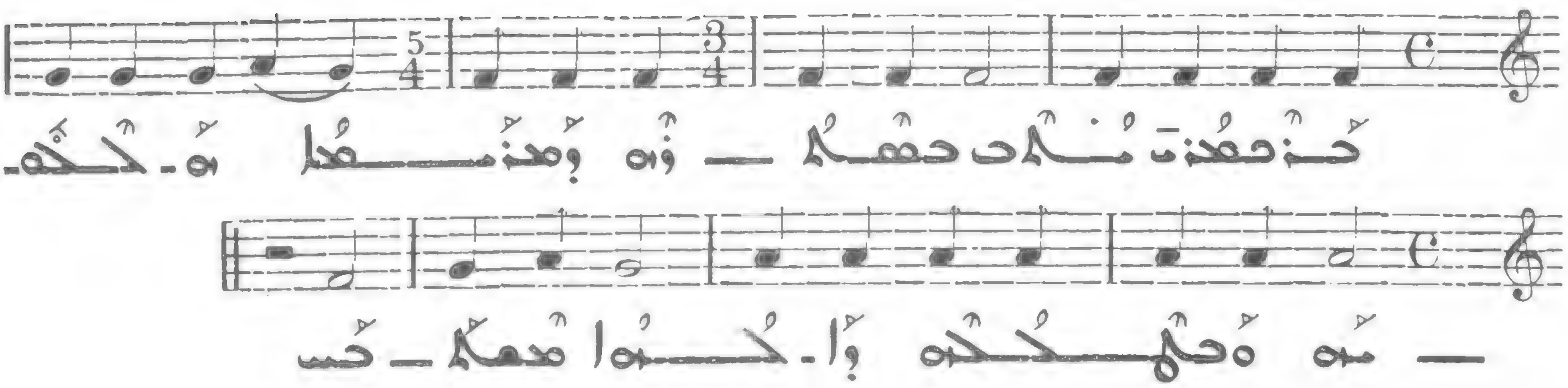


ܫܬܝܬܝܐ

875

Allegro molto

VI

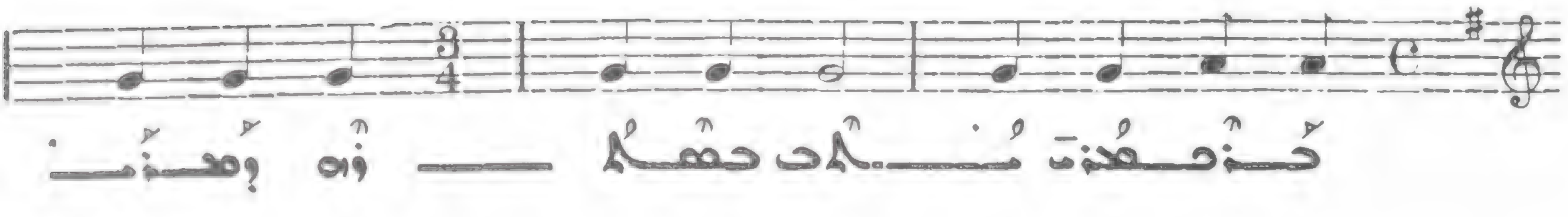


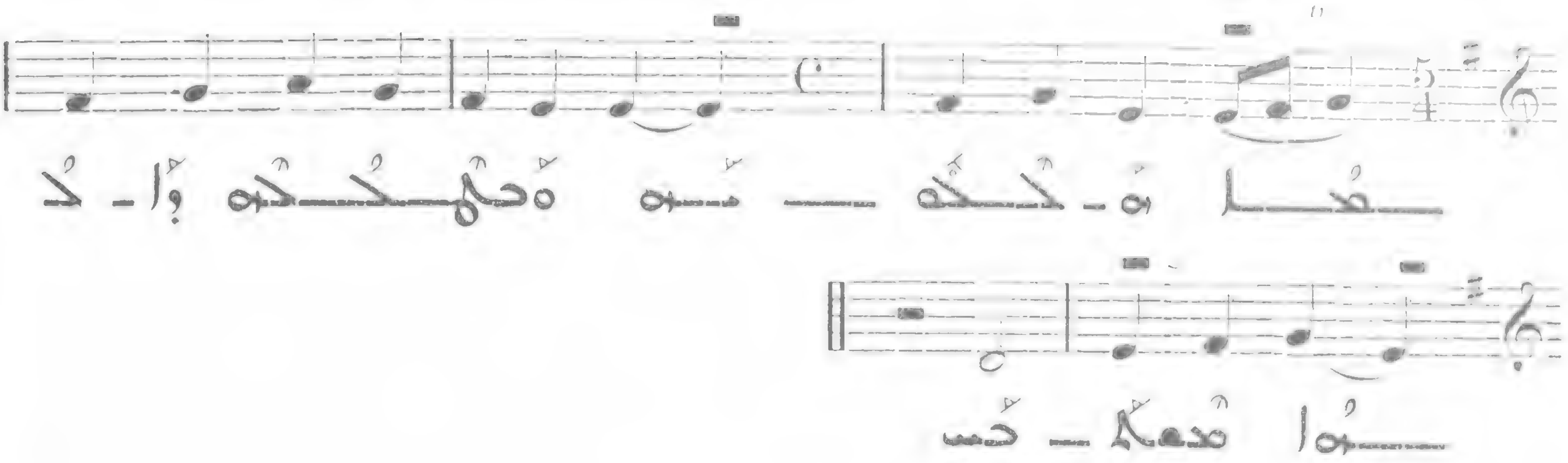
ܫܒܝܥܝܐ

876

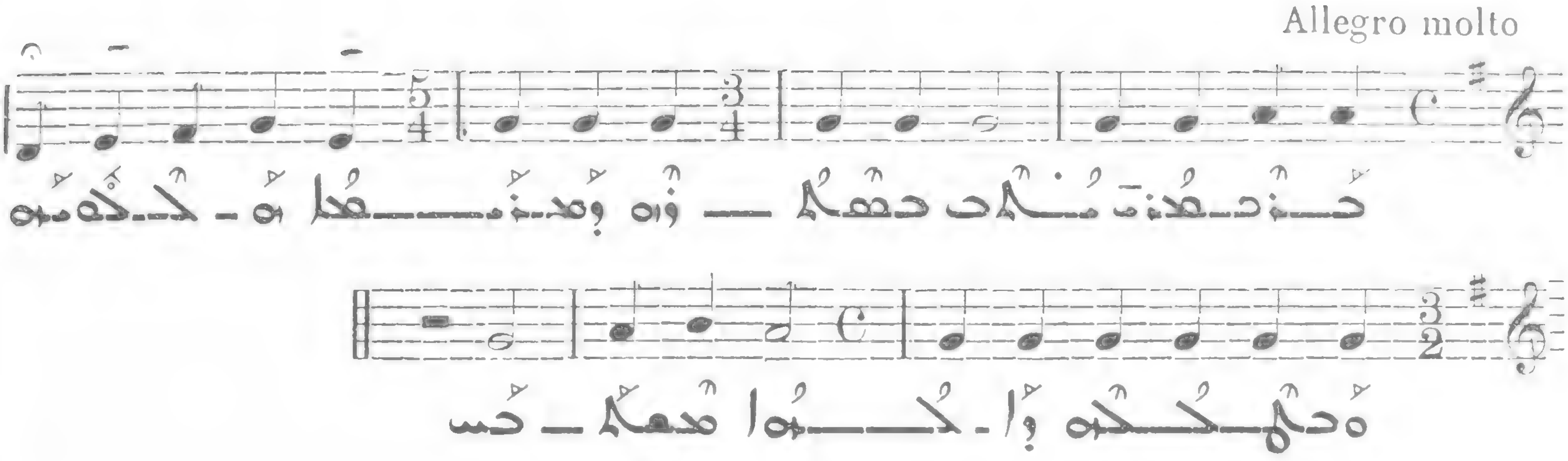
Allegro molto

VII
VIII

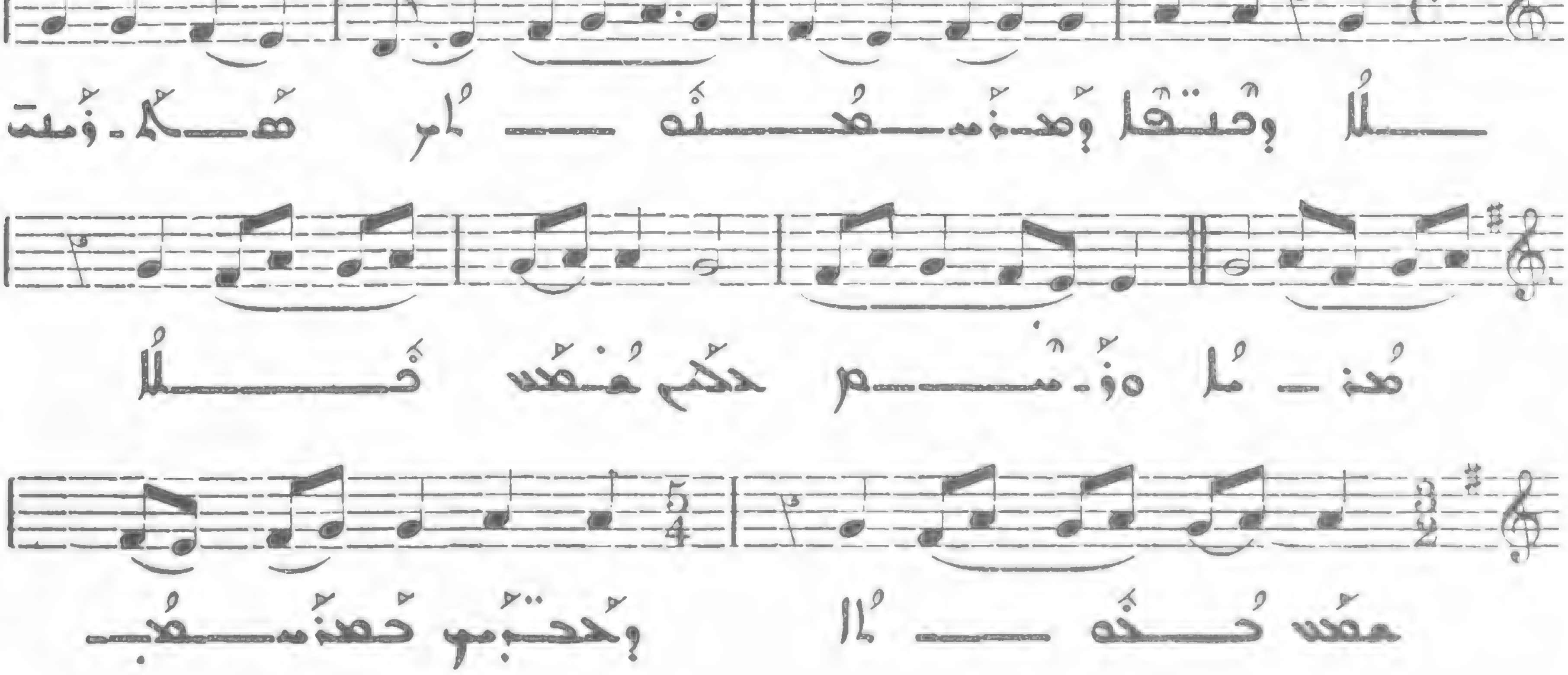


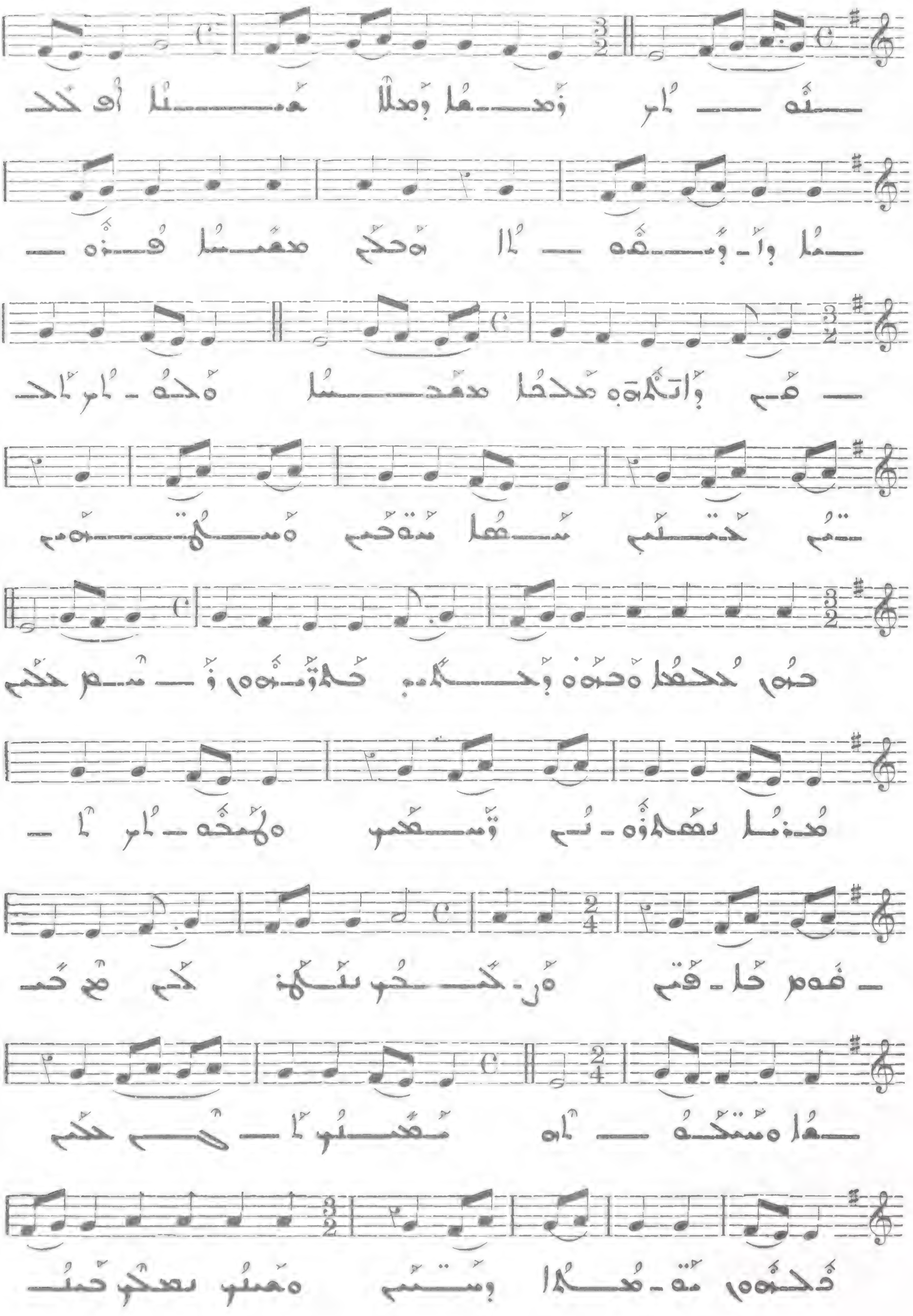


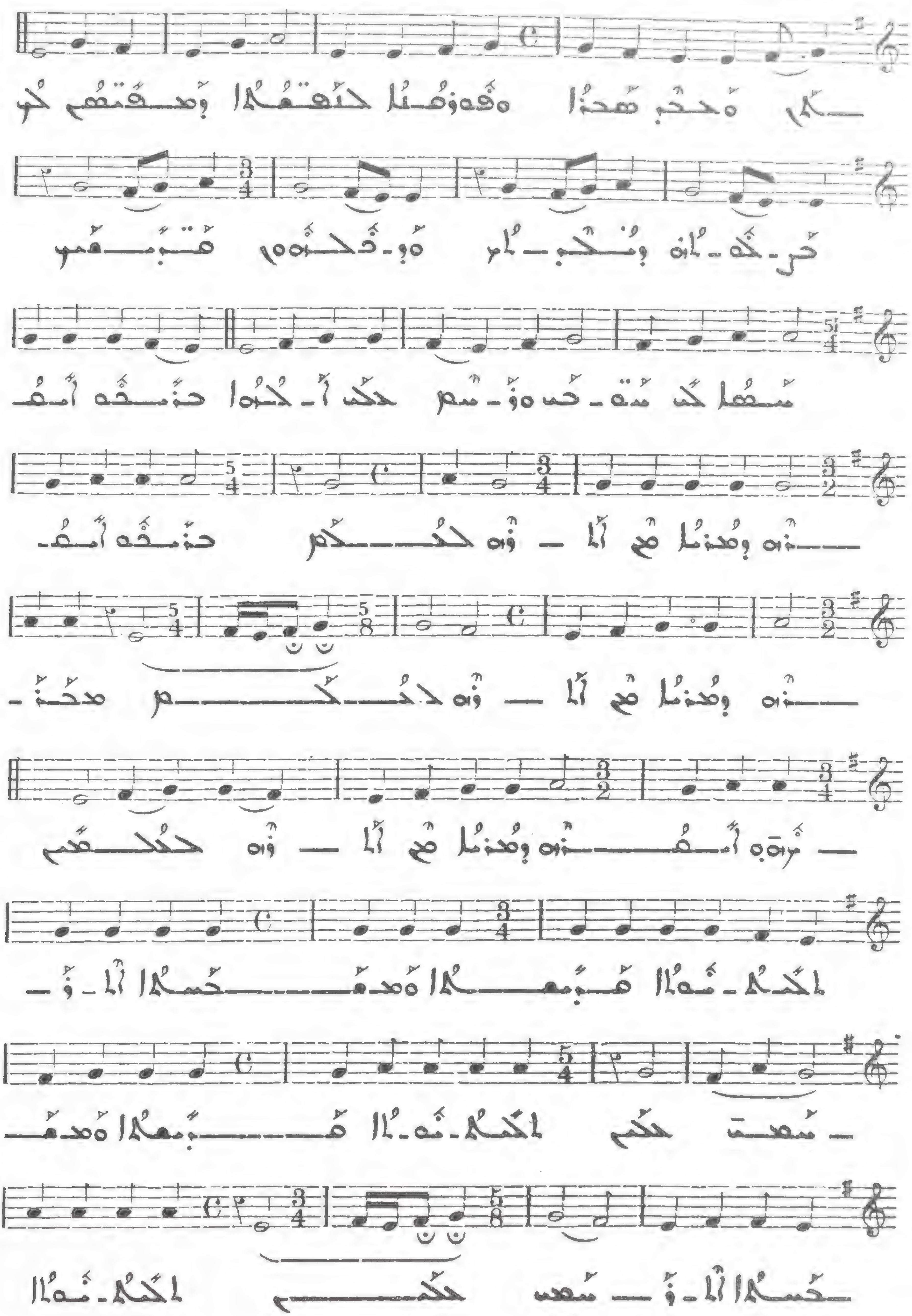
877

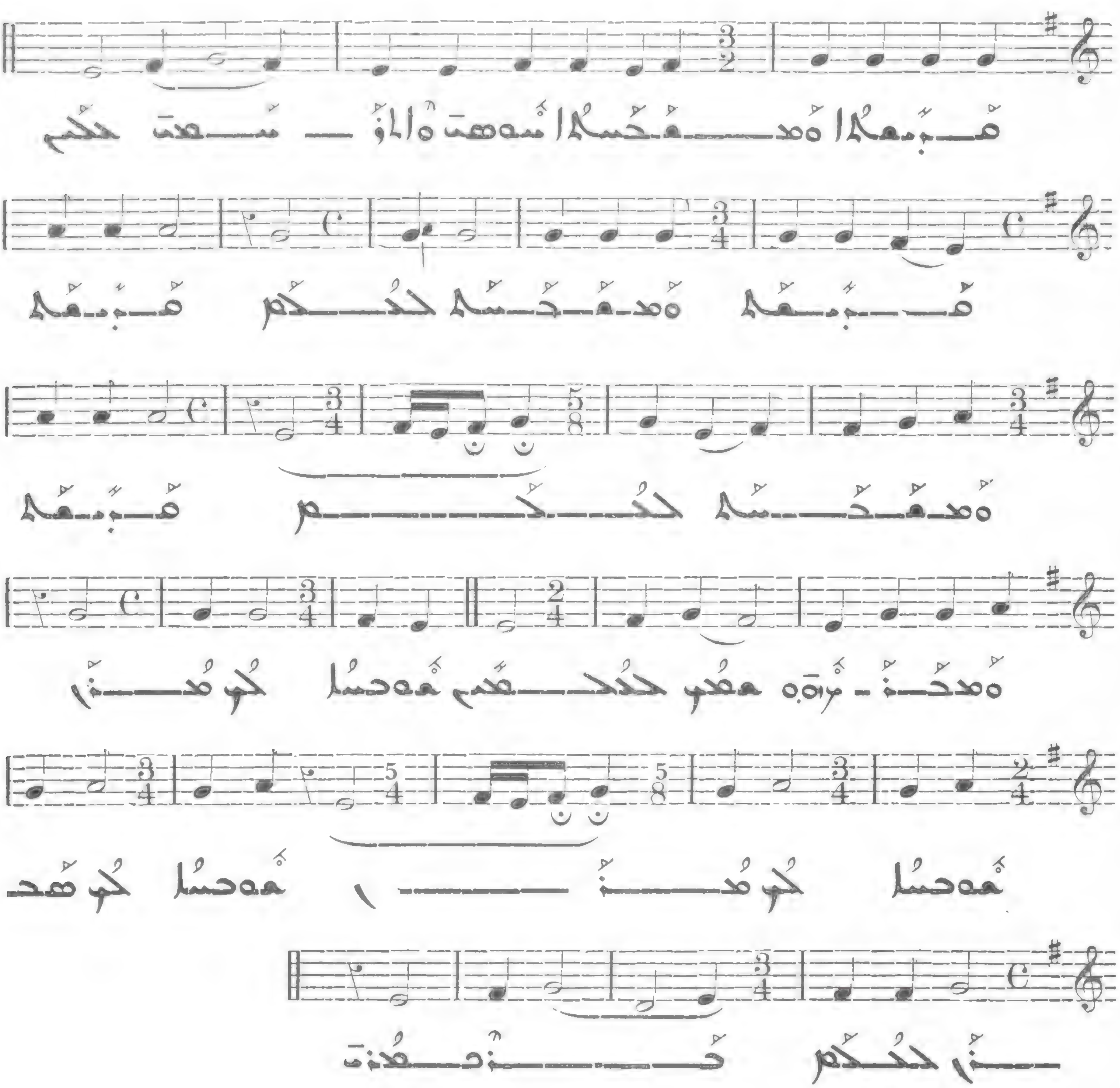


878

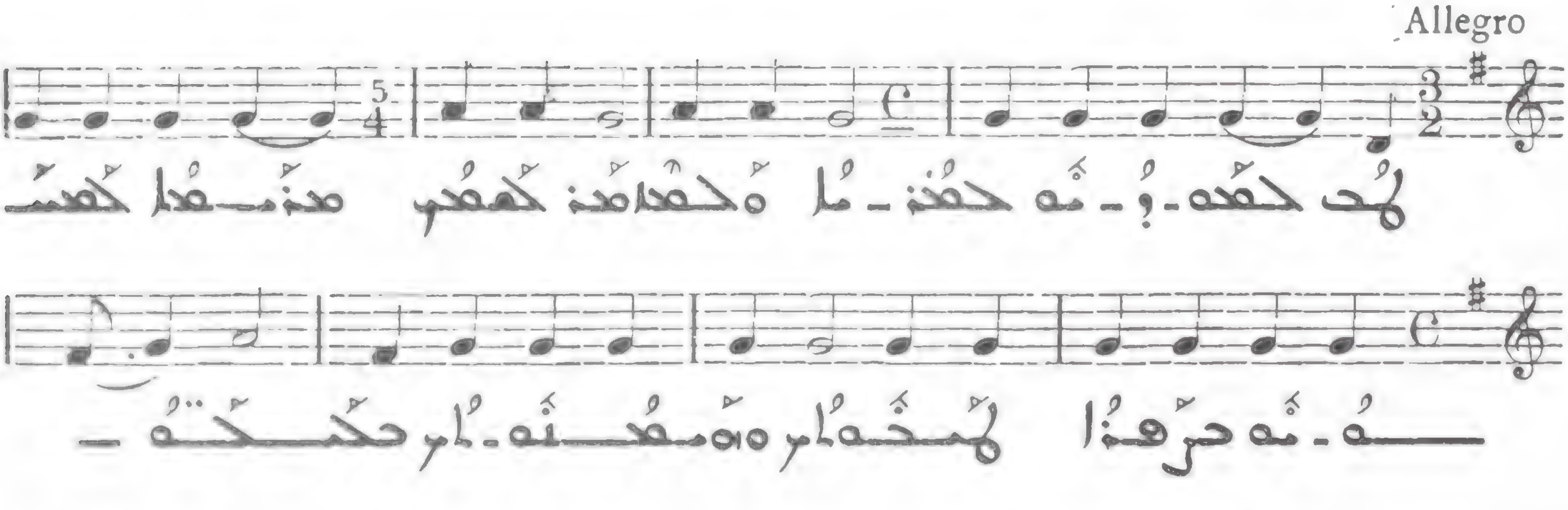


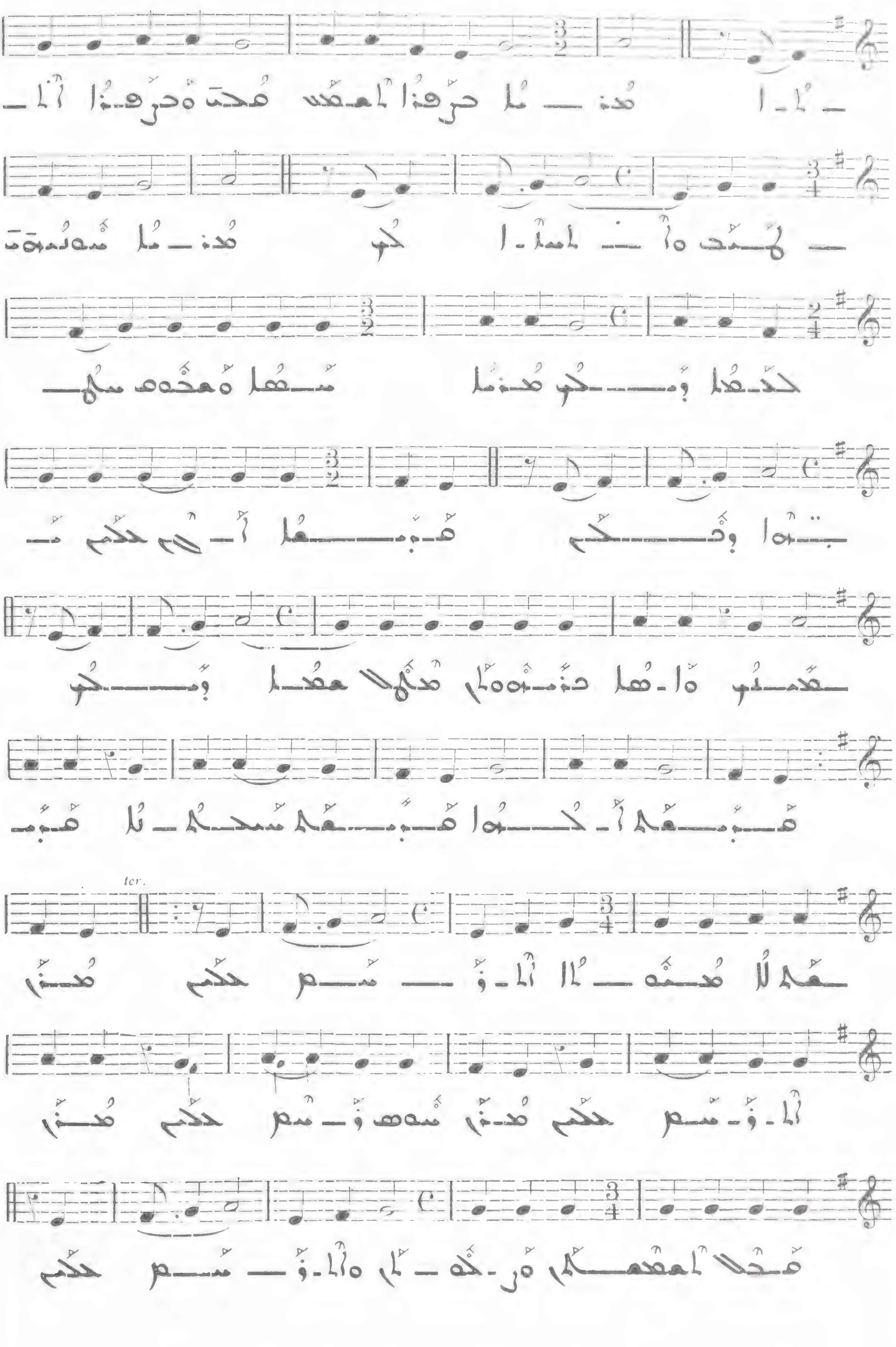


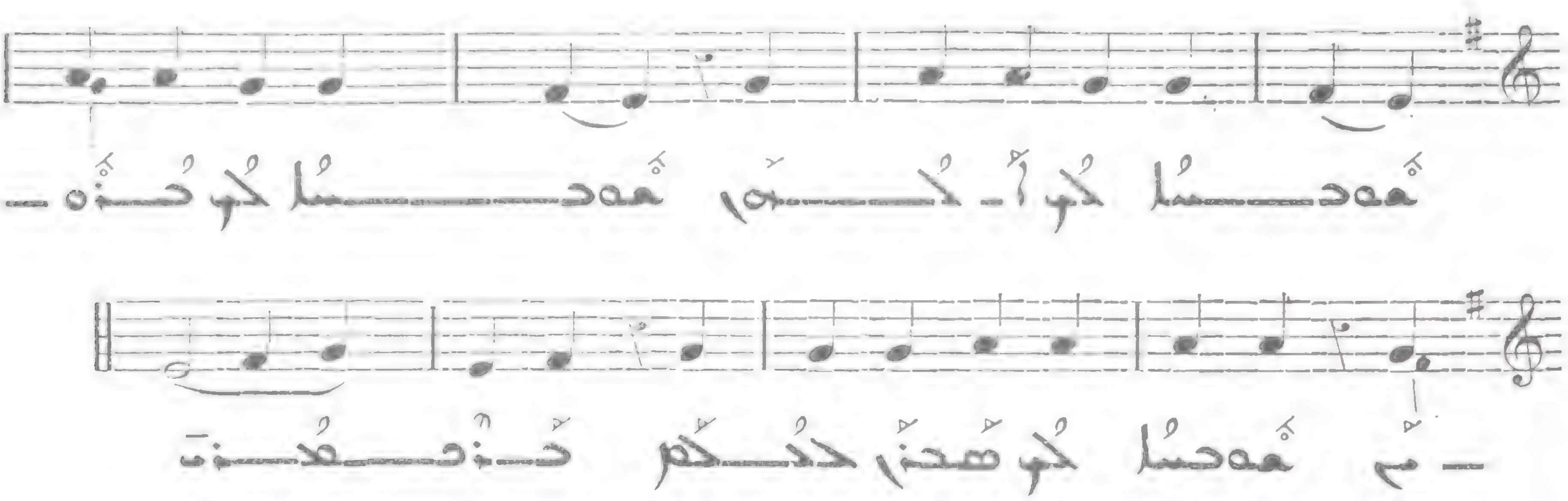




879 ܠܟ ܠܡܘܕܝܘ ܠܡܪܝܐ



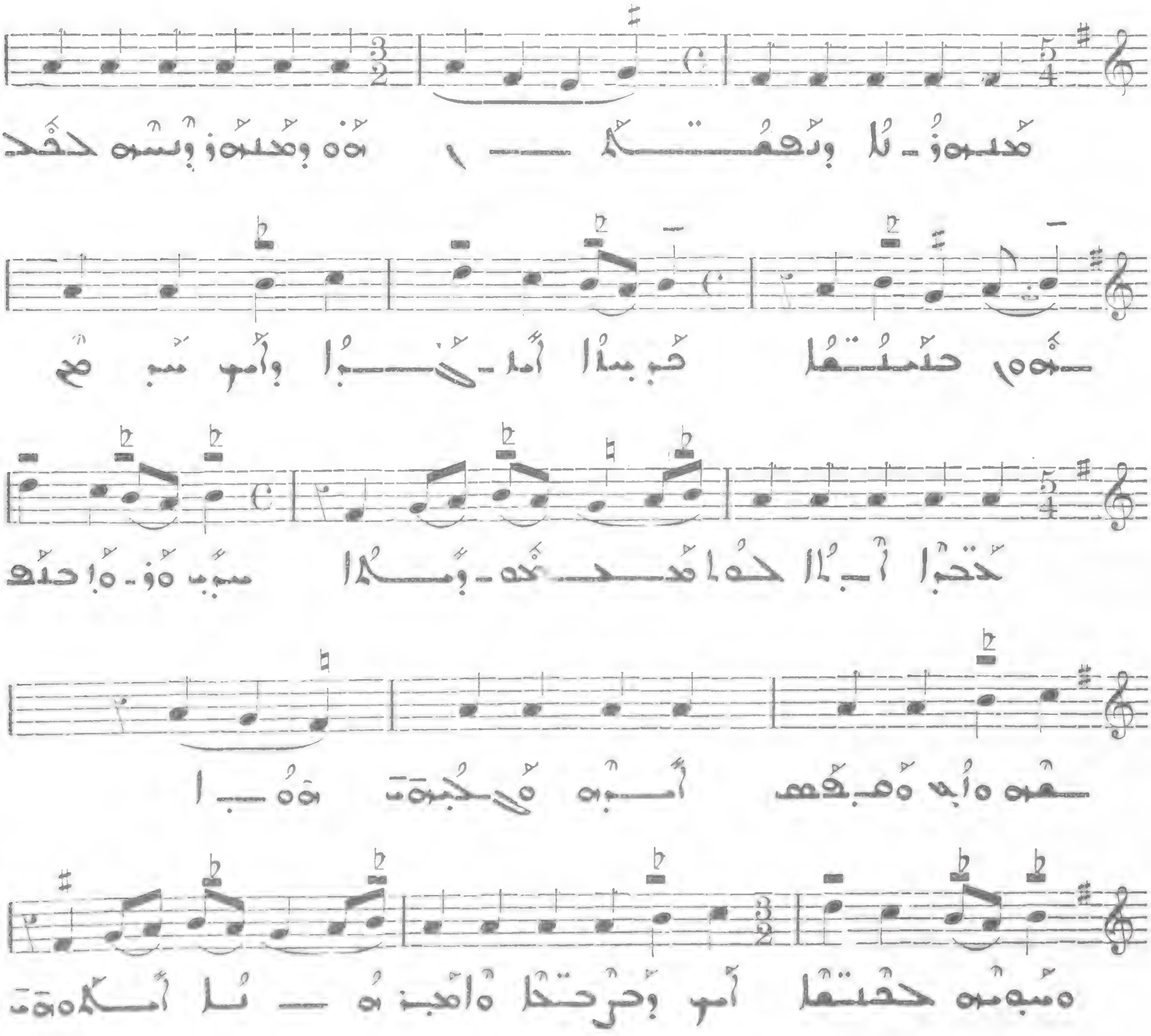


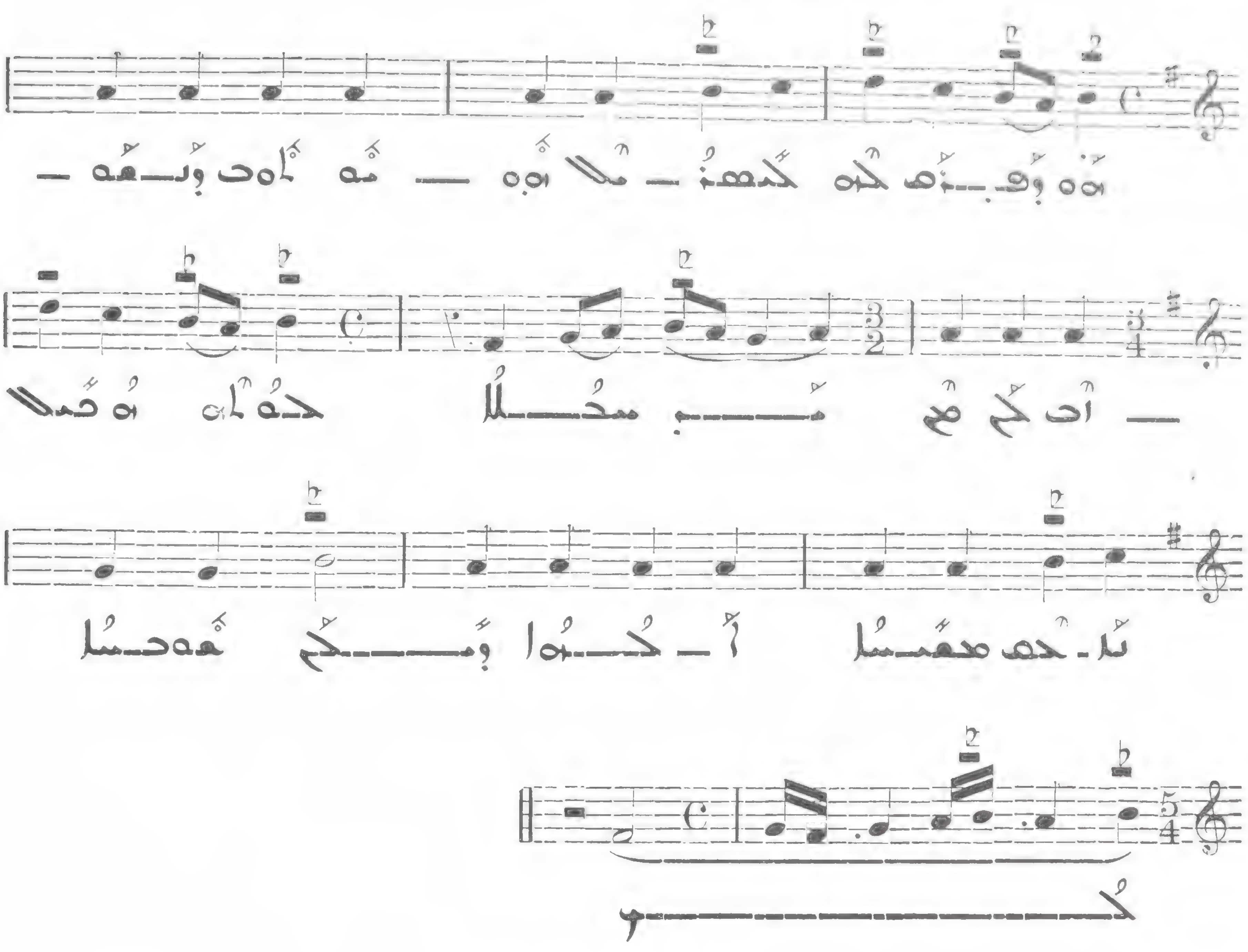


ܡܚܝܘܪܬܐ ܕܢܦܫܬܗ 880

ܡܕܝܢܬܐ ܕܩܘܐܪܐ ܒܝܬ ܡܕܡܘܪܬܐ

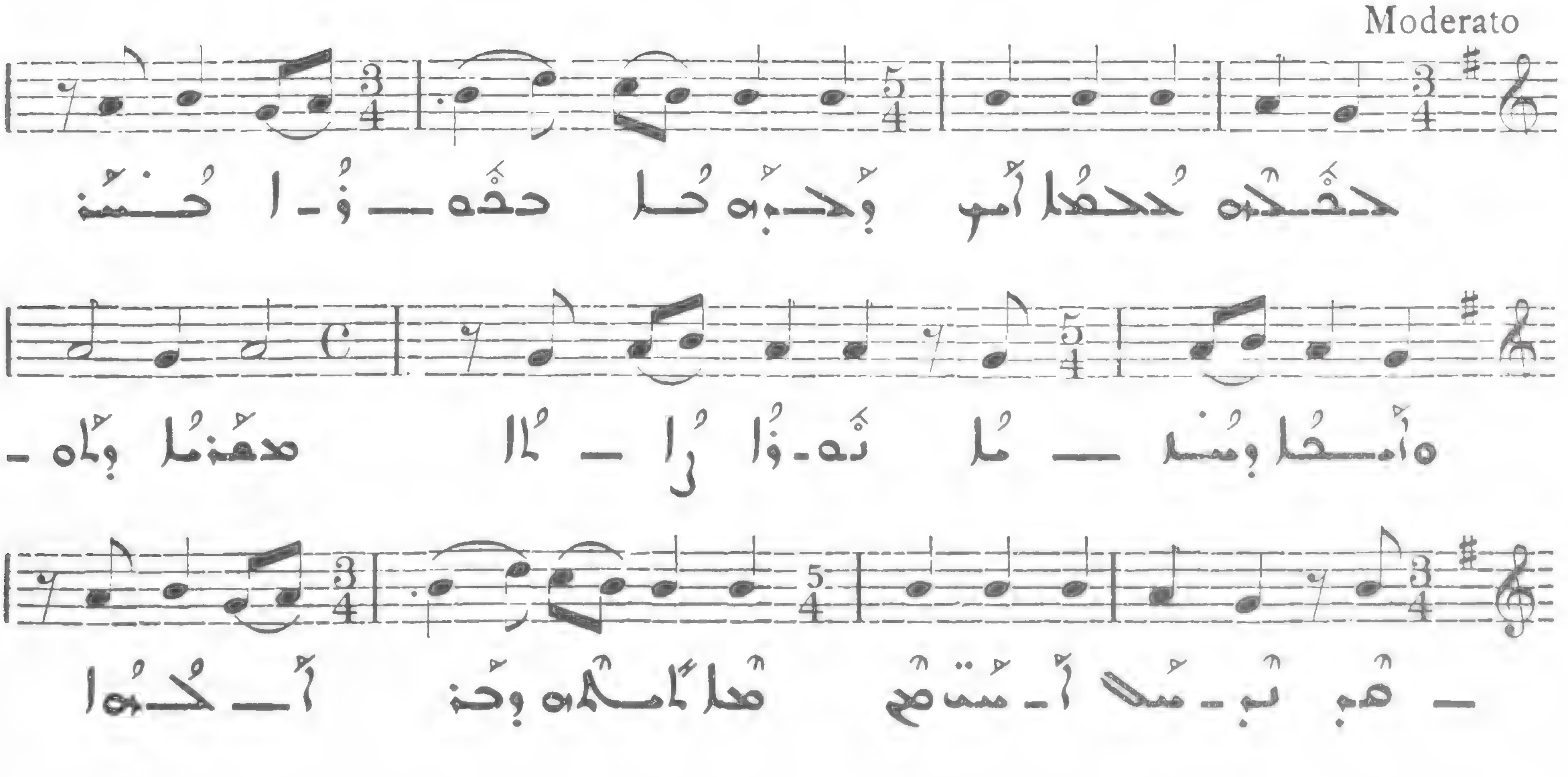
Allegro





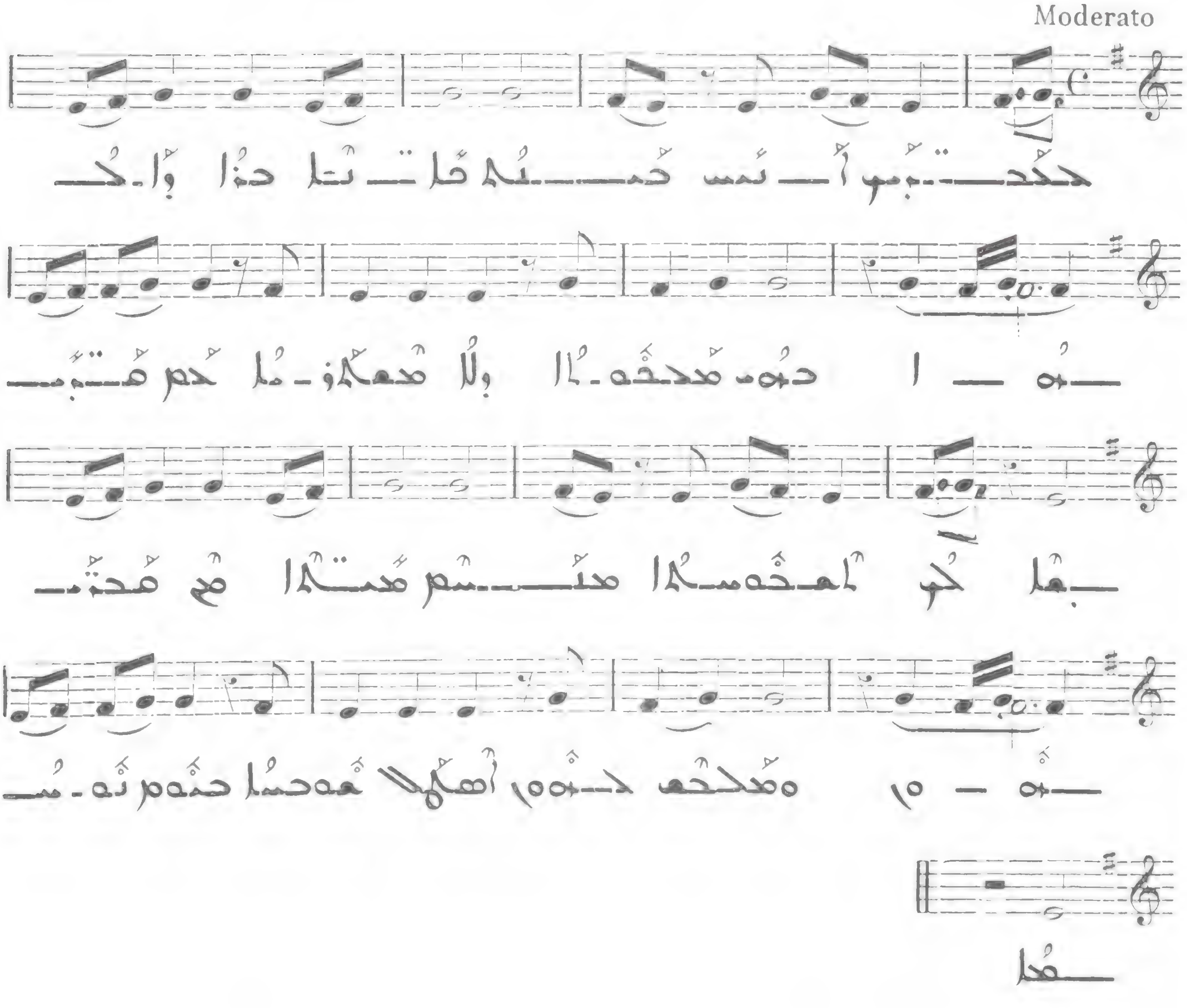
881

(Cf N° 40)

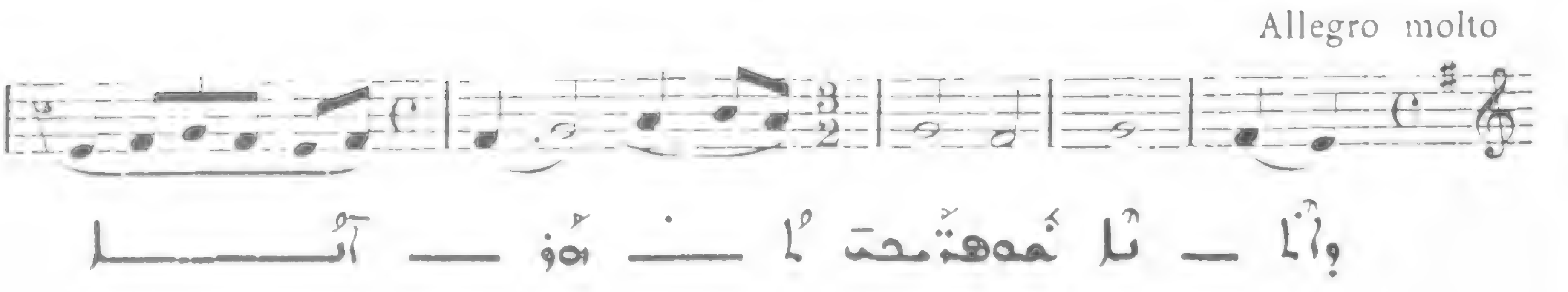


ܒܒܥܘܬܗ ܐܒܘܢ 882

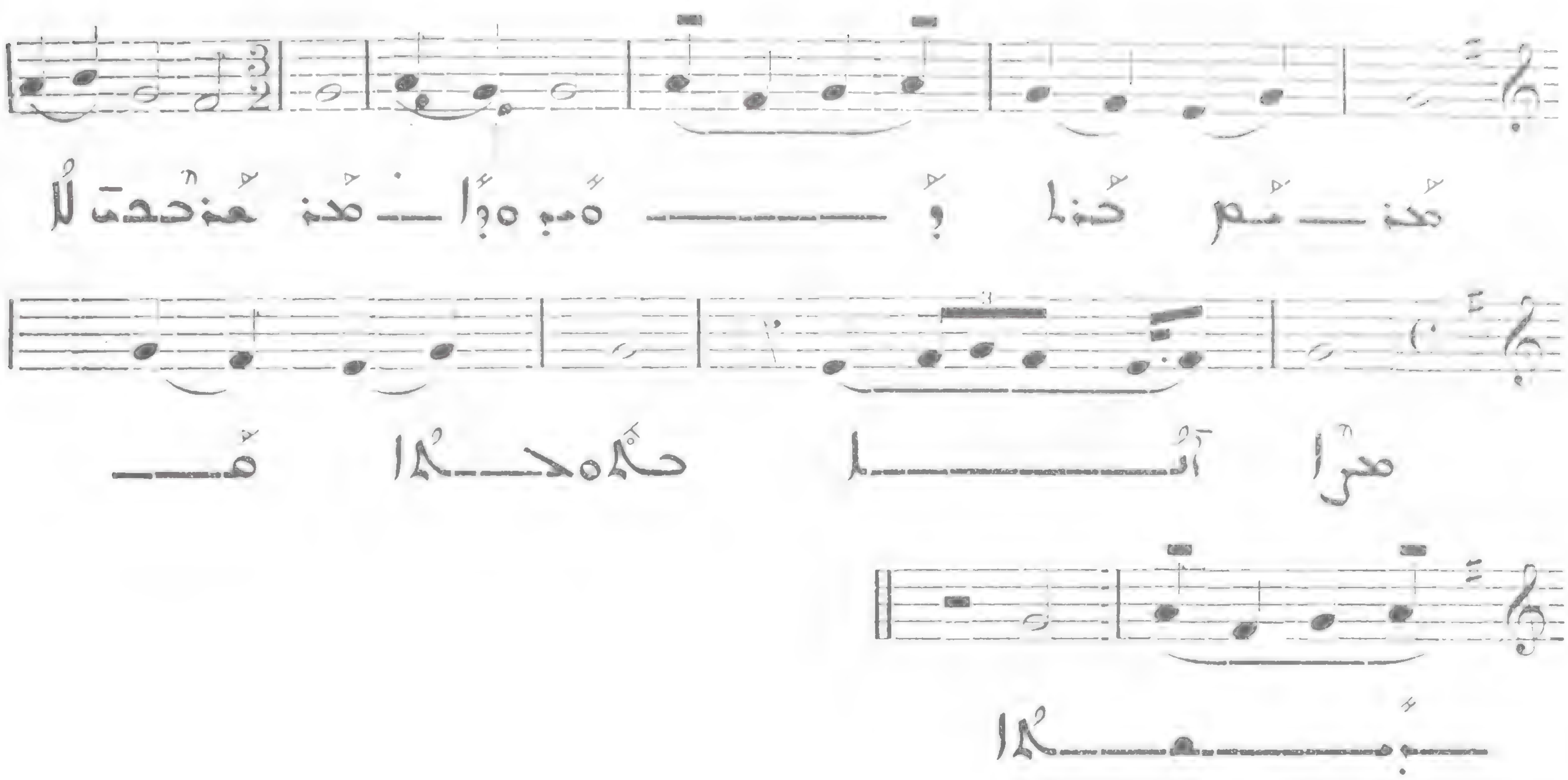
ܒܩܘܠܐ ܕܡܬܐܡܪܐ ܒܫܡܫܐ ܕܒܥܘܬܐ



ܩܘܠܚܐ ܕܐܢܐ ܩܘܫܝܬܐ ܠܐܘܪܚܐ 883



(VII)



ܫܠܡ ܗܠܝܢ ܩܝܢܬܐ ܕܥܐܕܘܗܝ ܕܡܪܢ
ܐܝܟ ܛܟܣܐ ܕܢܛܝܪ ܒܥܘܡܪܐ ܕܝܪܝܐ ܕܡܚܝܕܐ ܠܐܠܗܐ ܕܫܪܫܐ
ܘܠܐܠܗܐ ܫܘܒܚܐ

IX

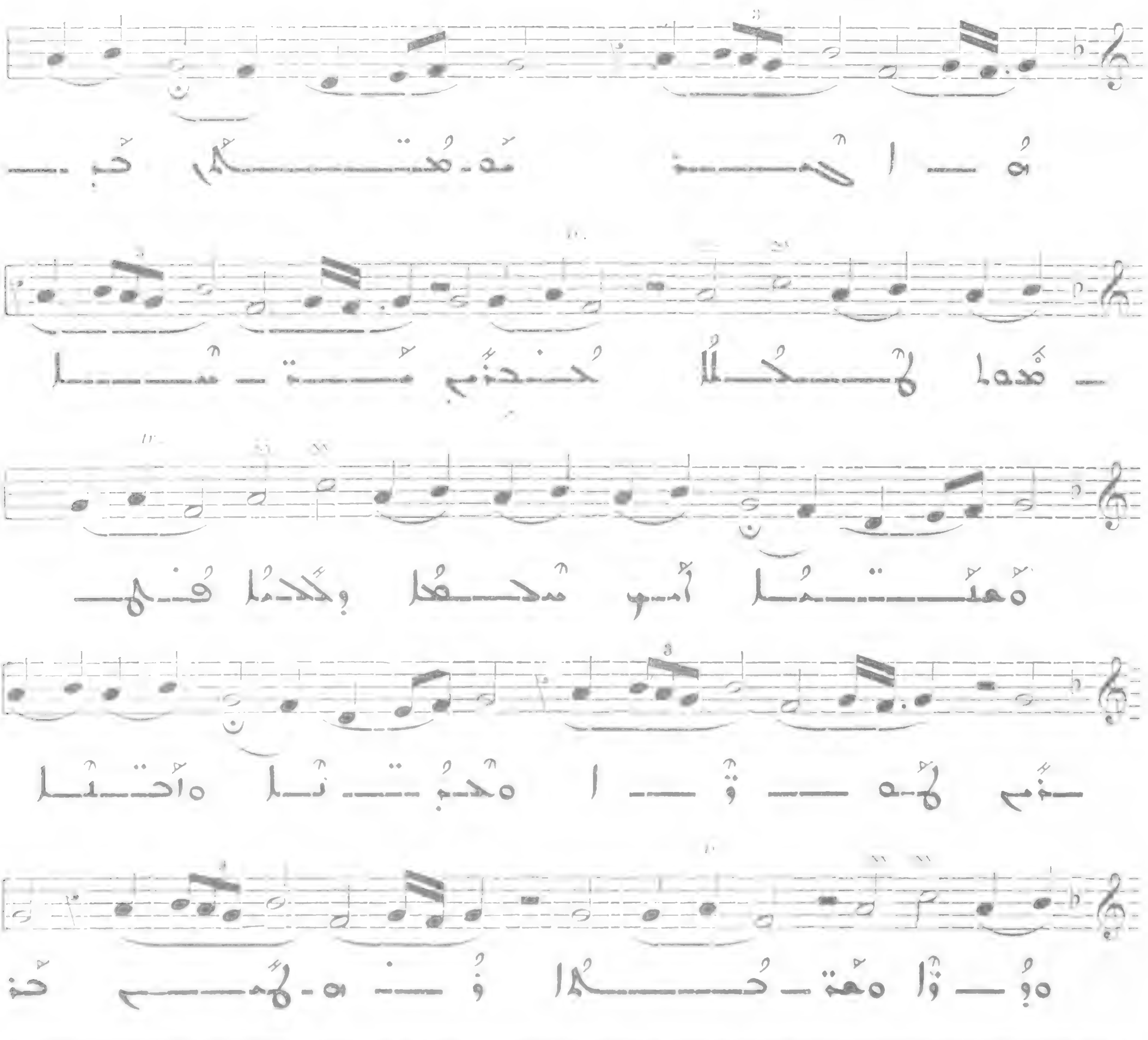
ܩܺܝ̈ܢܳܬܳܐ ܕܡܕܺܝܢ̈ܬܳܐ ܕܡܘܨܠ

MÉLODIES DE MOSSOUL

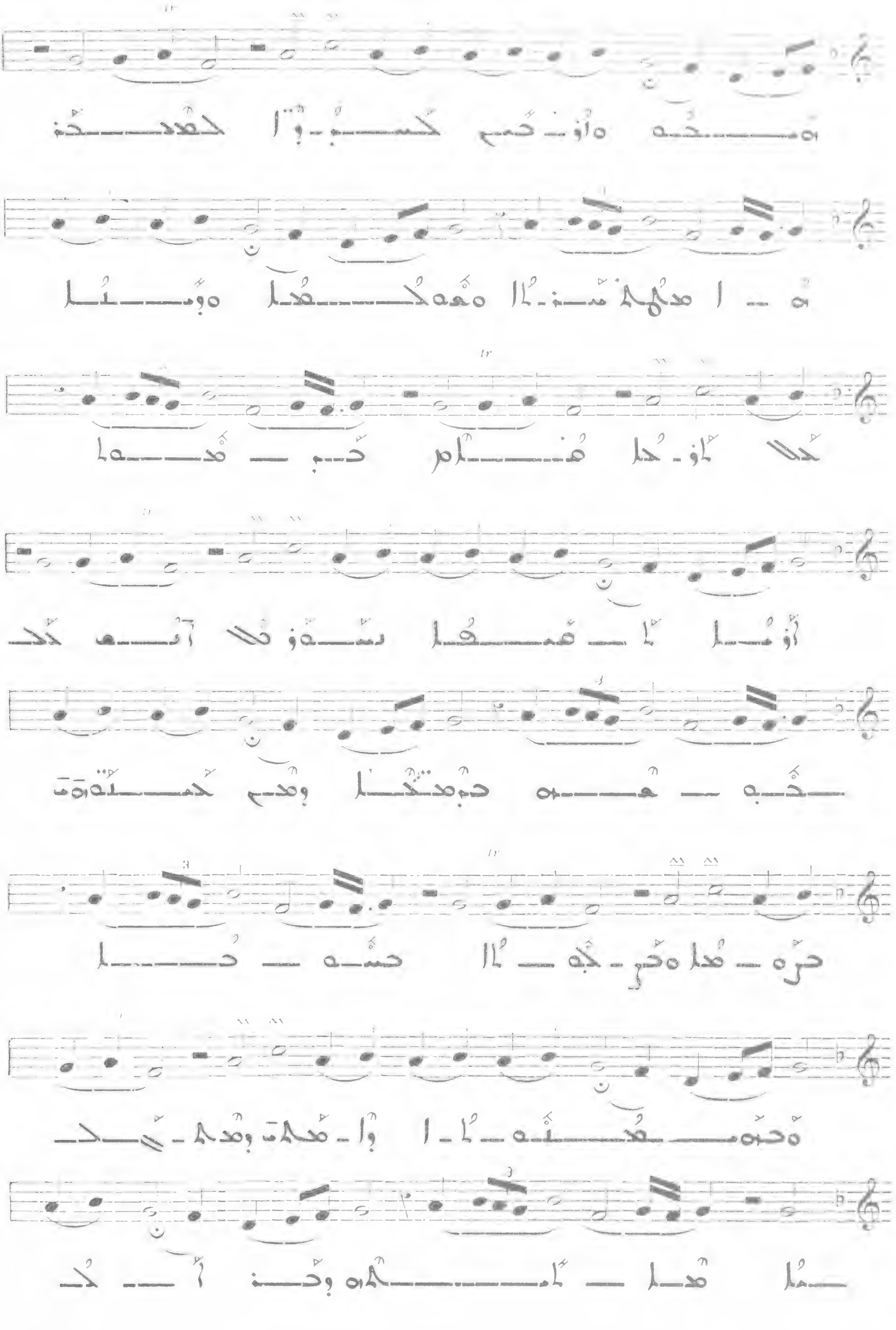
ܗܳܐ ܠܳܟ ܡܫܰܒ̈ܚܺܝܢ (١) 884

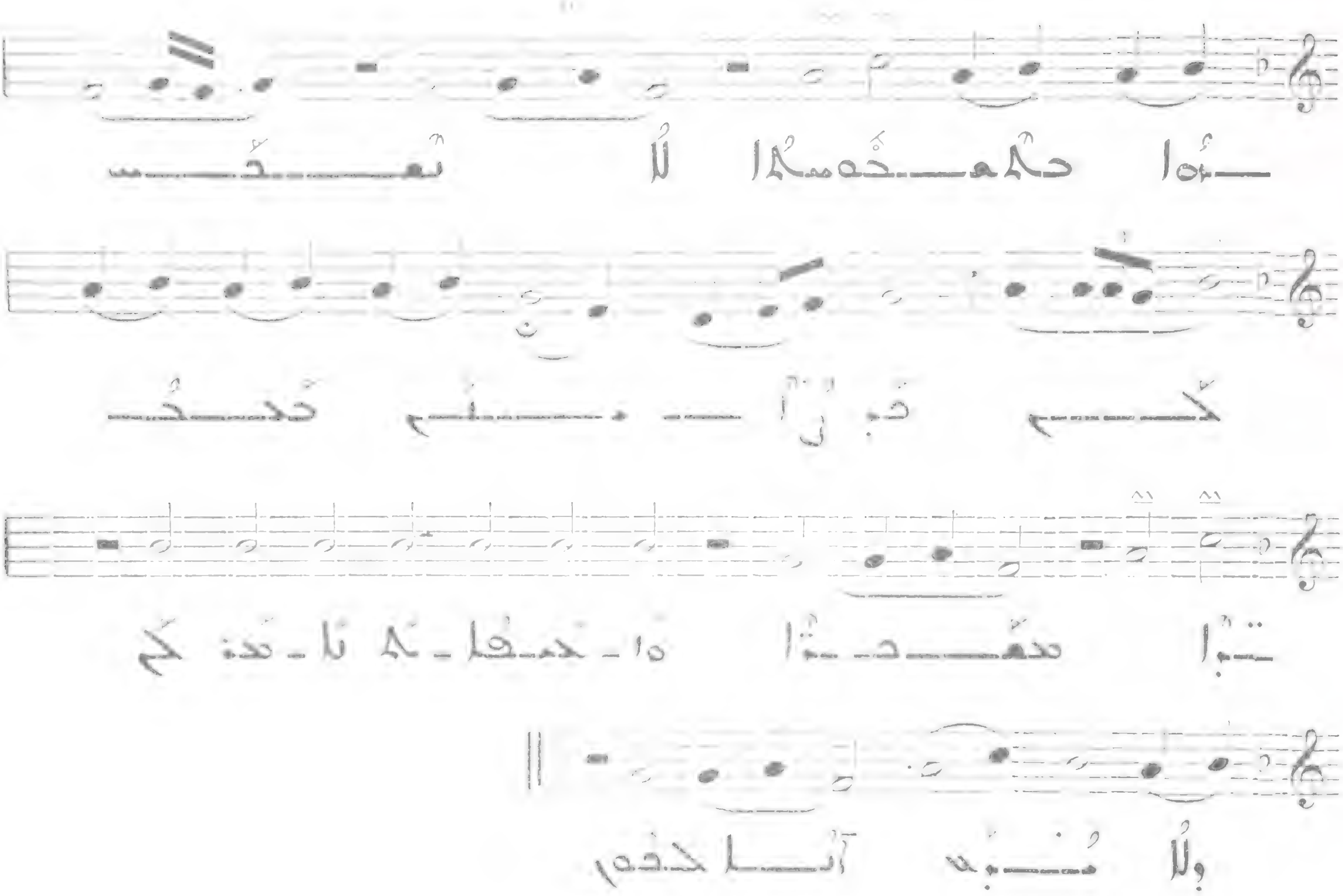
Allegro

un poco ad libit.

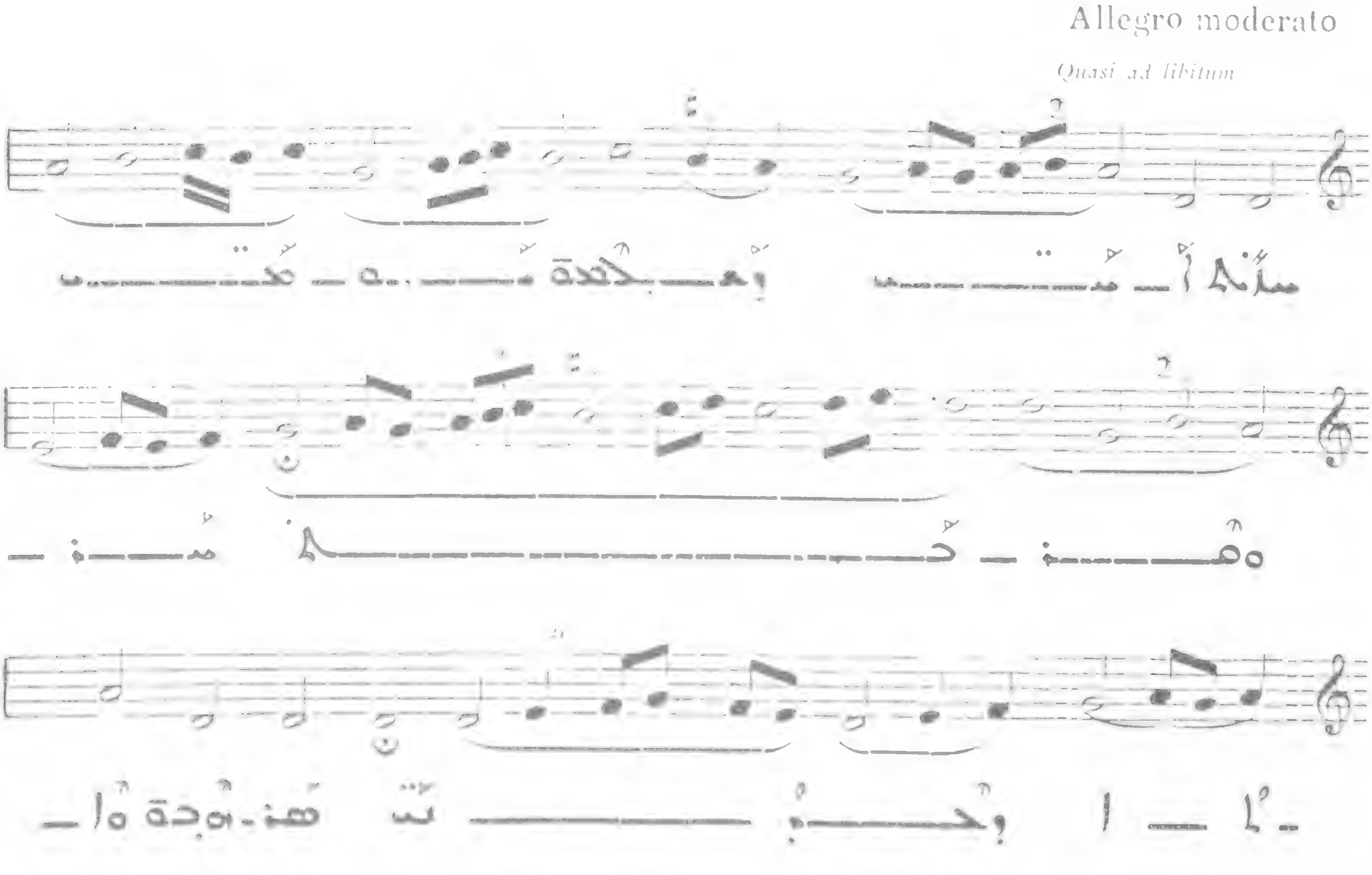


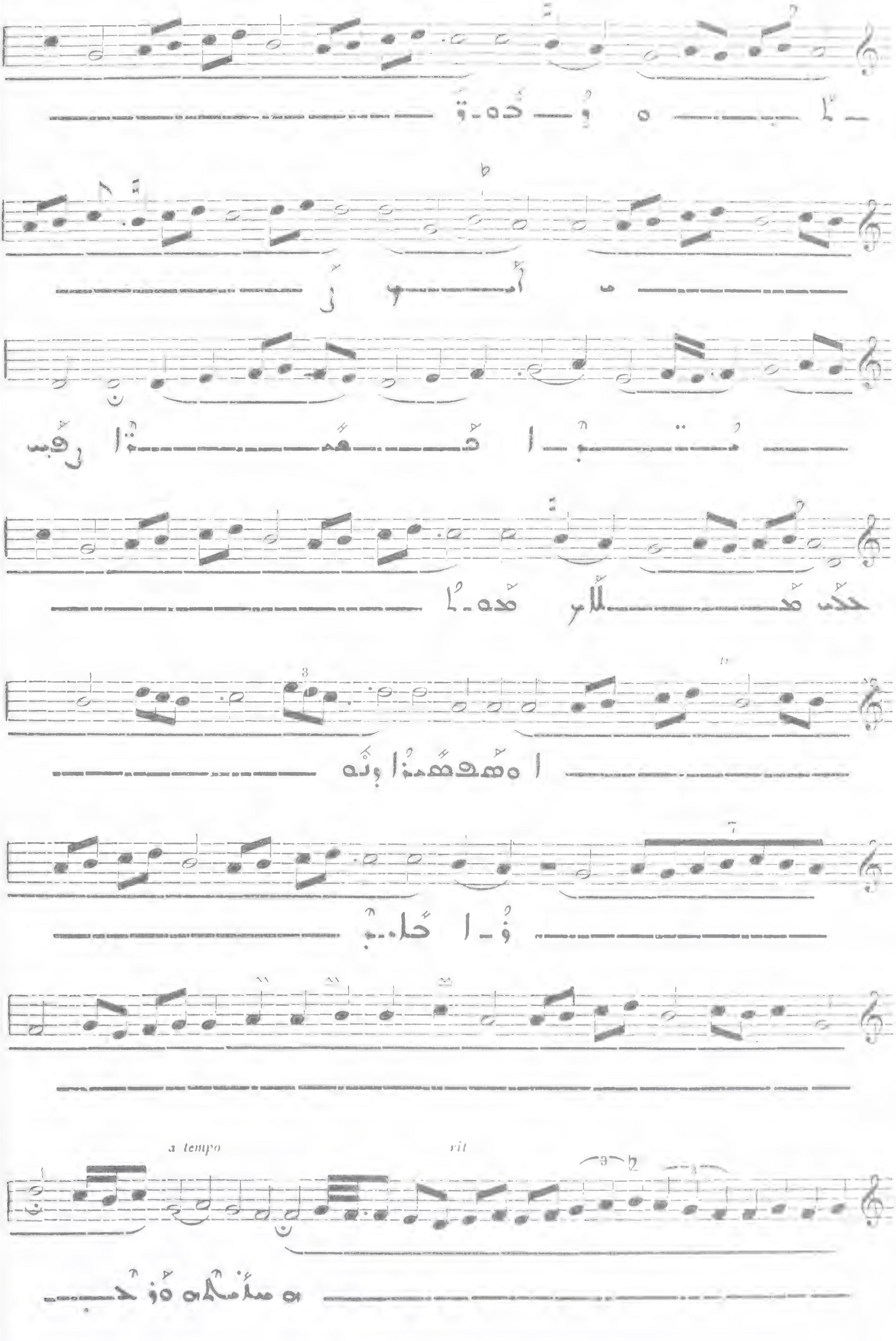
(١) [illegible]

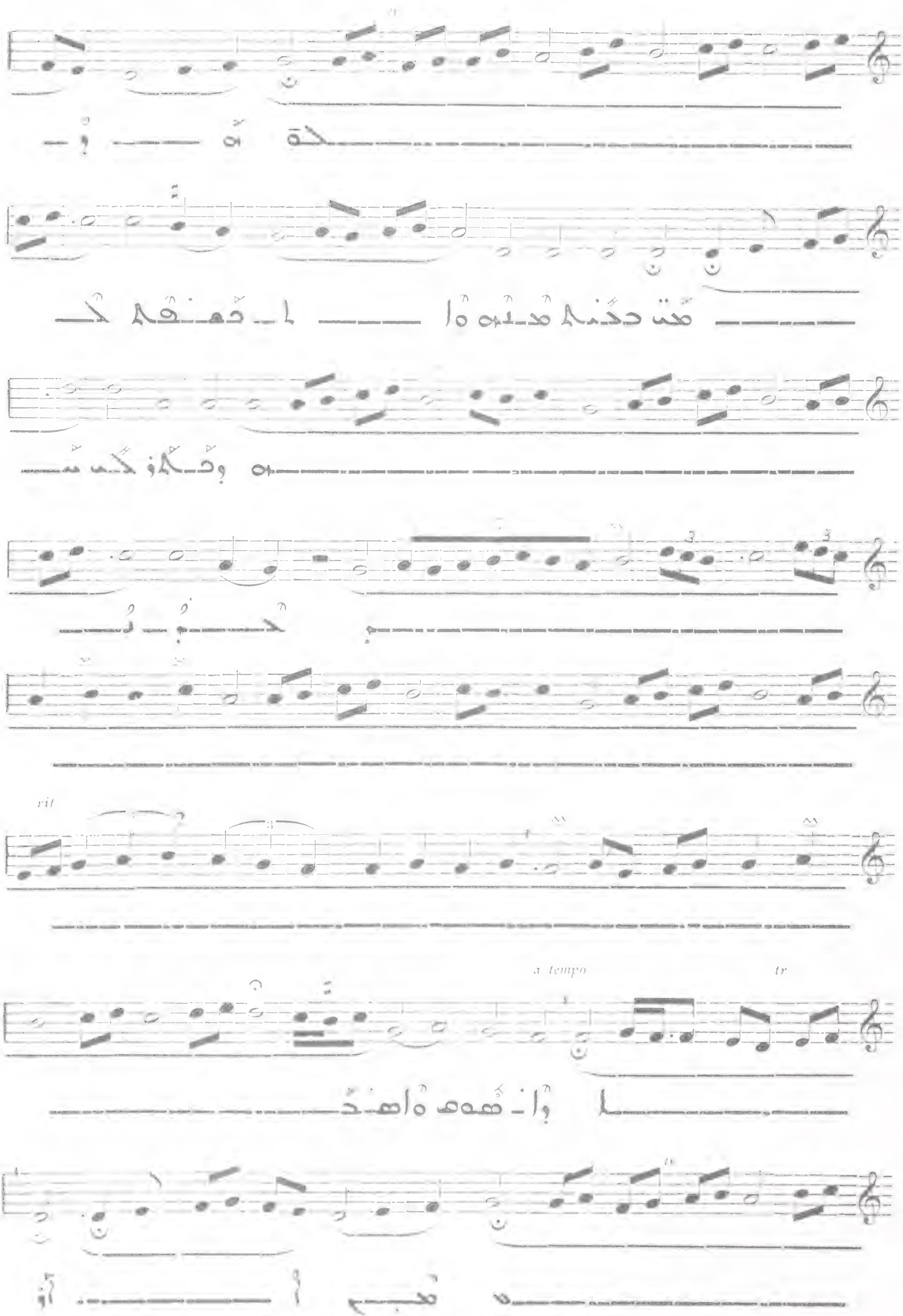


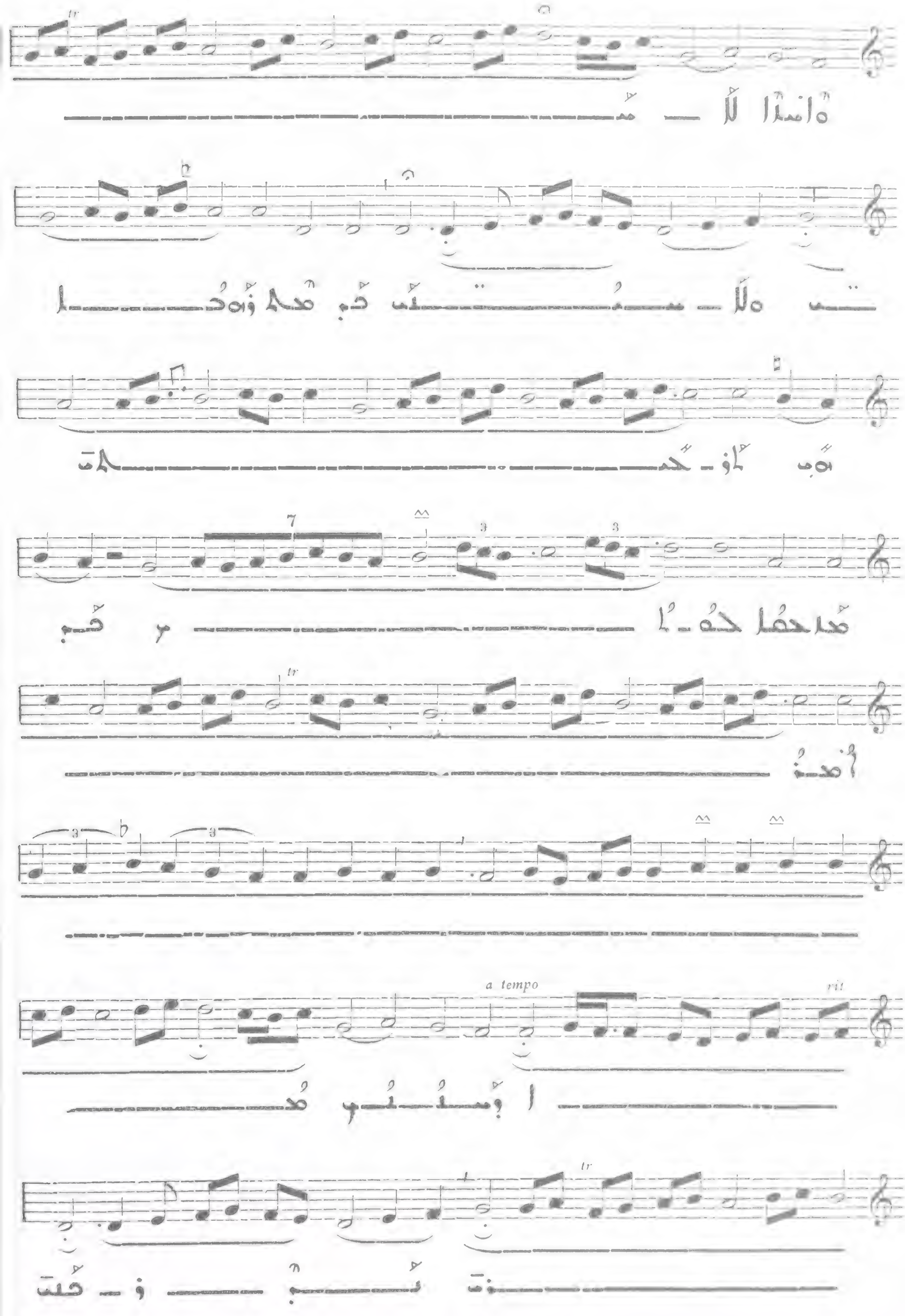


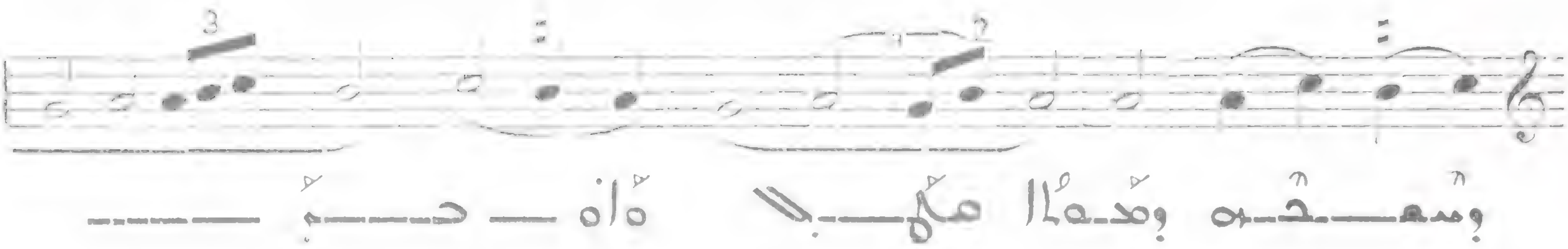
ܡܠܟܐ ܐܢܬ ܘܡܫܒܚܐ ܡܘܫܒܚ 88

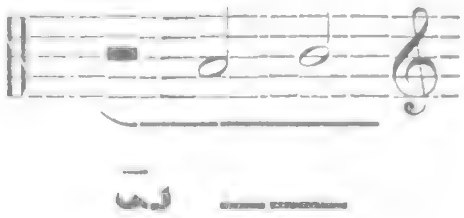



a tempo
rit




tr
a tempo
rit

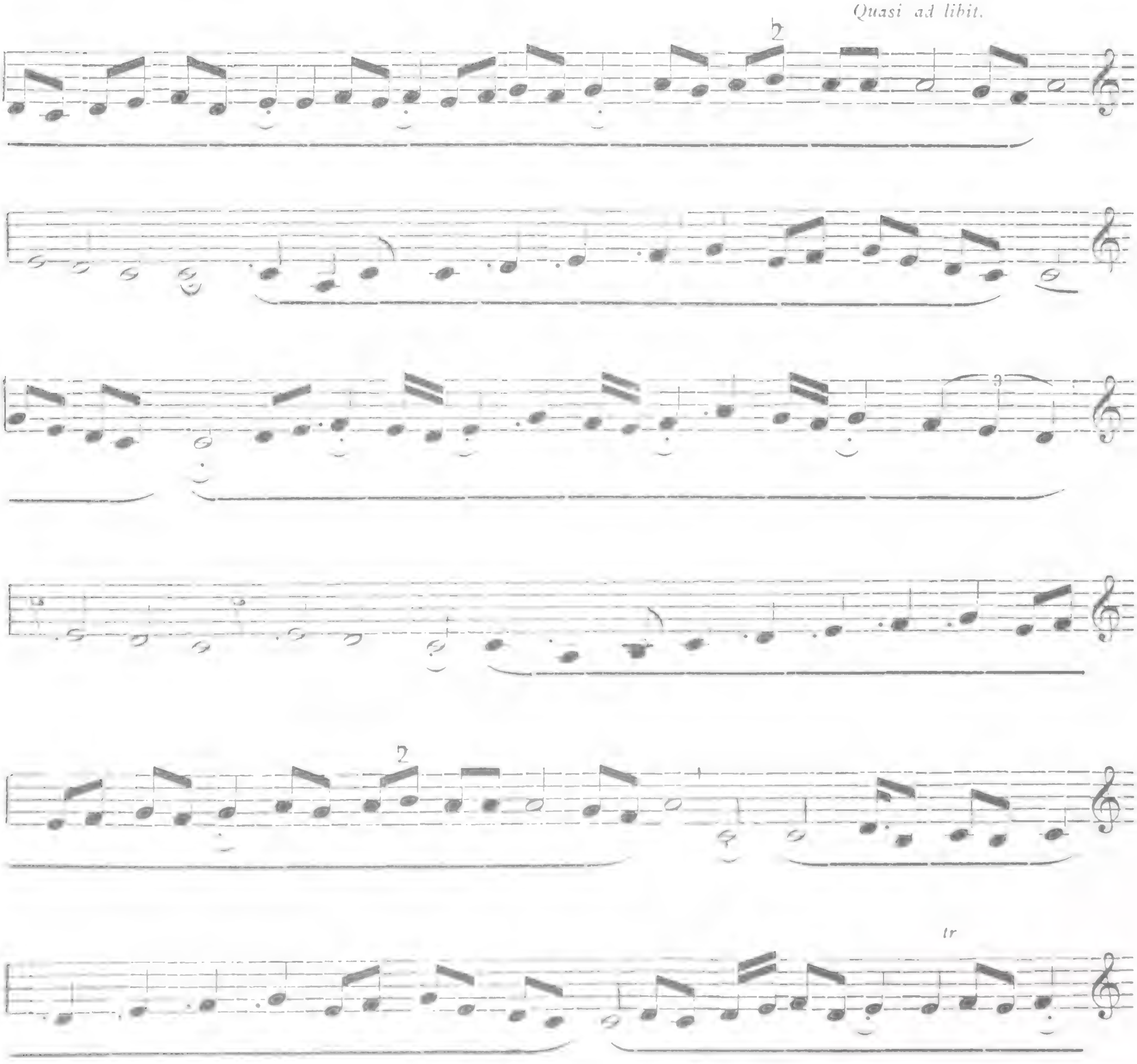




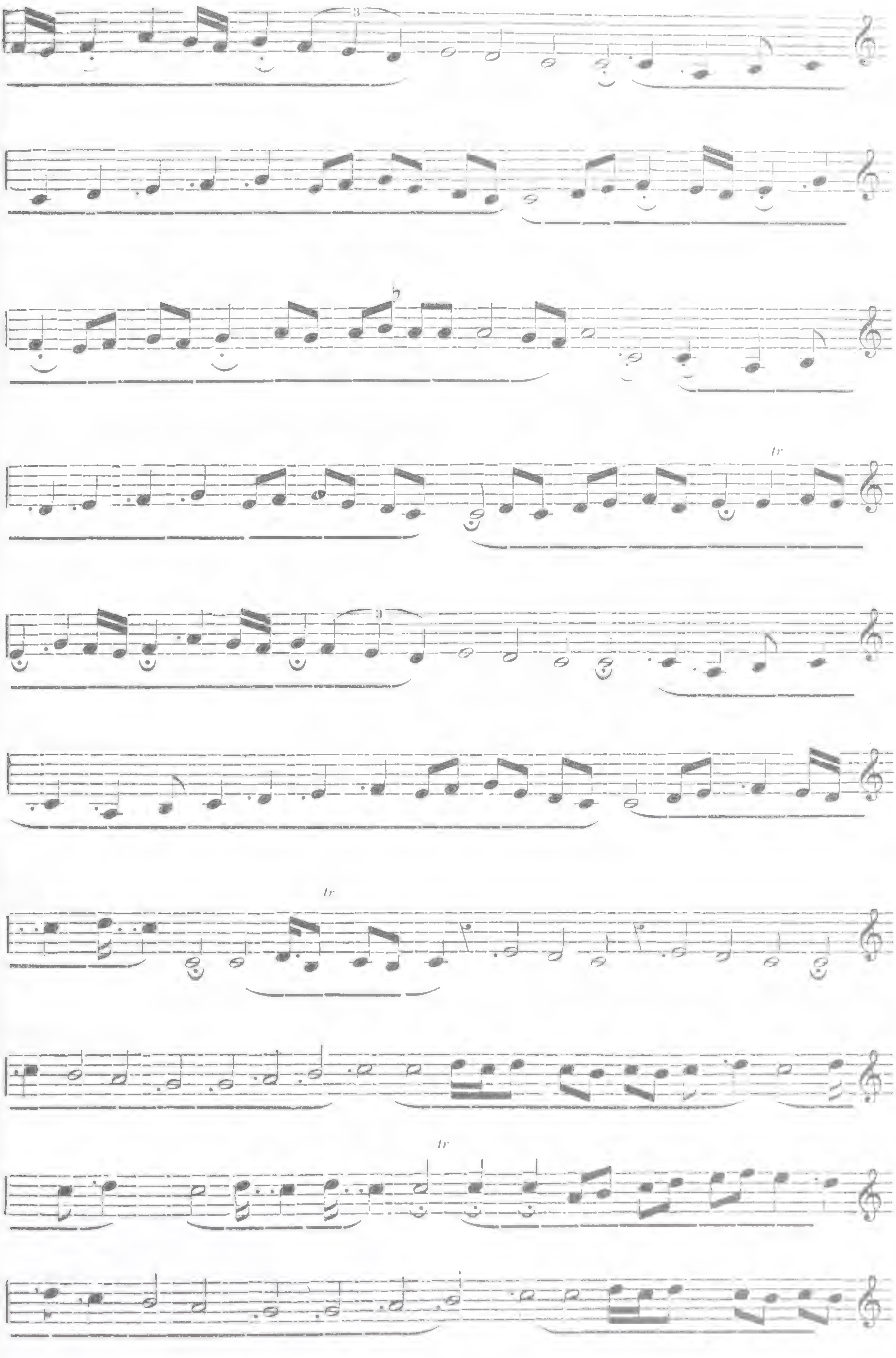
ܬܫܒܘܚܬܐ ܕܩܘܒܠܐ (١) 886

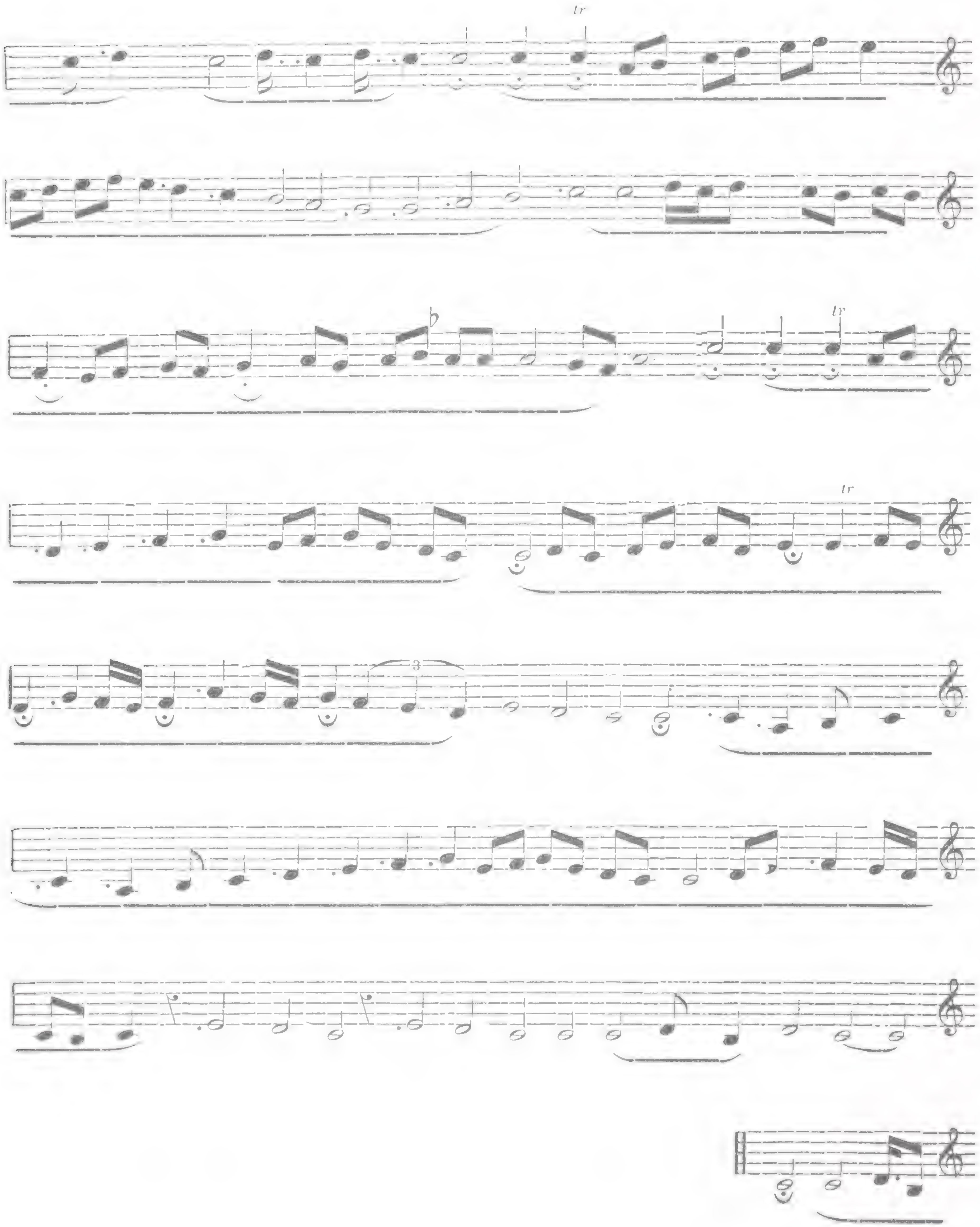
Allegro molto

Quasi ad libit.

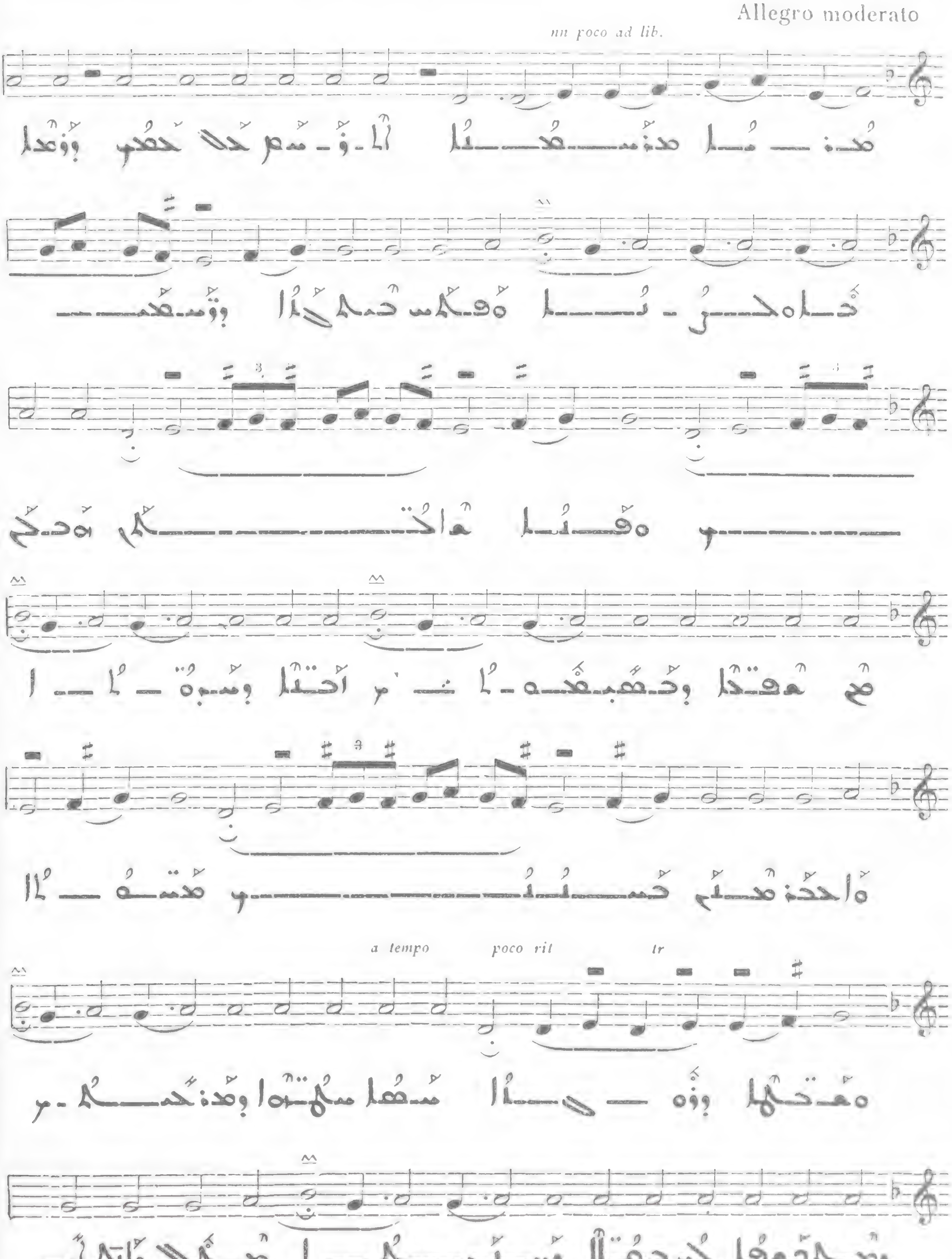


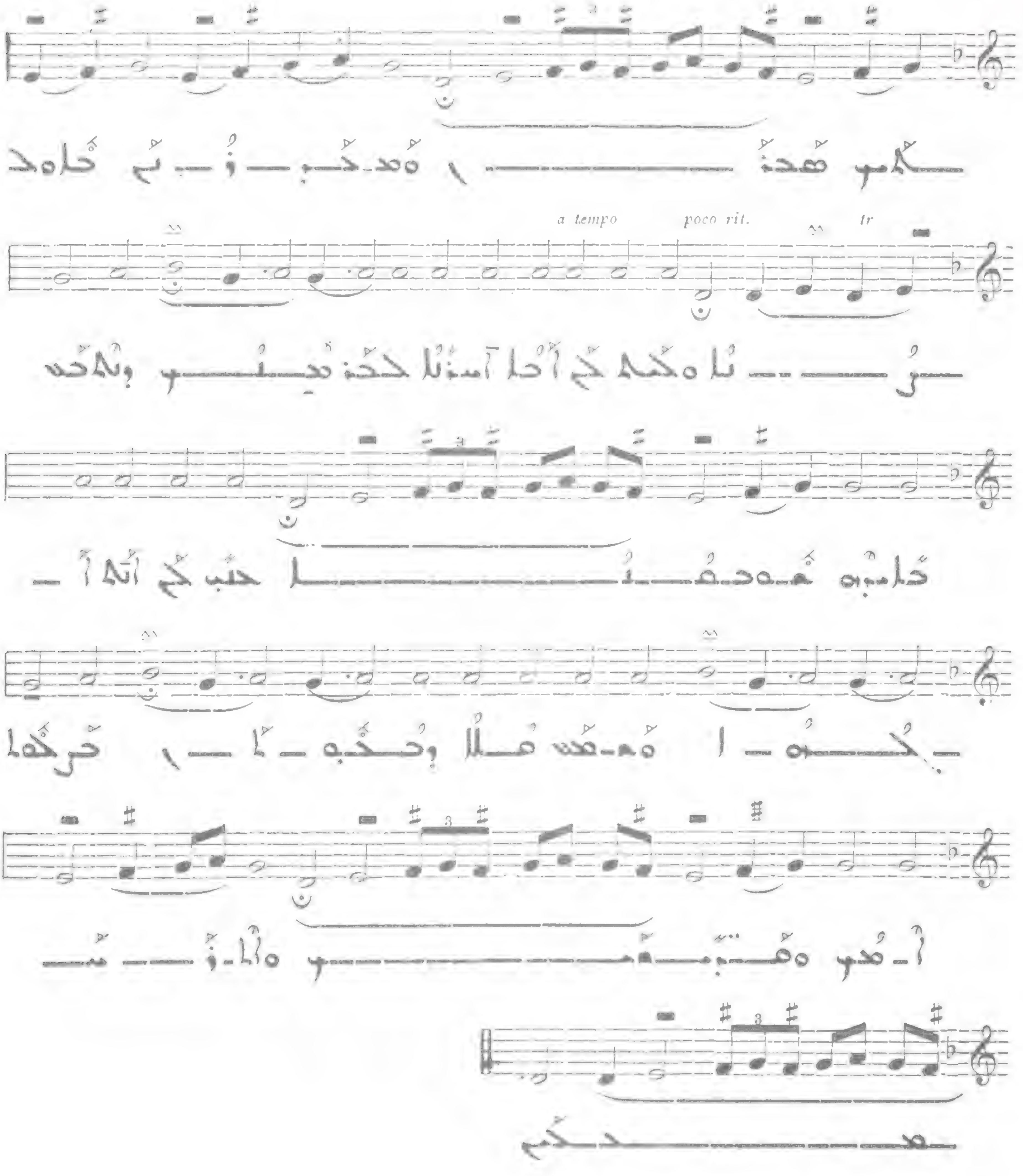
(١) ܐܘܟܝܢ ܠܟܠܡܫܟܐ ܕܦܘܫܩܐ ܫܘܬܦܐ ܘܐܬܢܣܒܐ ܗܘܐ : ܡܢ ܟܬܒܐ ܕܡܫܬܪܝܐ ܠܐ ܠܚܢܝܢ





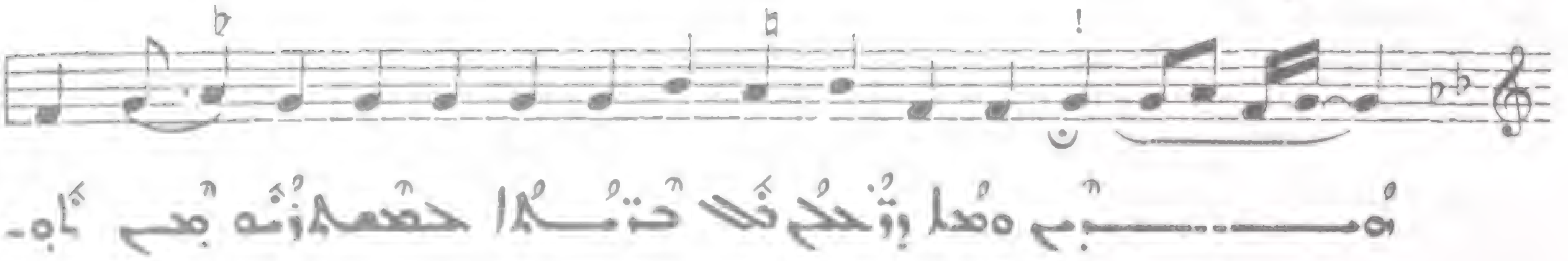
887

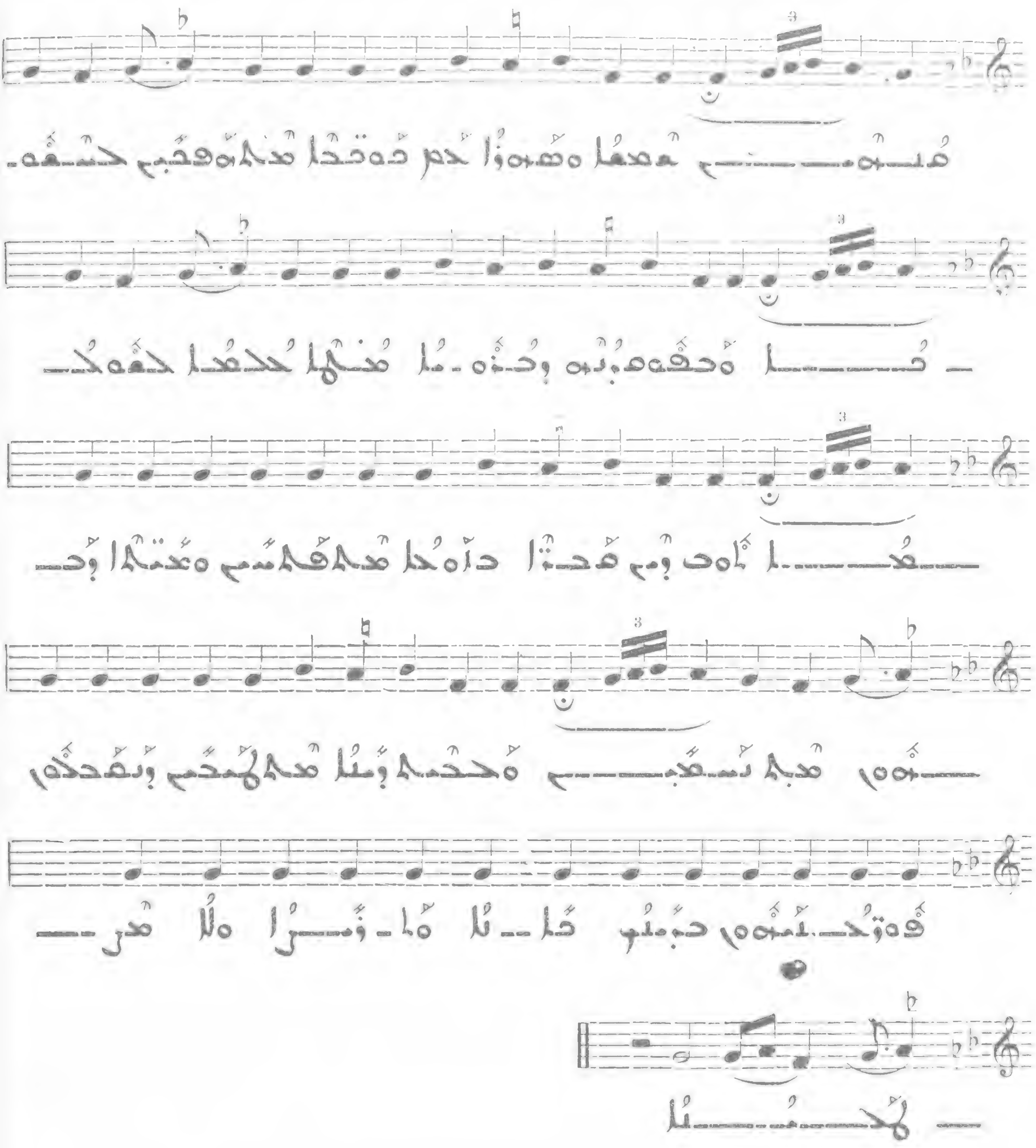




888 ܘܫܒܘܩ ܘܚܠ ܕܪ̈ܚܡܝܢ ܠܟ ܒܪ̈ܫܝܬܐ

Allegro moderato

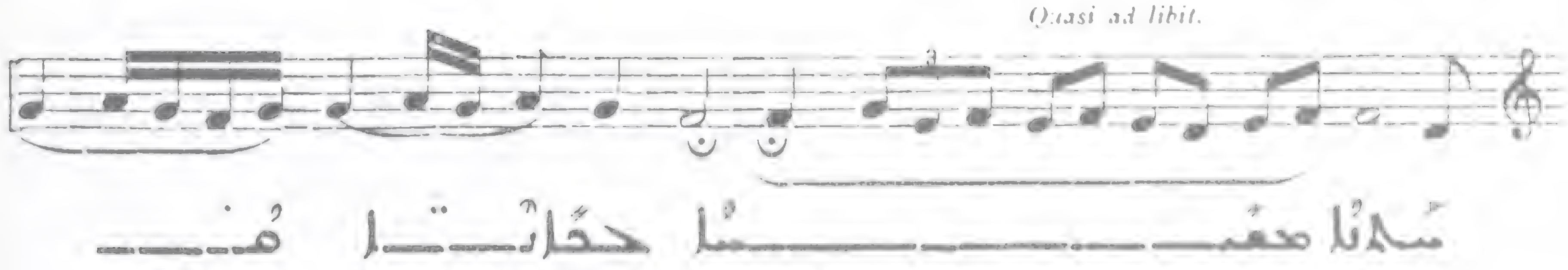


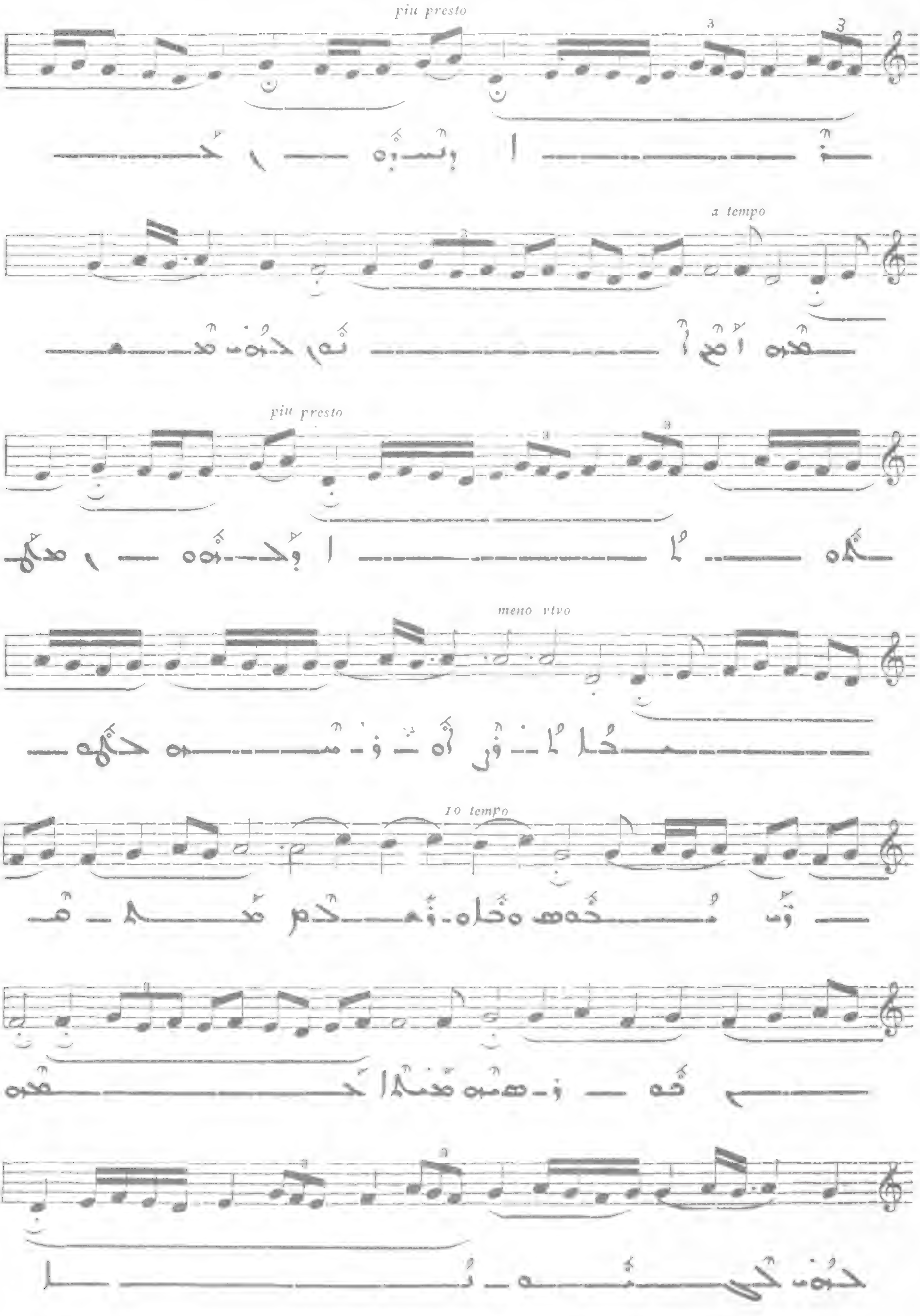


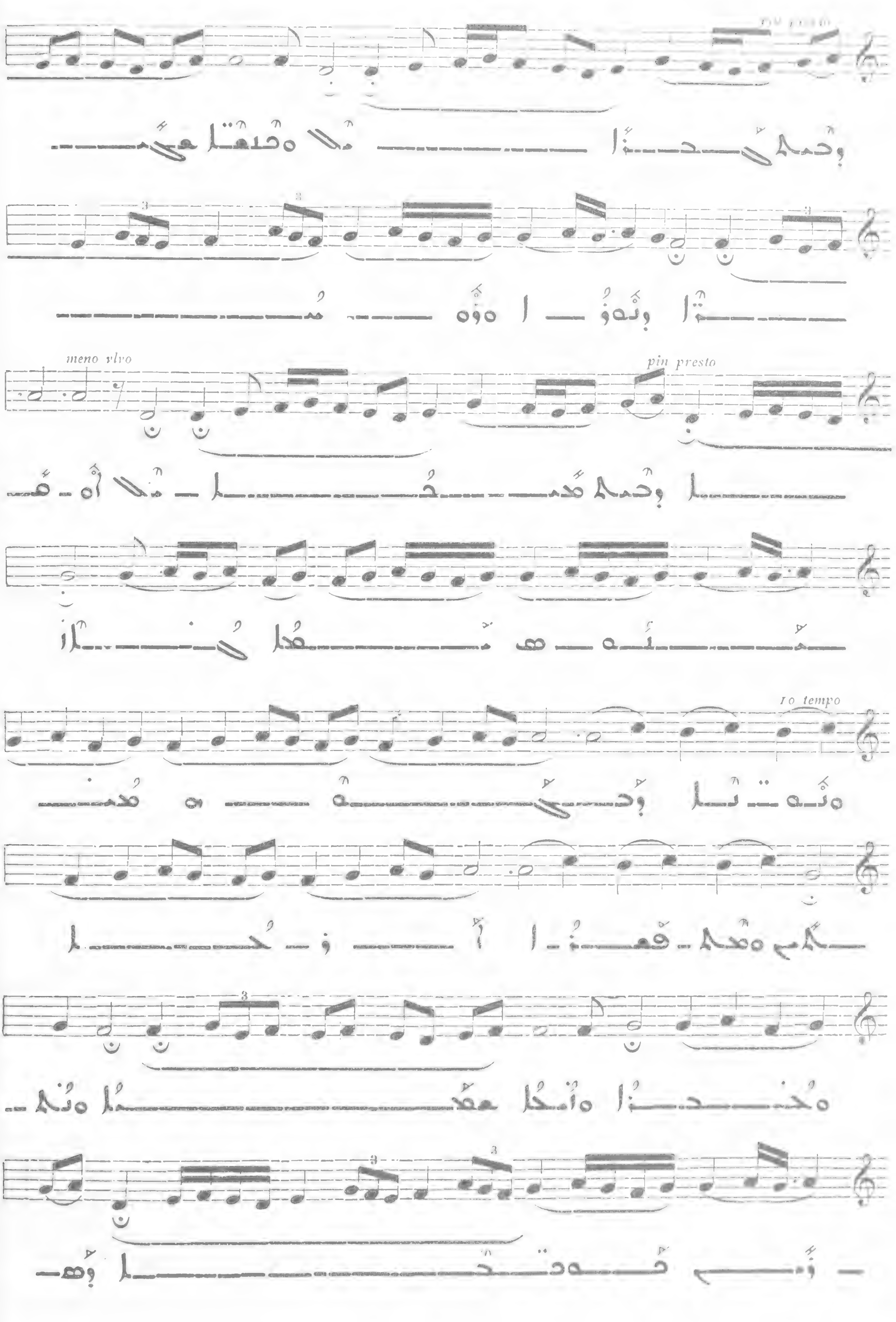
ܫܒܝܚܐ ܡܫܝܚܐ ܒܟܠܝܠܐ ܡܪܐ 889

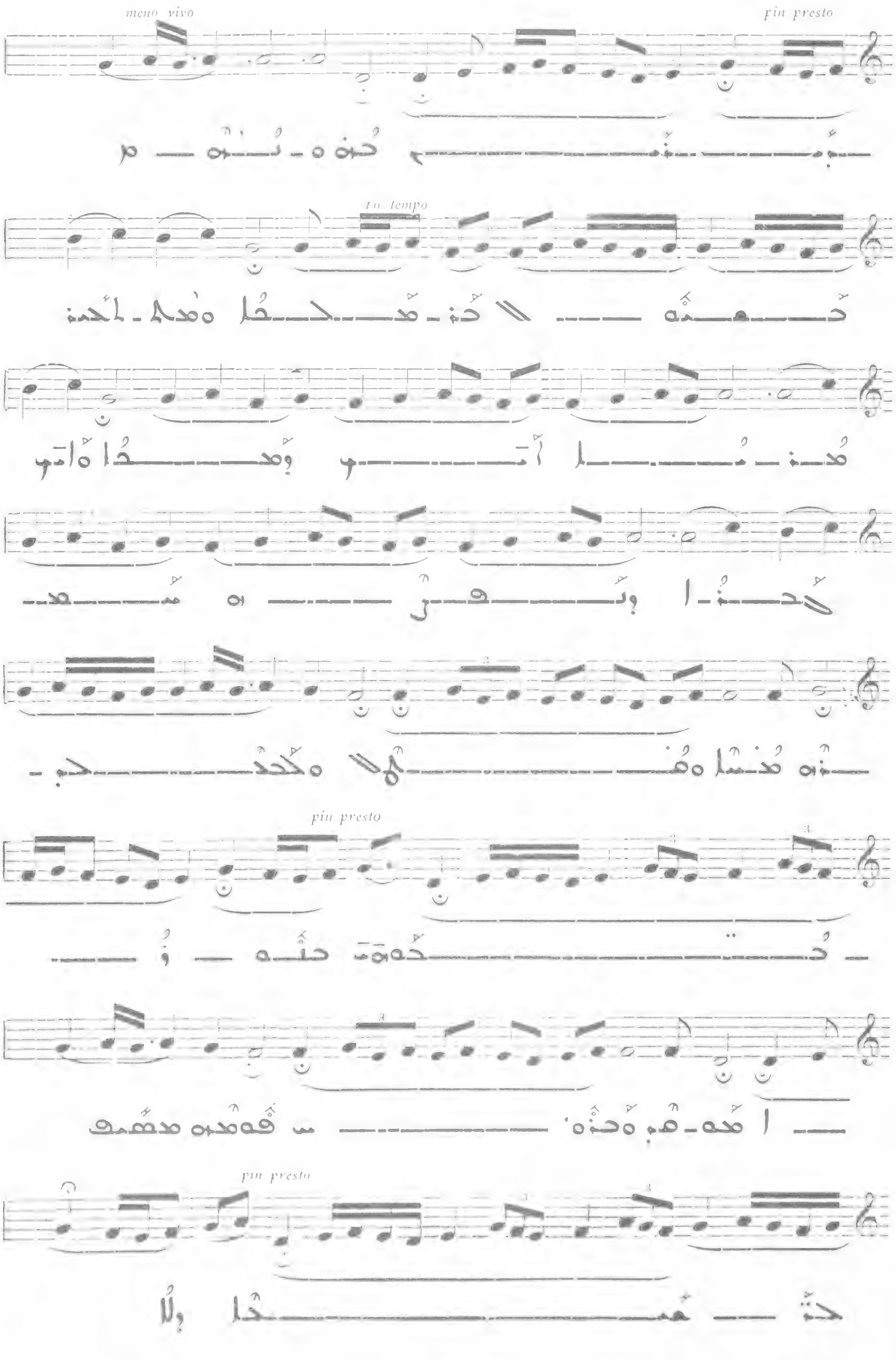
Allegro

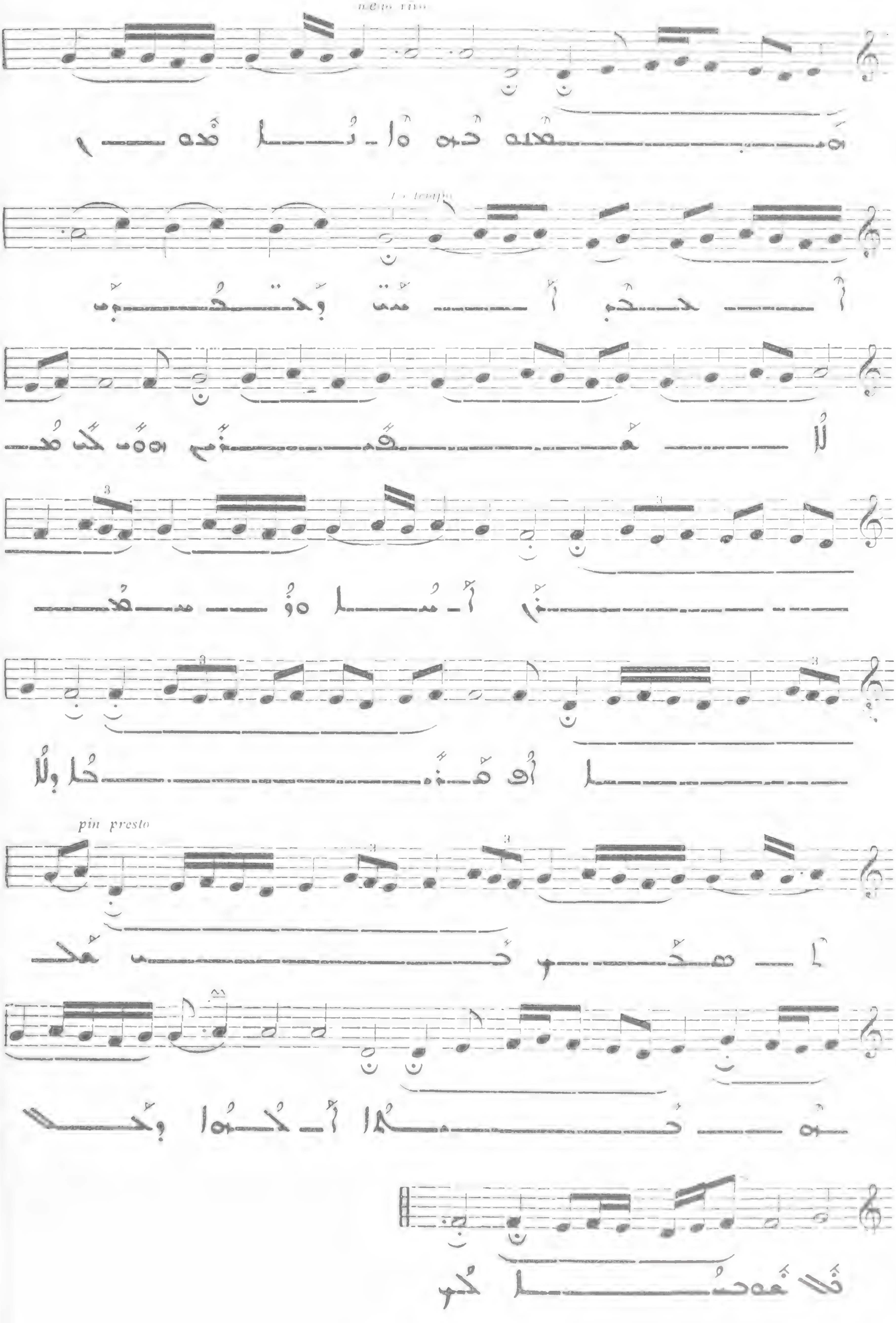
Quasi ad libit.




più presto
a tempo
più presto
meno vivo
1o tempo


meno vivo
più presto
1o tempo

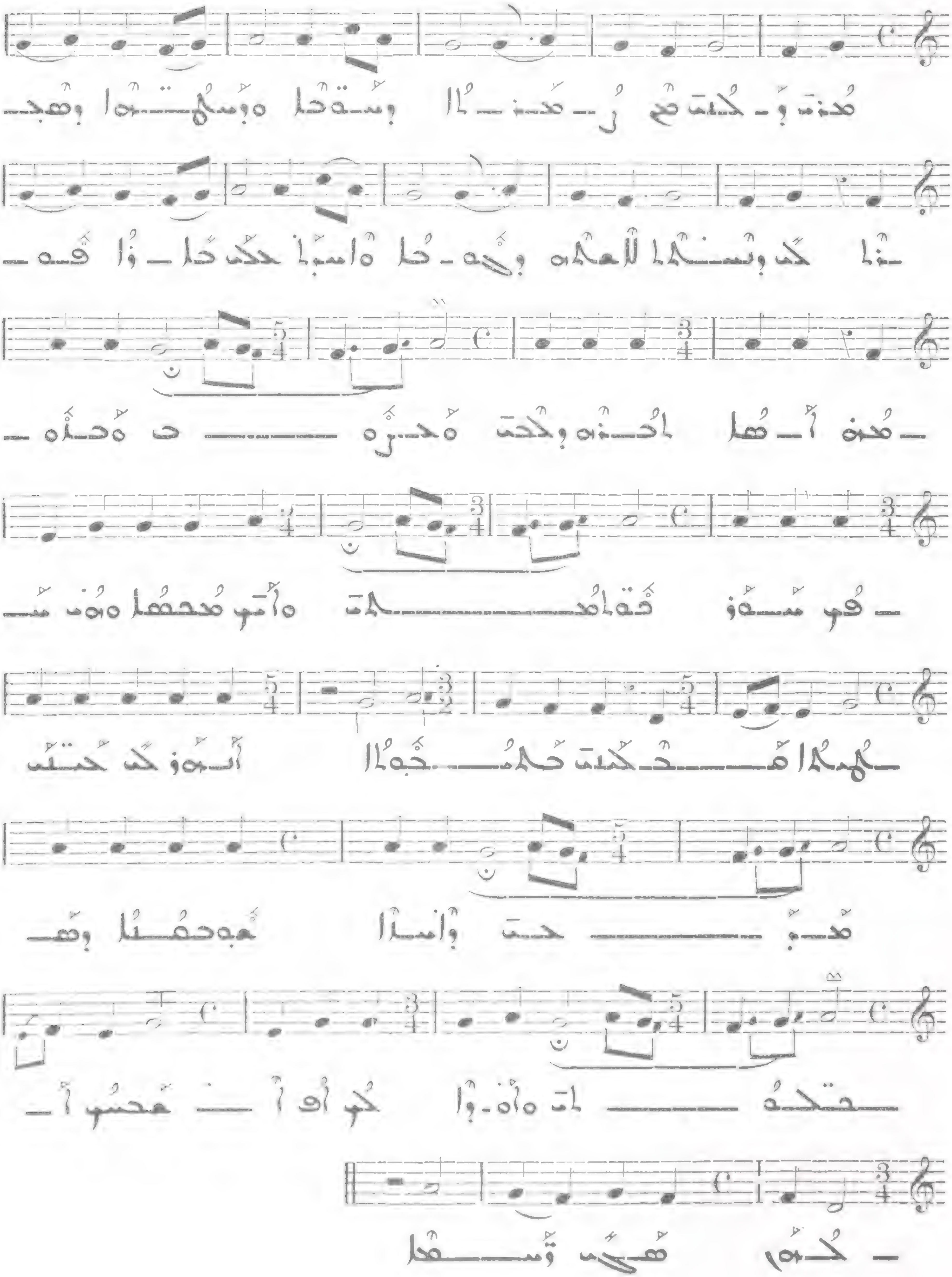

meno vivo
piu presto
Io tempo
piu presto
piu presto


meno vivo
a tempo
piu presto

890

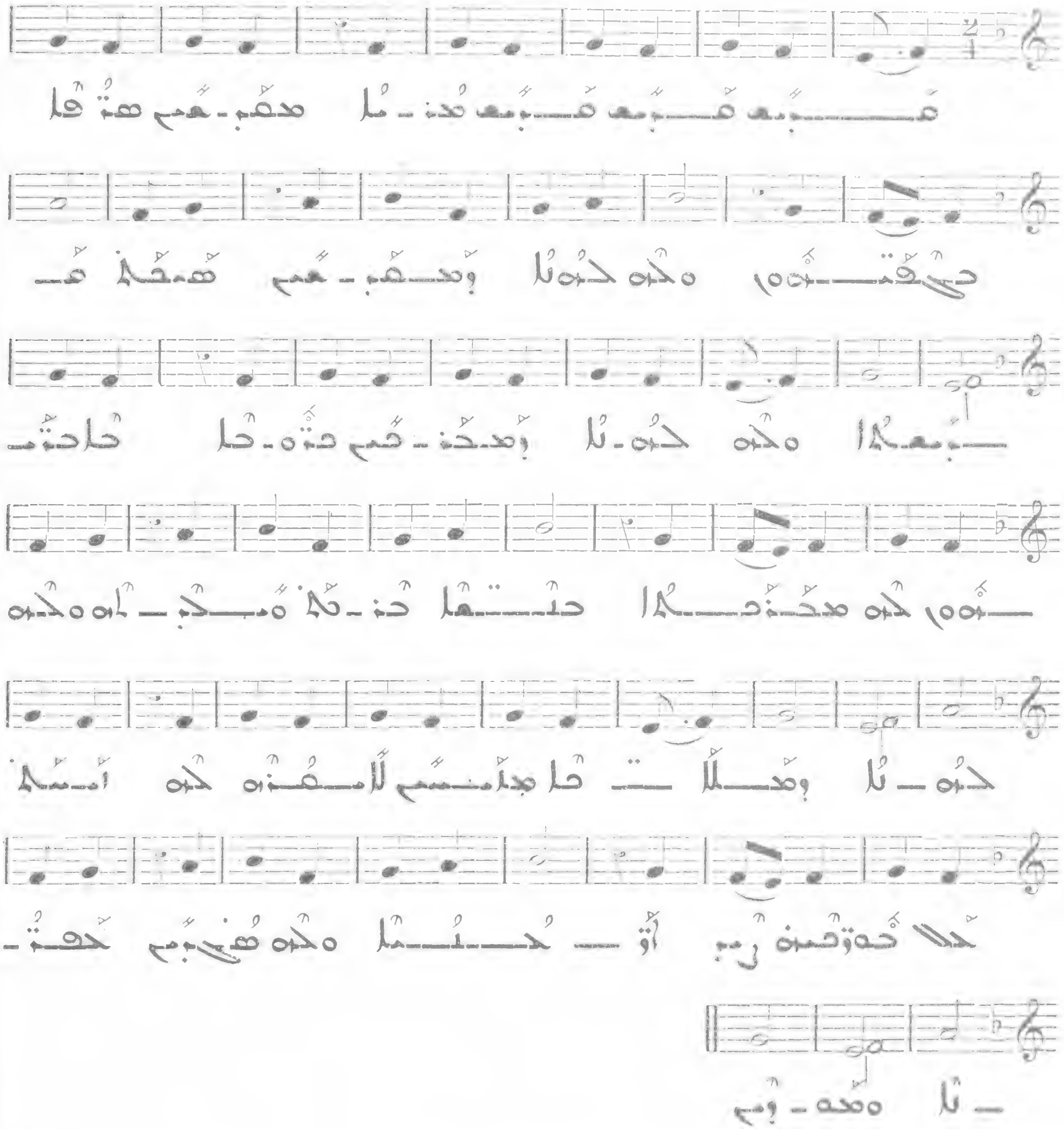
Allegro molto

VI



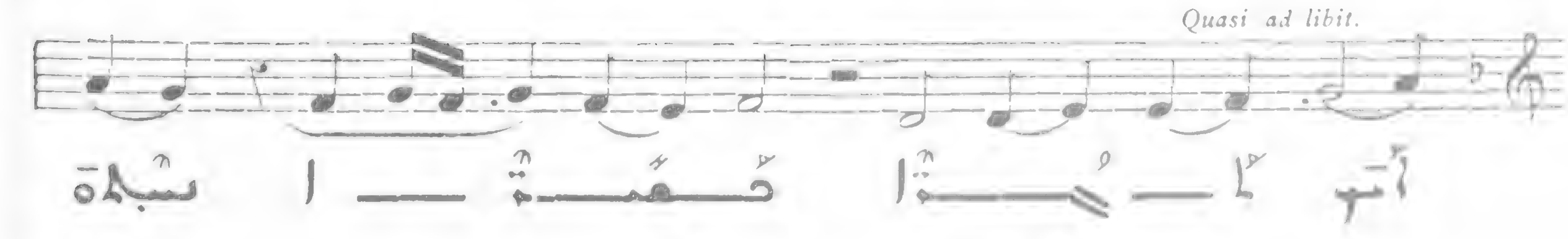
ܩܕܝܫ ܩܕܝܫ ܩܕܝܫ ܡܪܝܐ 891

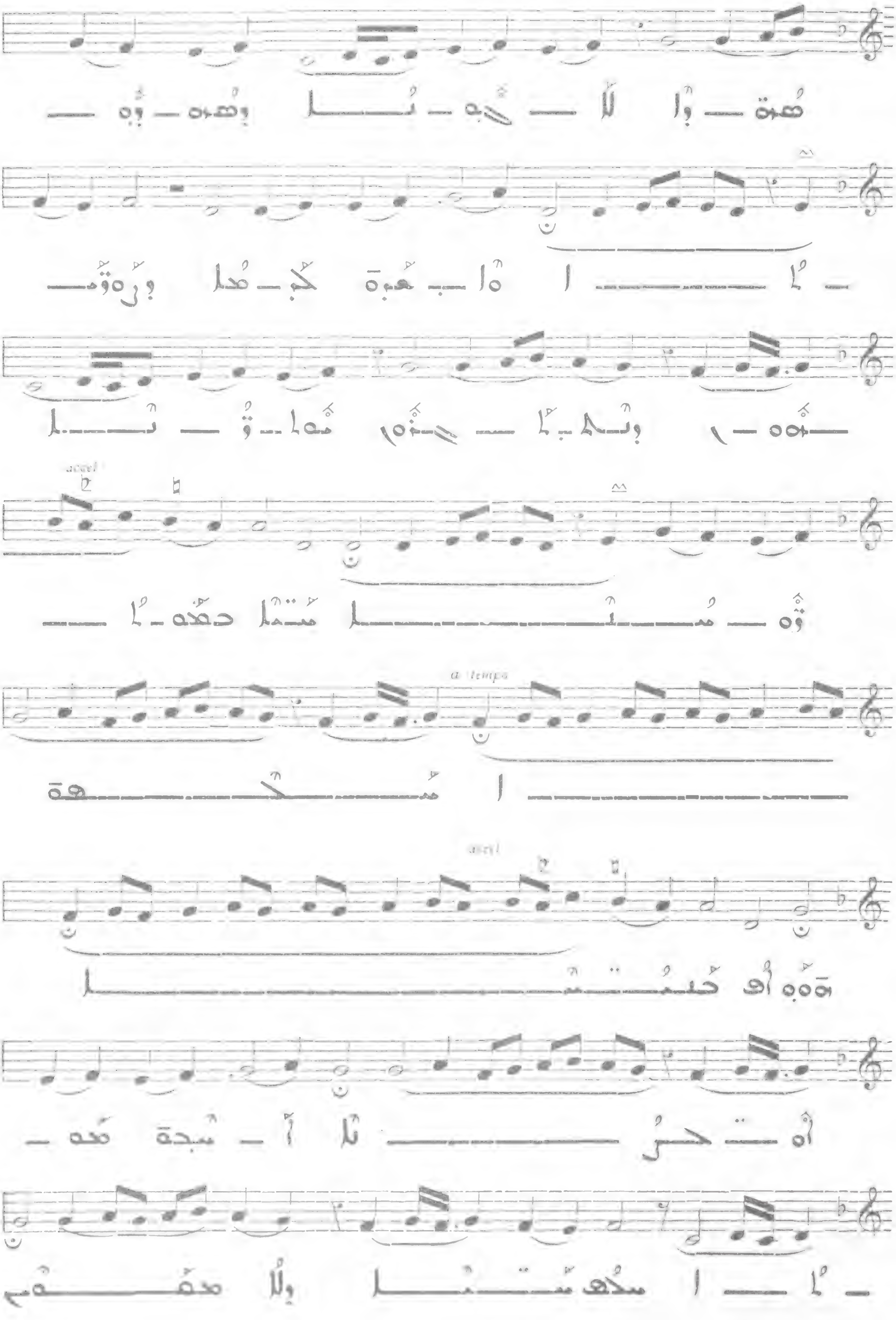
Andantino

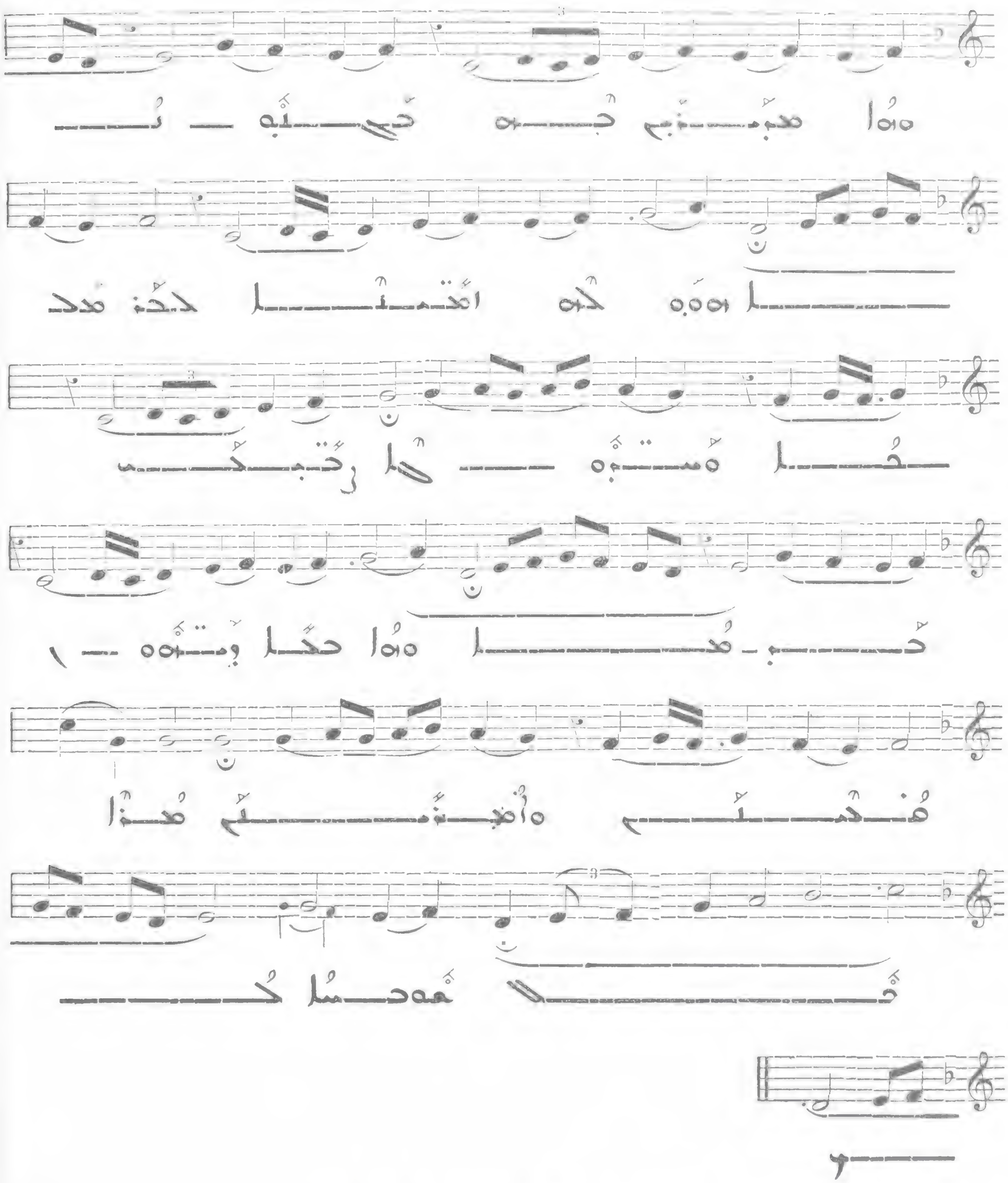


ܐܝܟ ܛܠܝܐ ܩܕܝܫܐ 892

Allegro

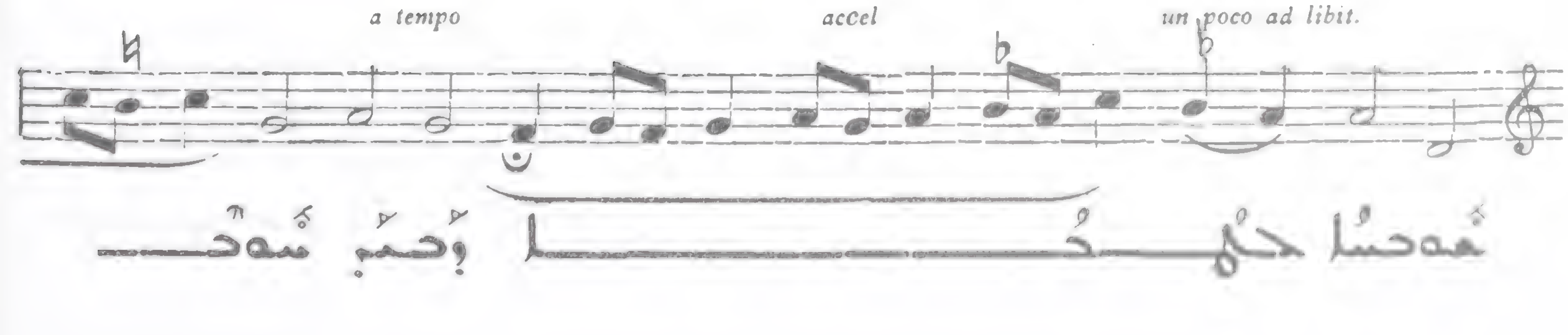


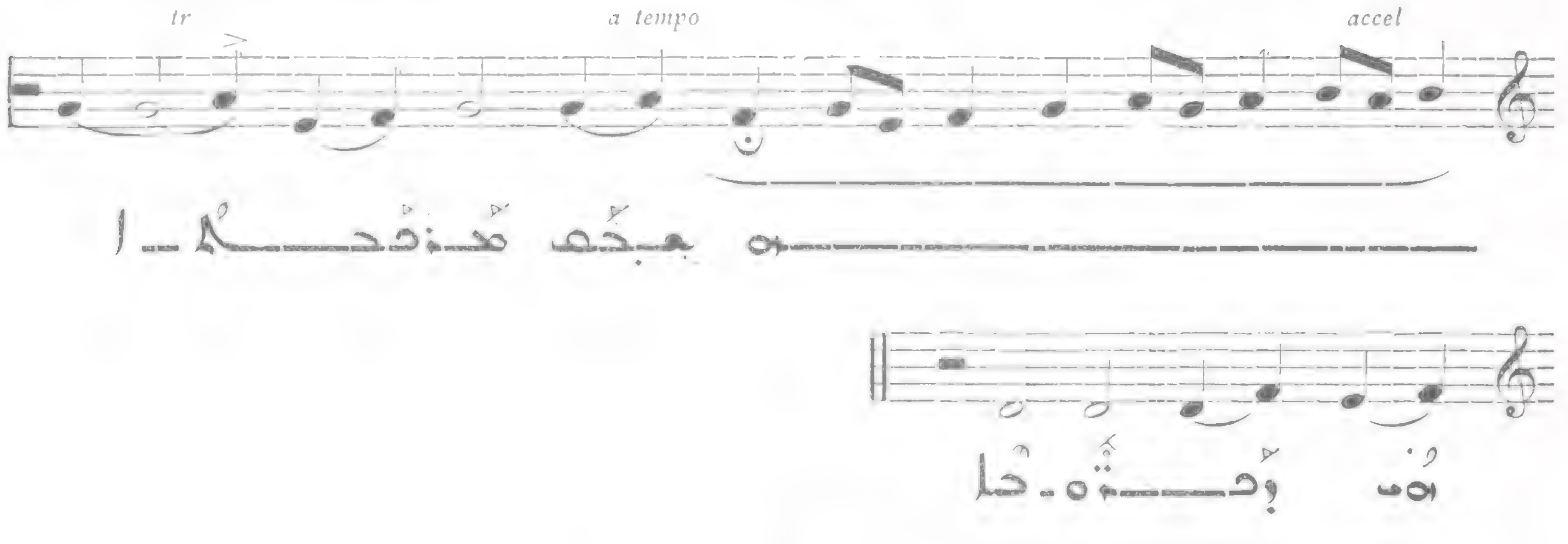

accel
a tempo
accel



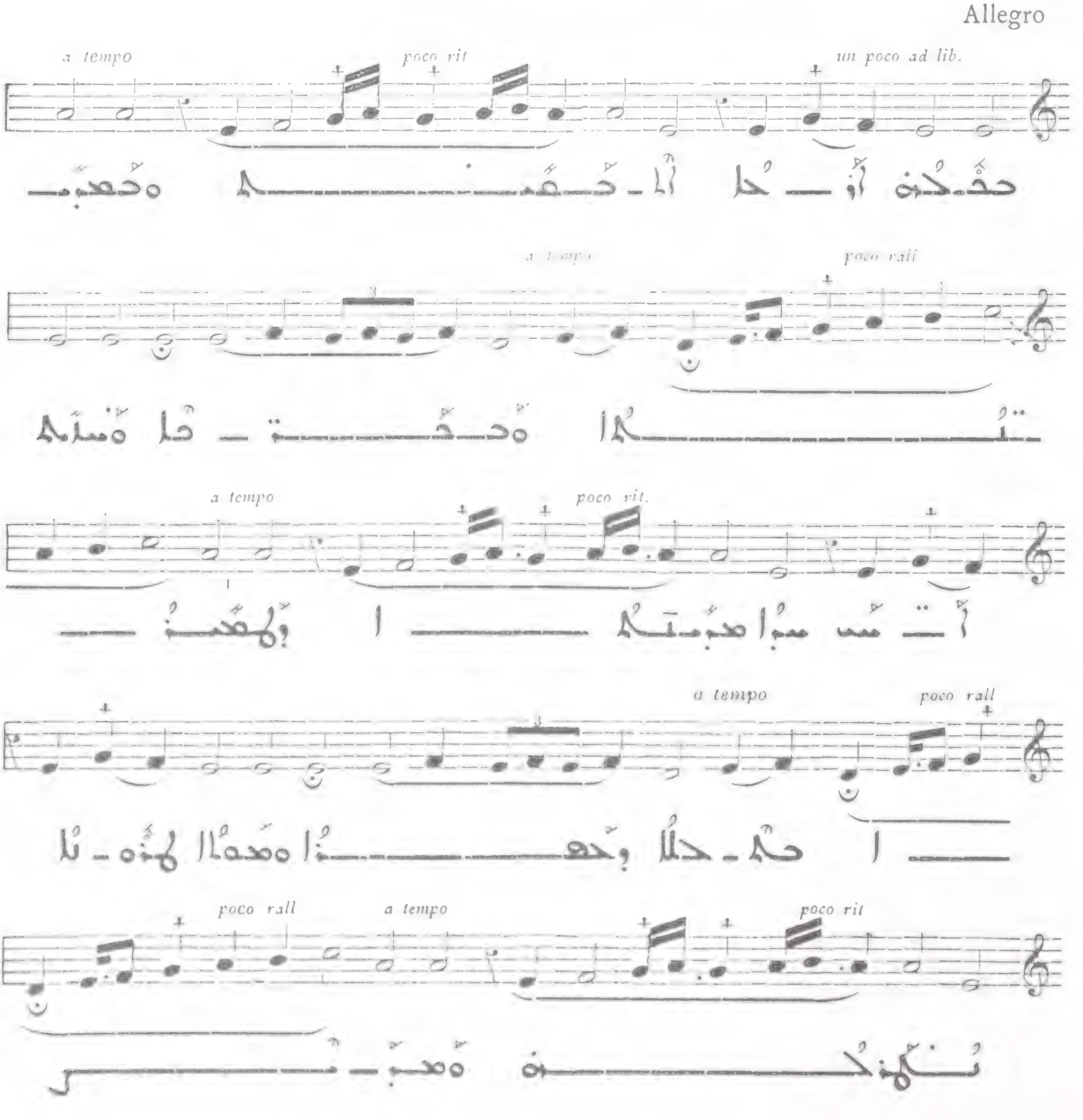
ܫܘܒܚܐ ܠܐܒܐ ܘܠܒܪܐ ܘܠܪܘܚܐ 893

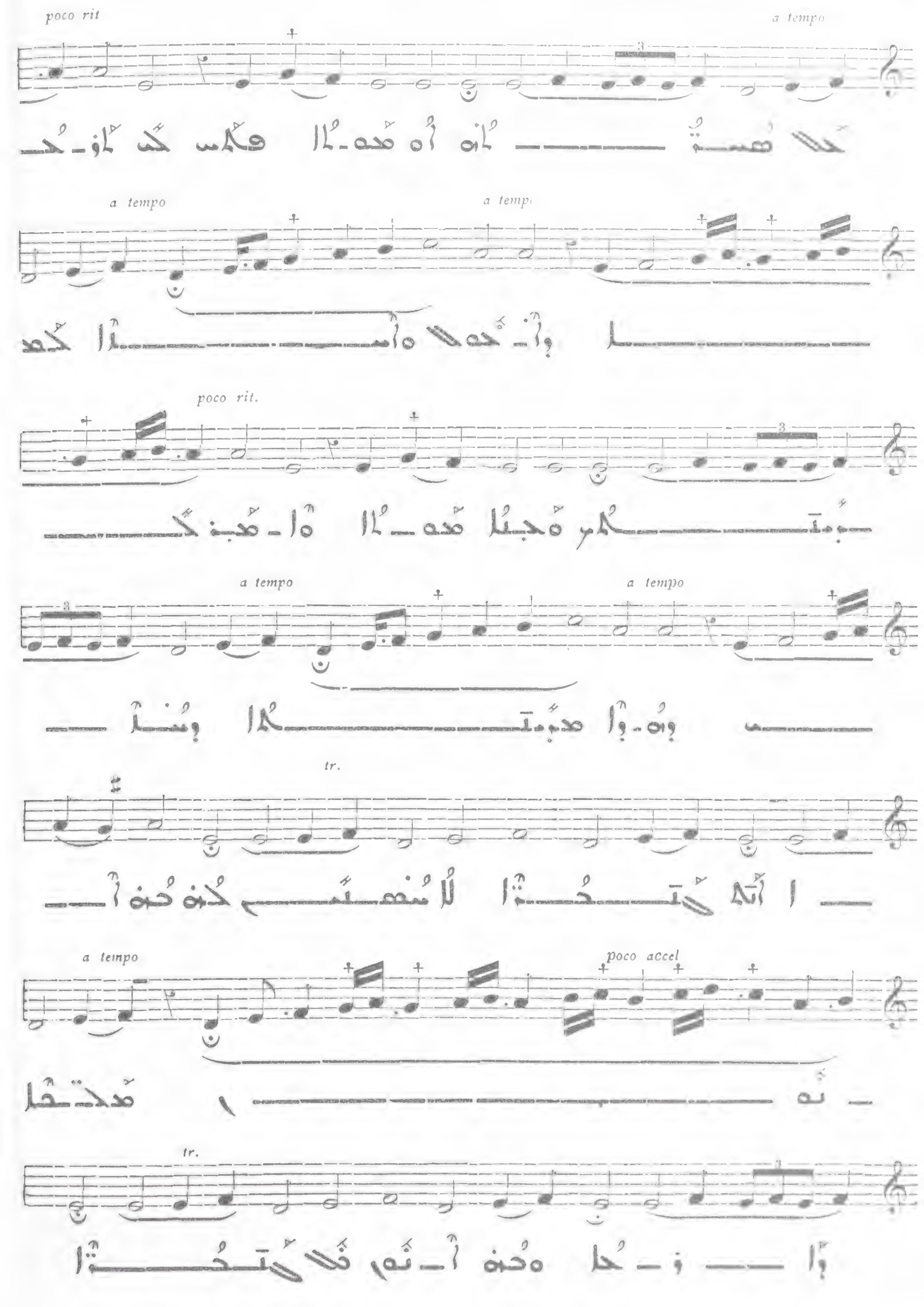
Allegro

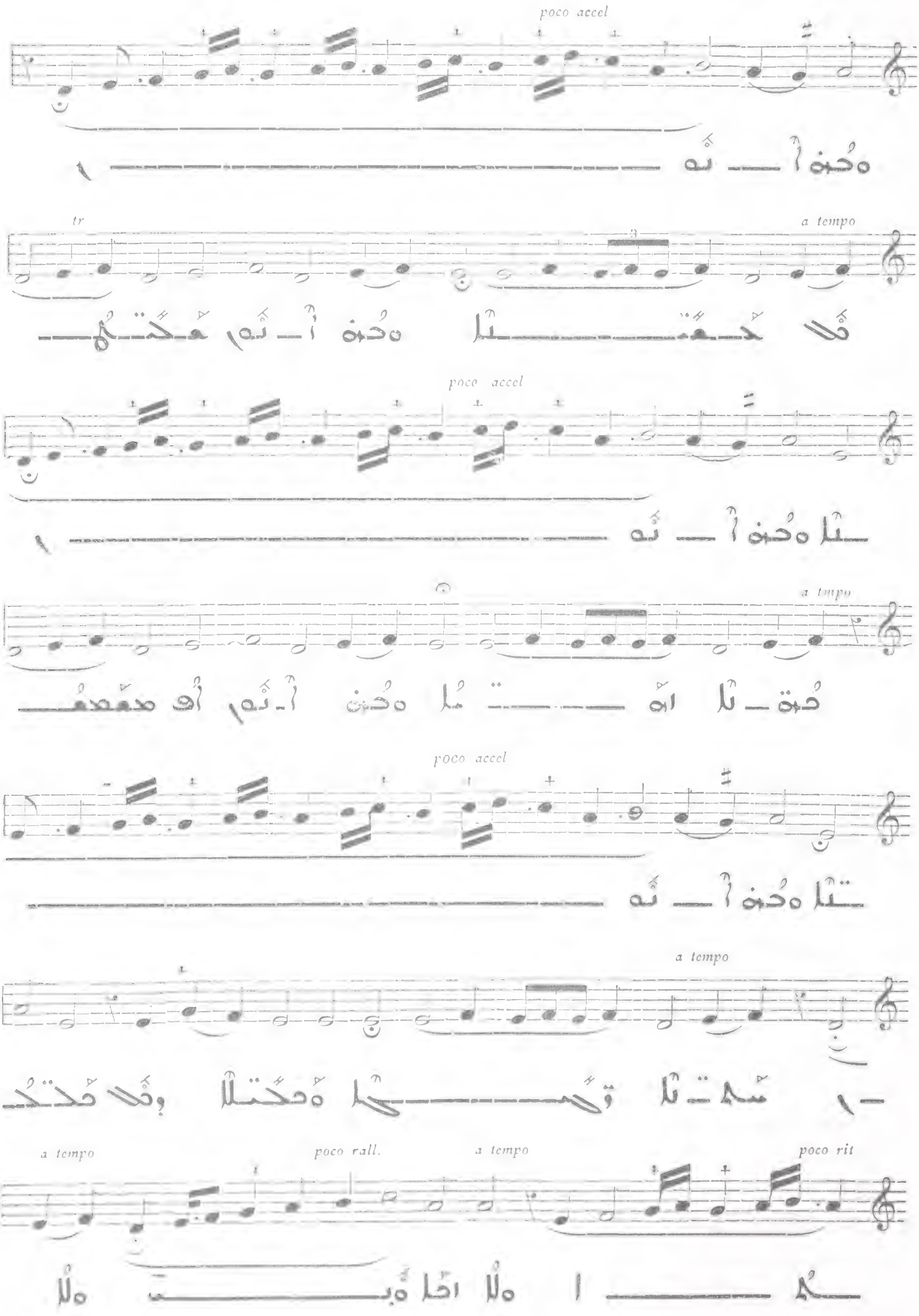


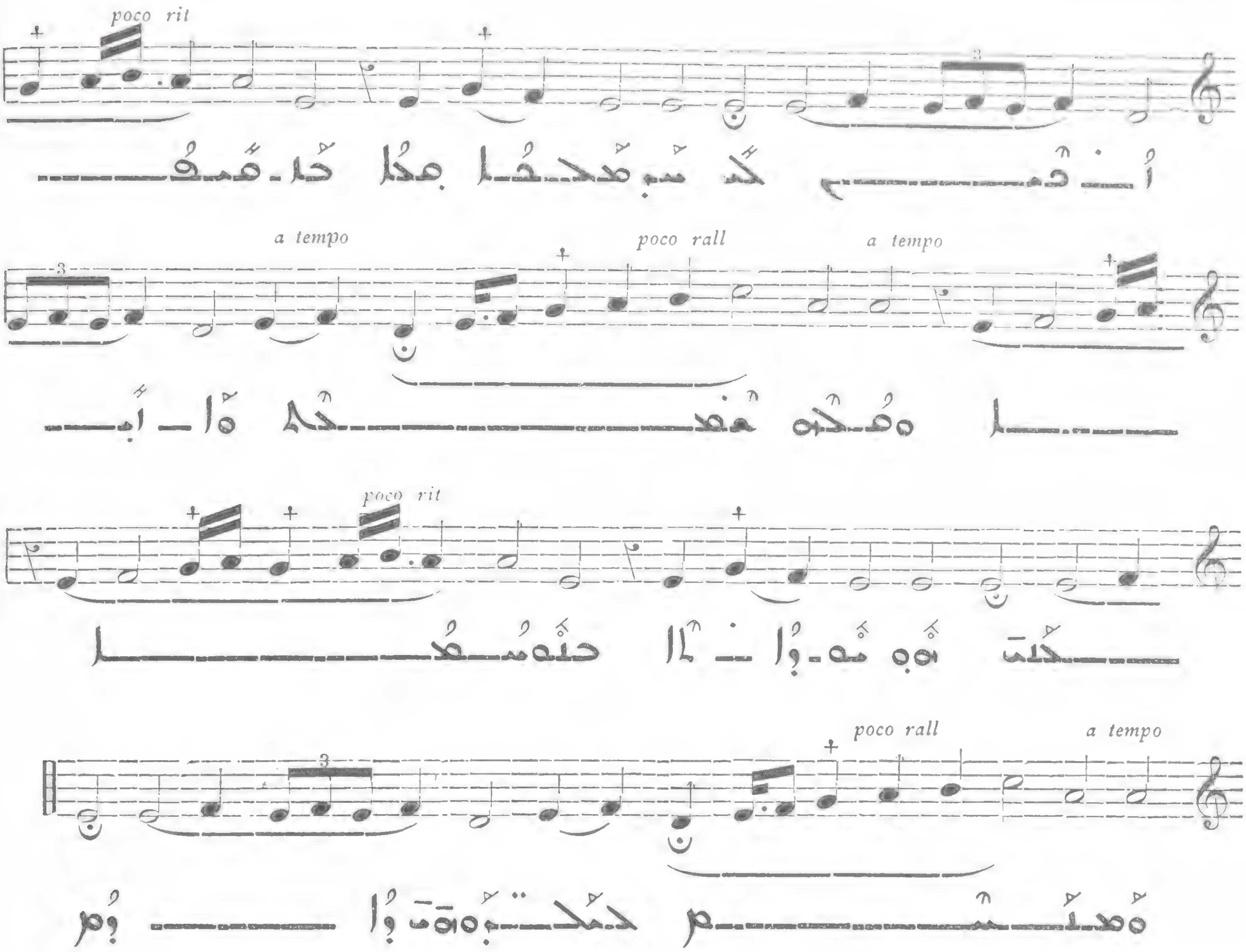


ܒܥܒܪ ܐܘܪܚܐ ܐܠܗܝܬܐ 894

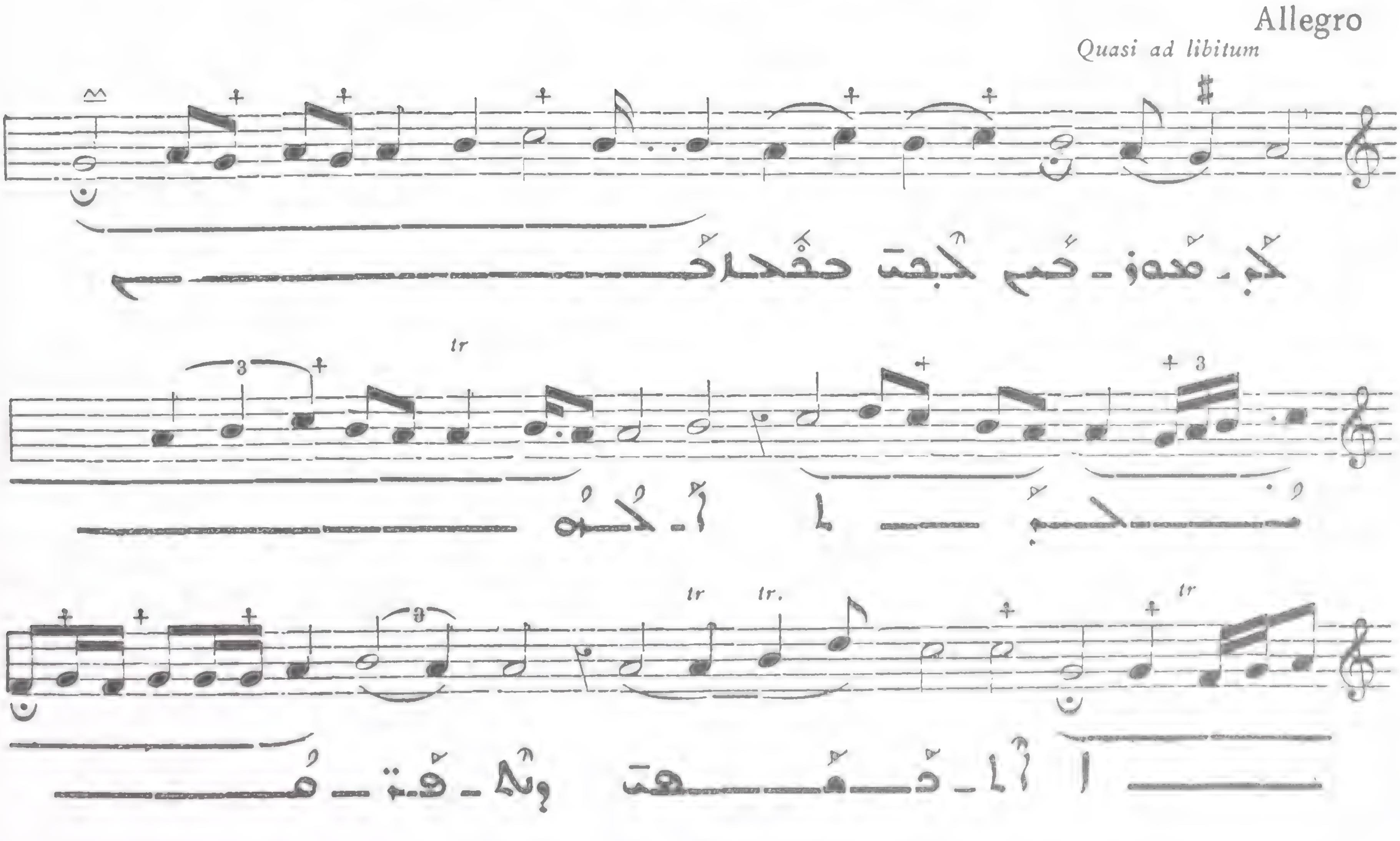


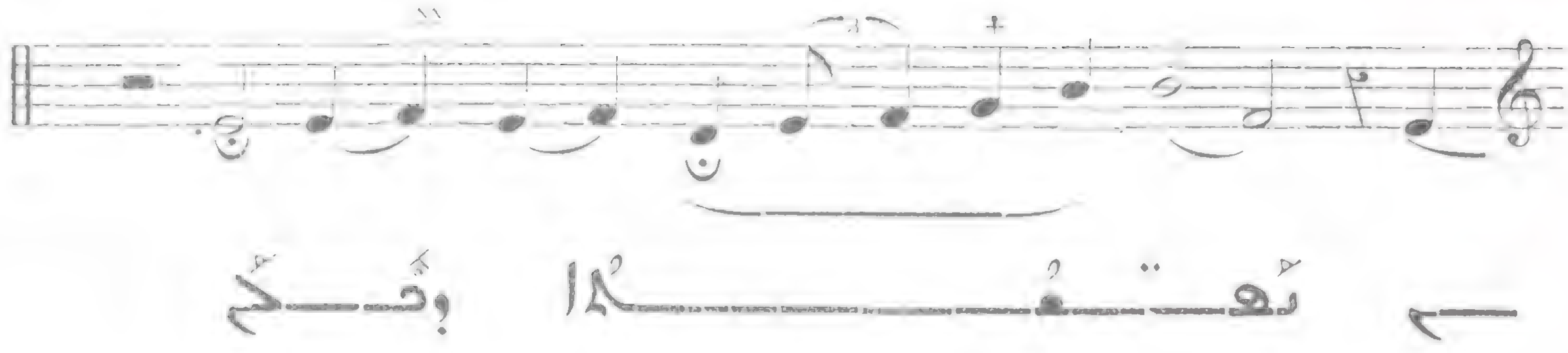

poco rit
a tempo
a tempo
a tempo
poco rit.
a tempo
a tempo
tr.
a tempo
poco accel
tr.


poco accel
a tempo
tr
poco accel
a tmpo
poco accel
a tempo
a tempo
poco rall.
a tempo
poco rit



ܠܡܫܘܬܦܡ ܠܚܝ̈ܐ ܒܩܕܡܝܗ 895

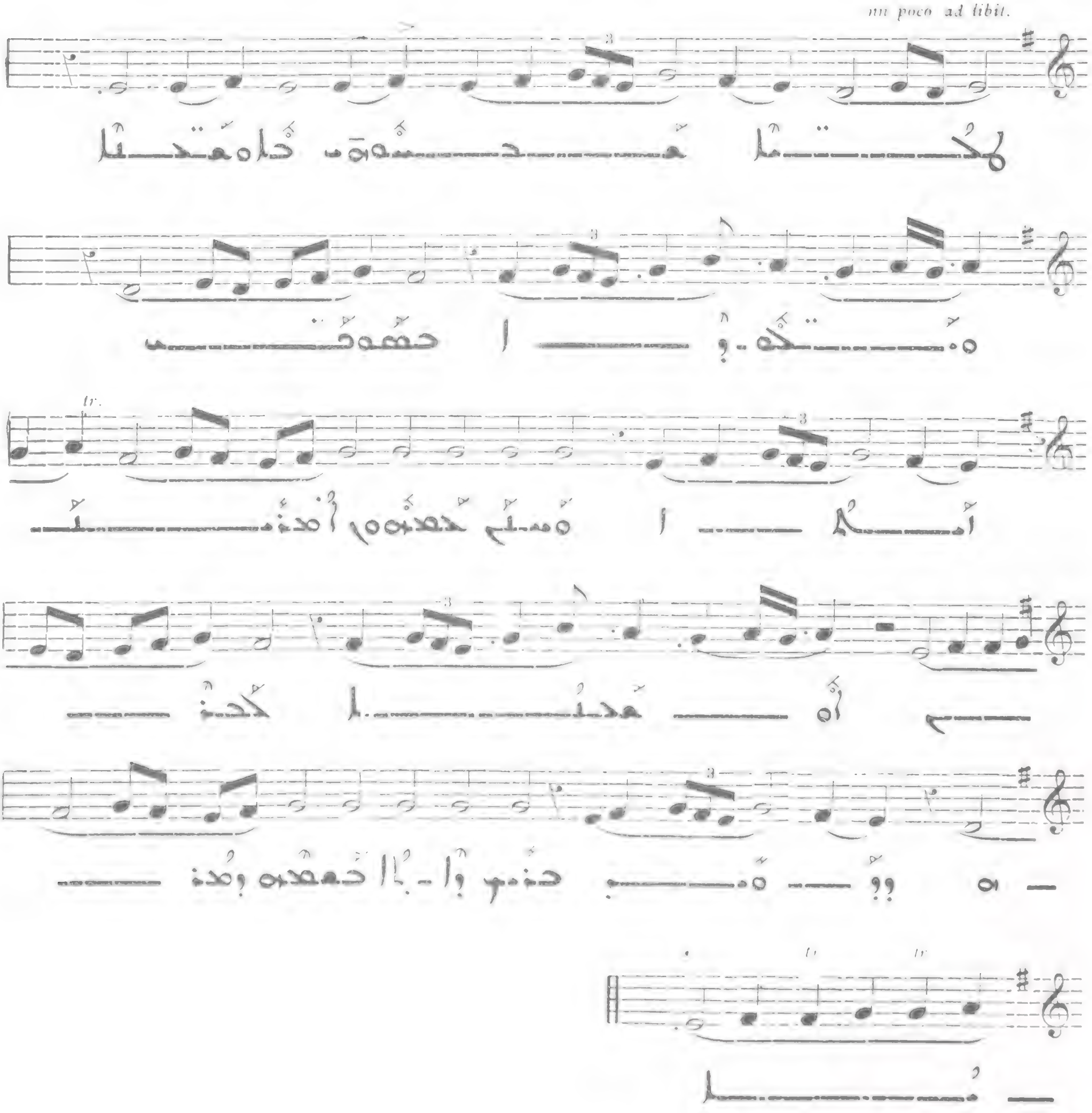




896

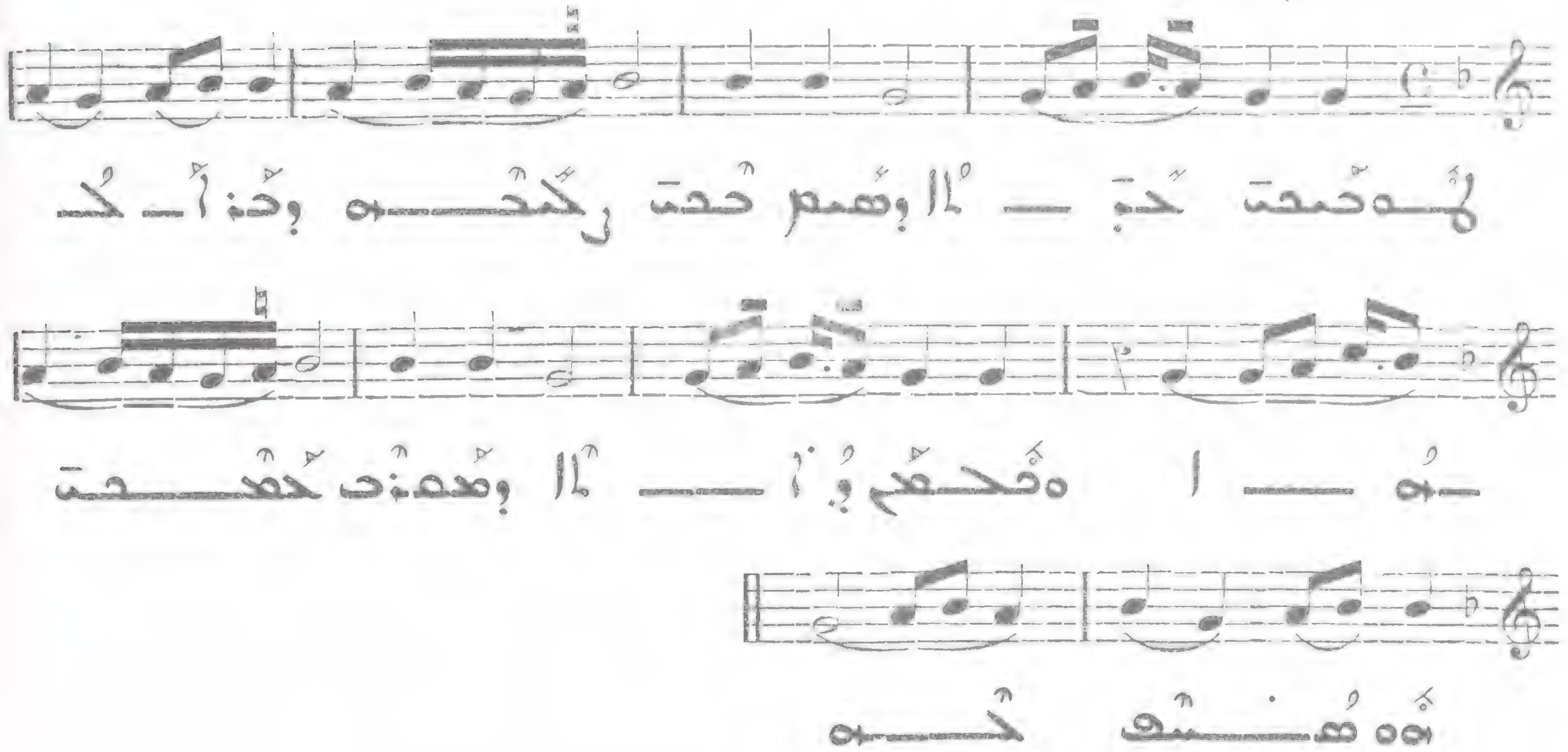
Allegro

un poco ad libit.



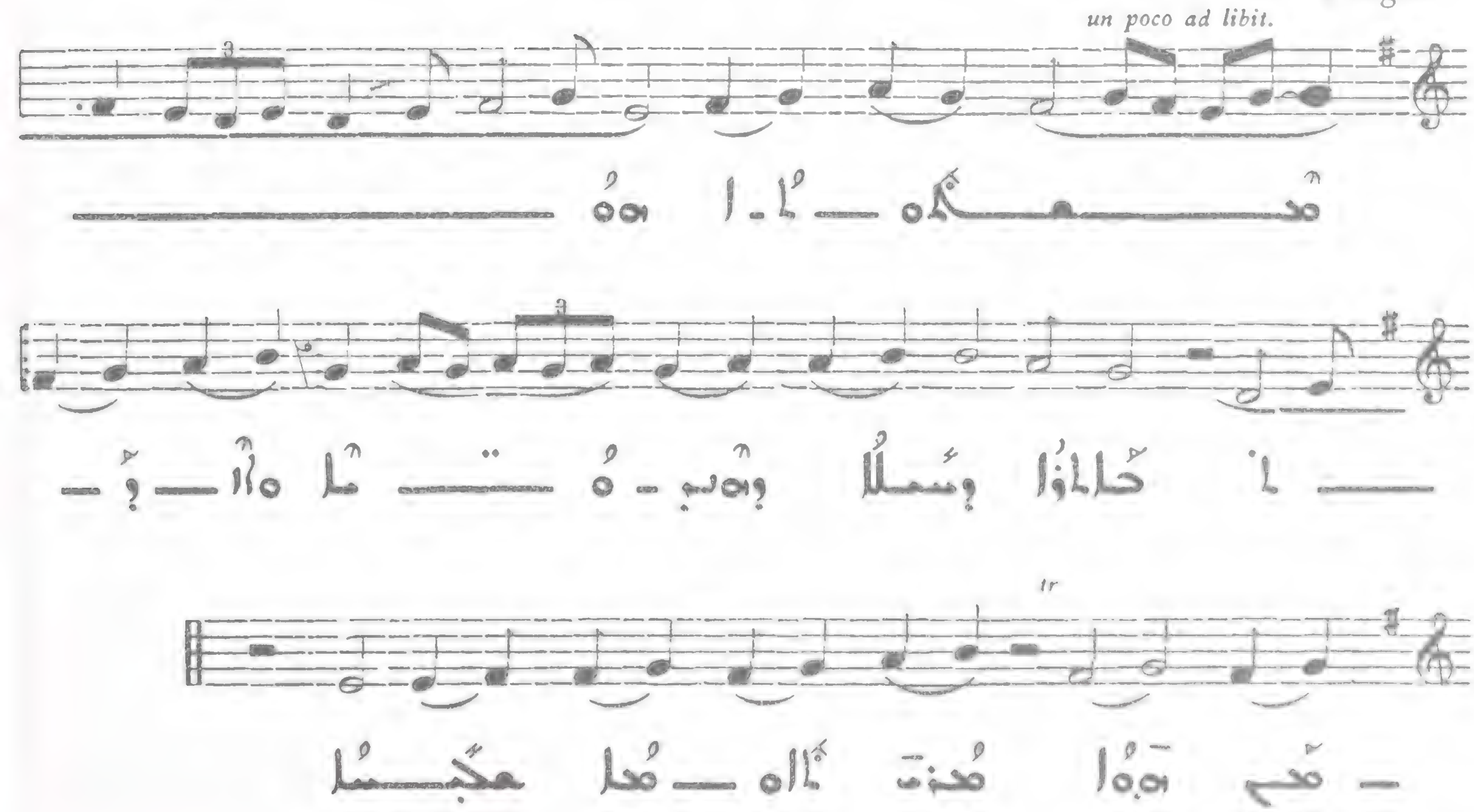
897

Allegro moderato



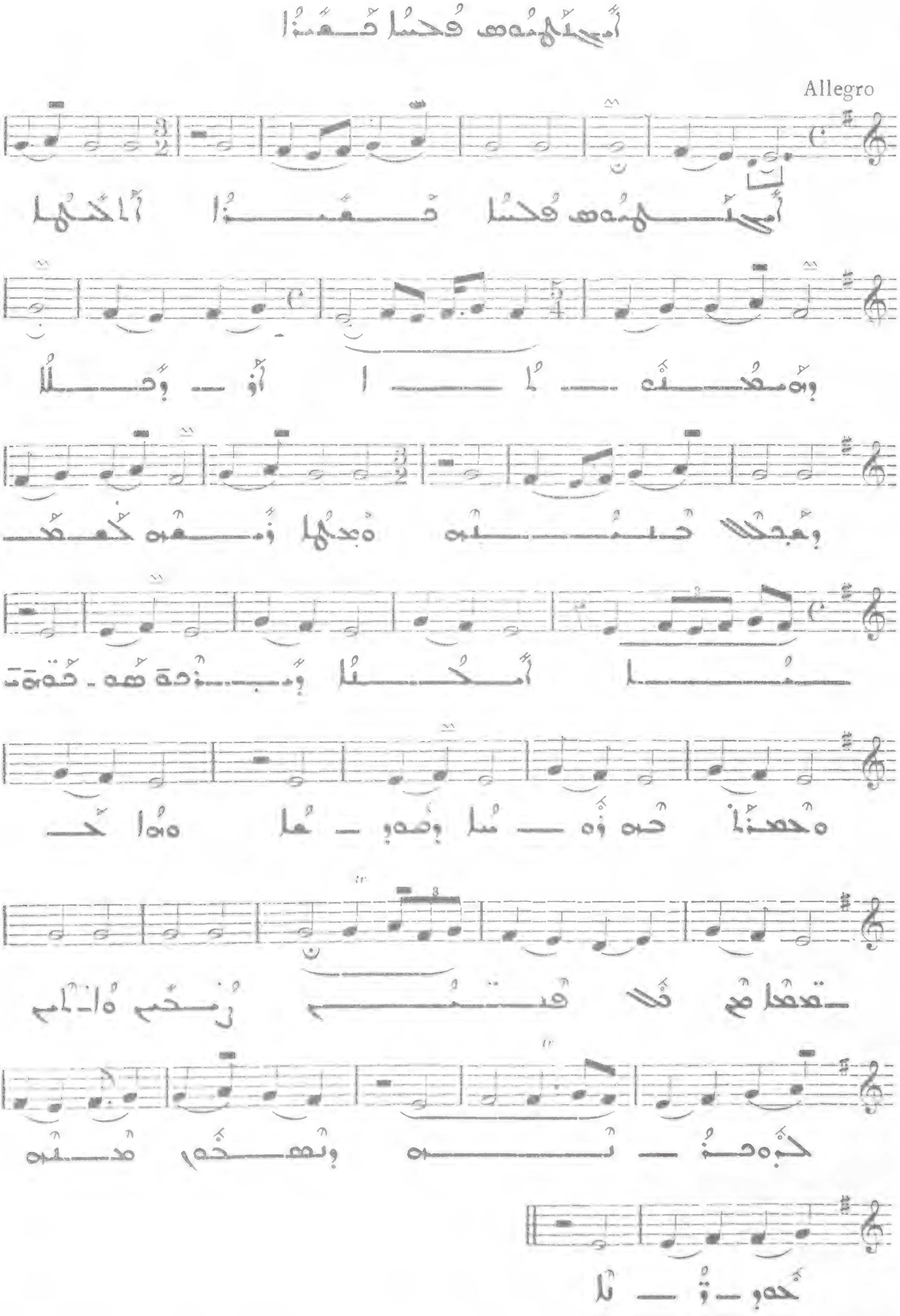
898

Allegro

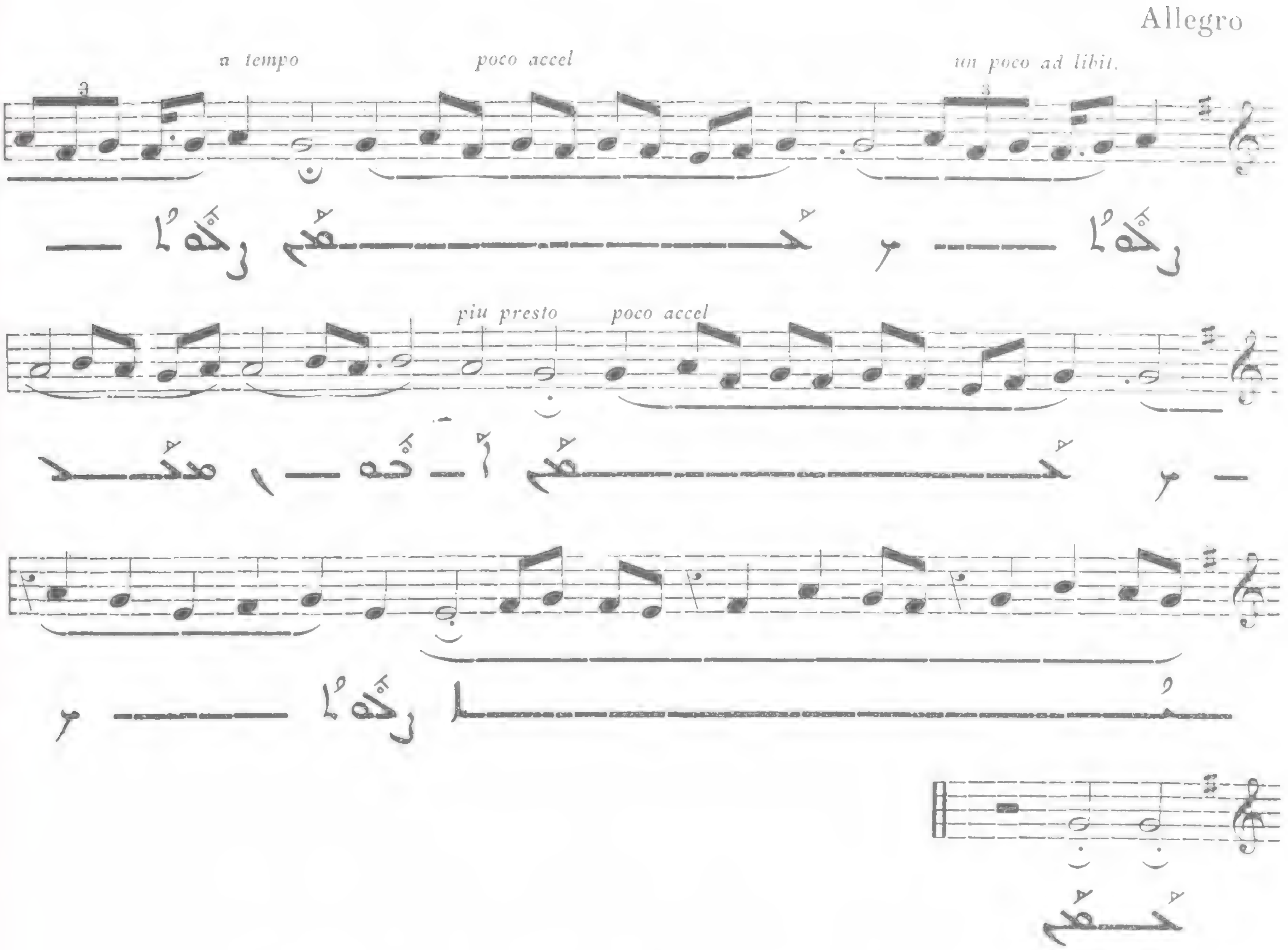


899

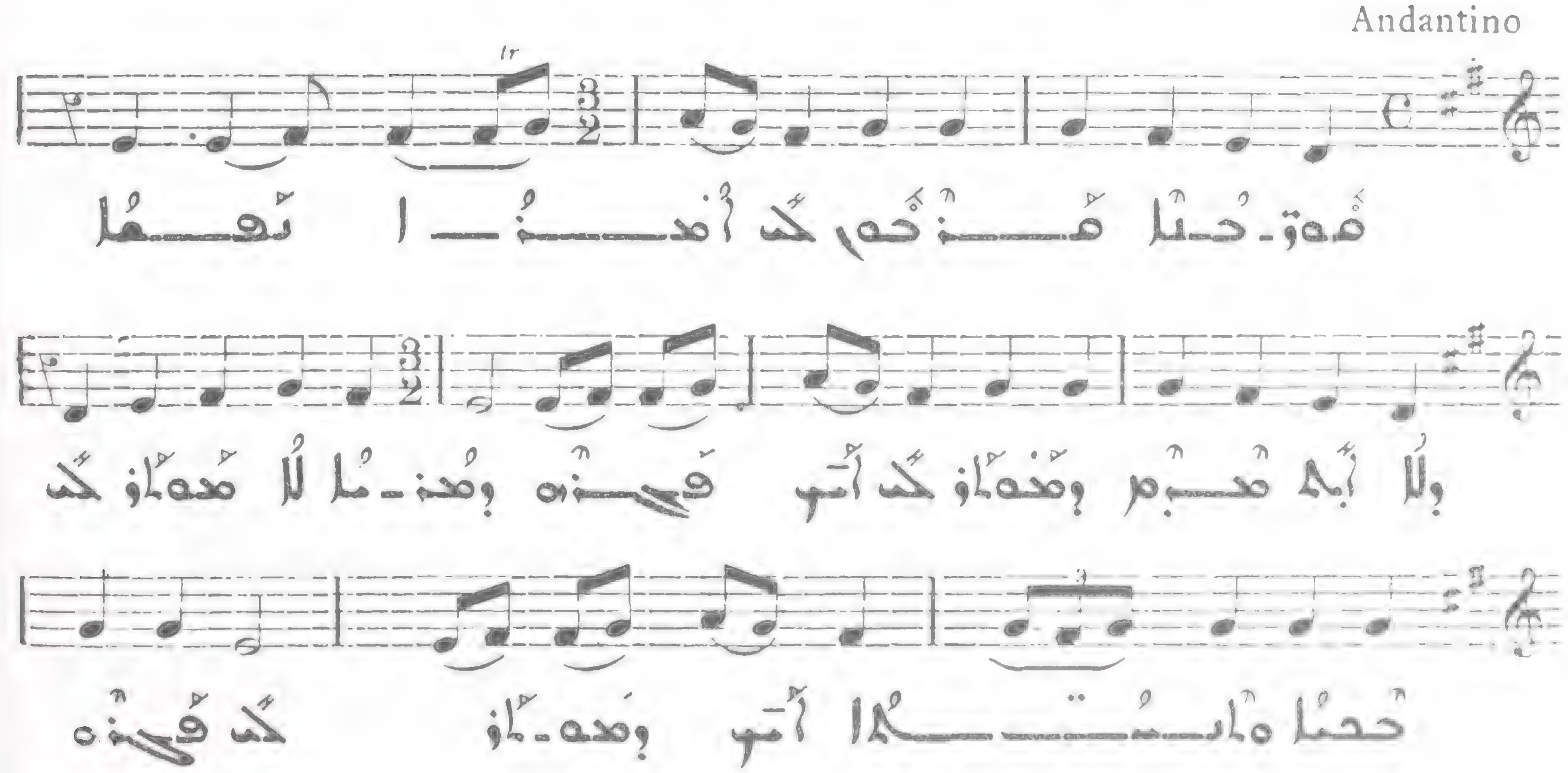
VII

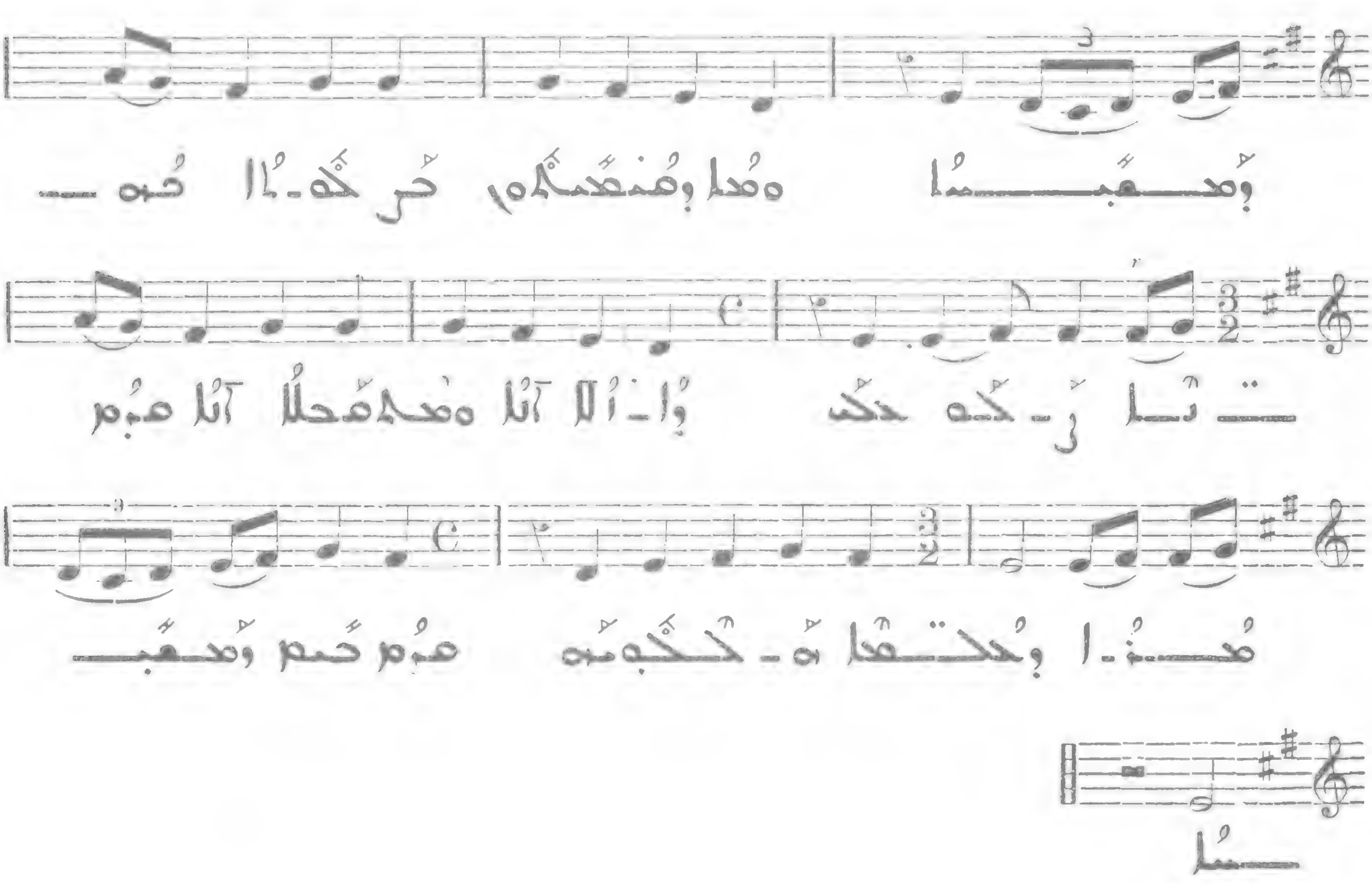


ܪܟܘܫ ܟܦܢ 900



ܩܘܪܒܢܐ ܩܪܒܝܢ ܠܟ: ܠܟܗܢܐ ܘܡܪܘܡܐ ܕܩܘܫܬܐ 901

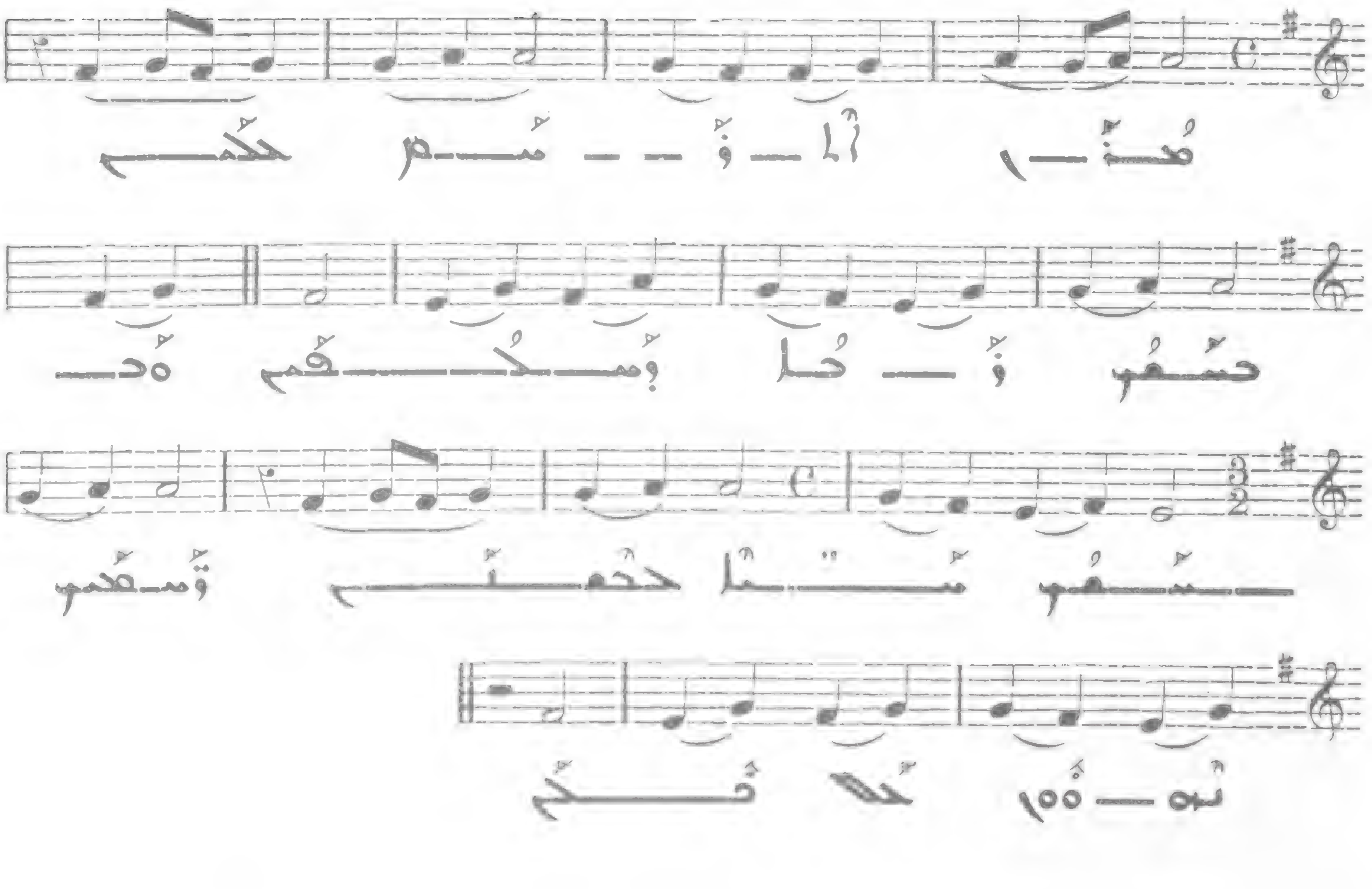




902

Allegro molto

III
V

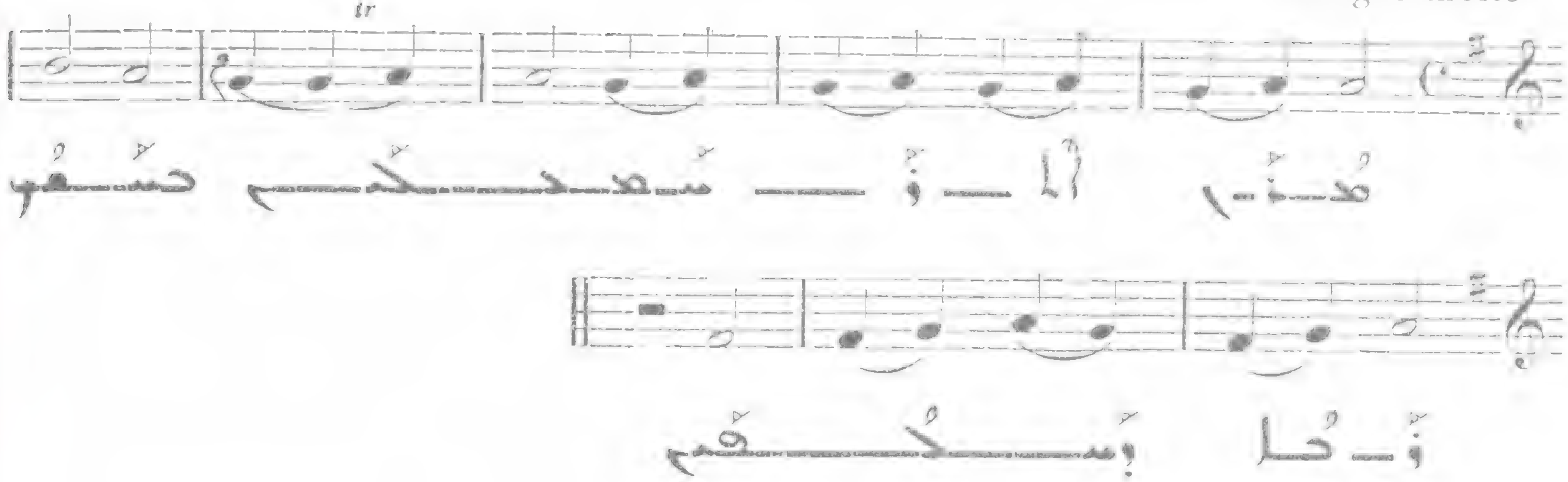


ܡܘܫܒܚܘ

903

Allegro molto

III V

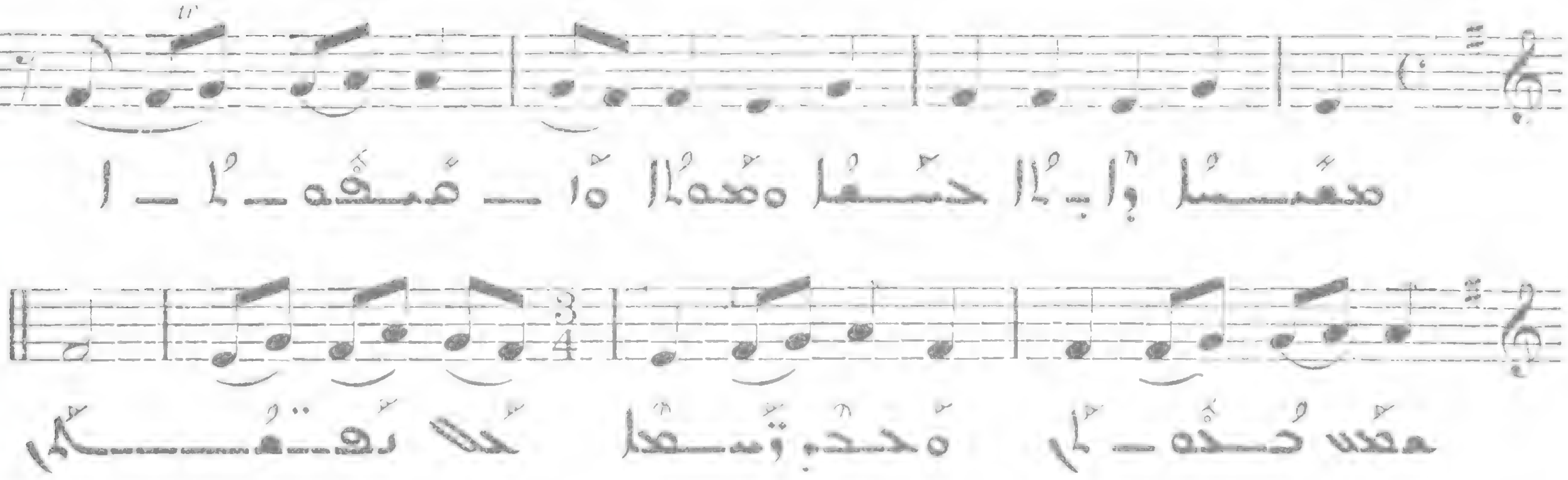


ܡܫܝܚܐ ܕܐܬܐ ܠܥܠܡܐ ܘܦܪܩܗ

904

Andantino

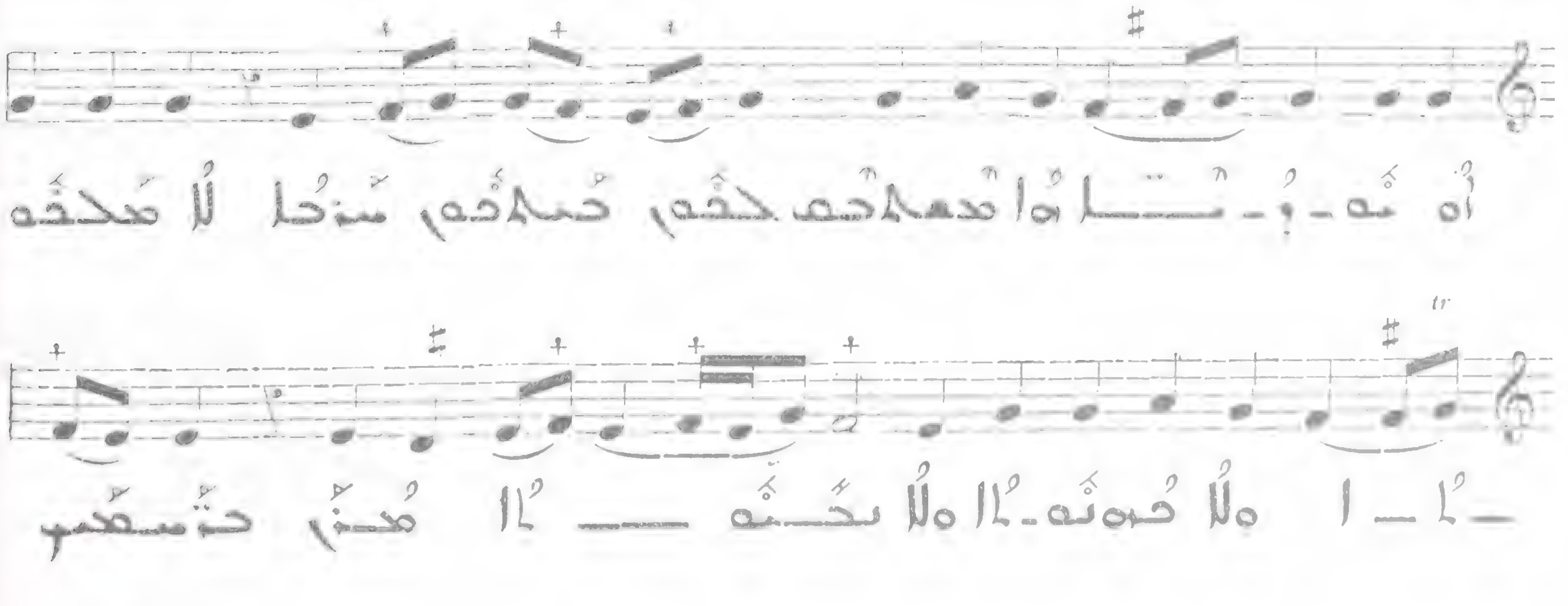
III V

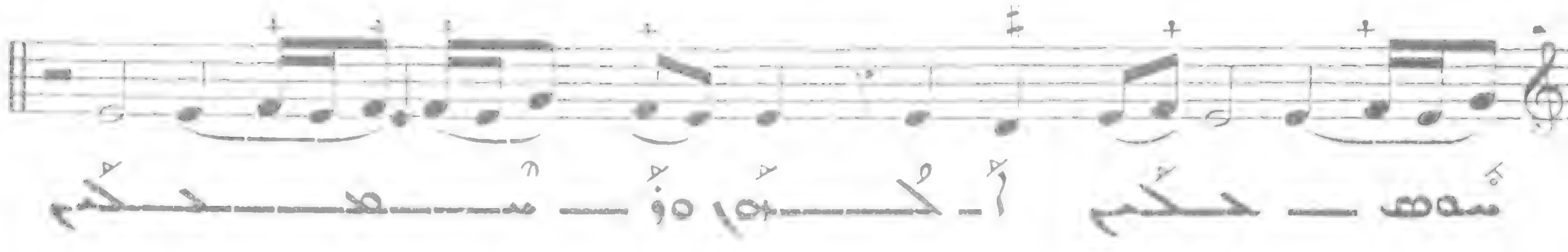


ܐܘ ܡܘܪܝܐ (ܡܘܫܒܚܘ ܘܡܫܝܚܐ ܕܐܬܐ)

905

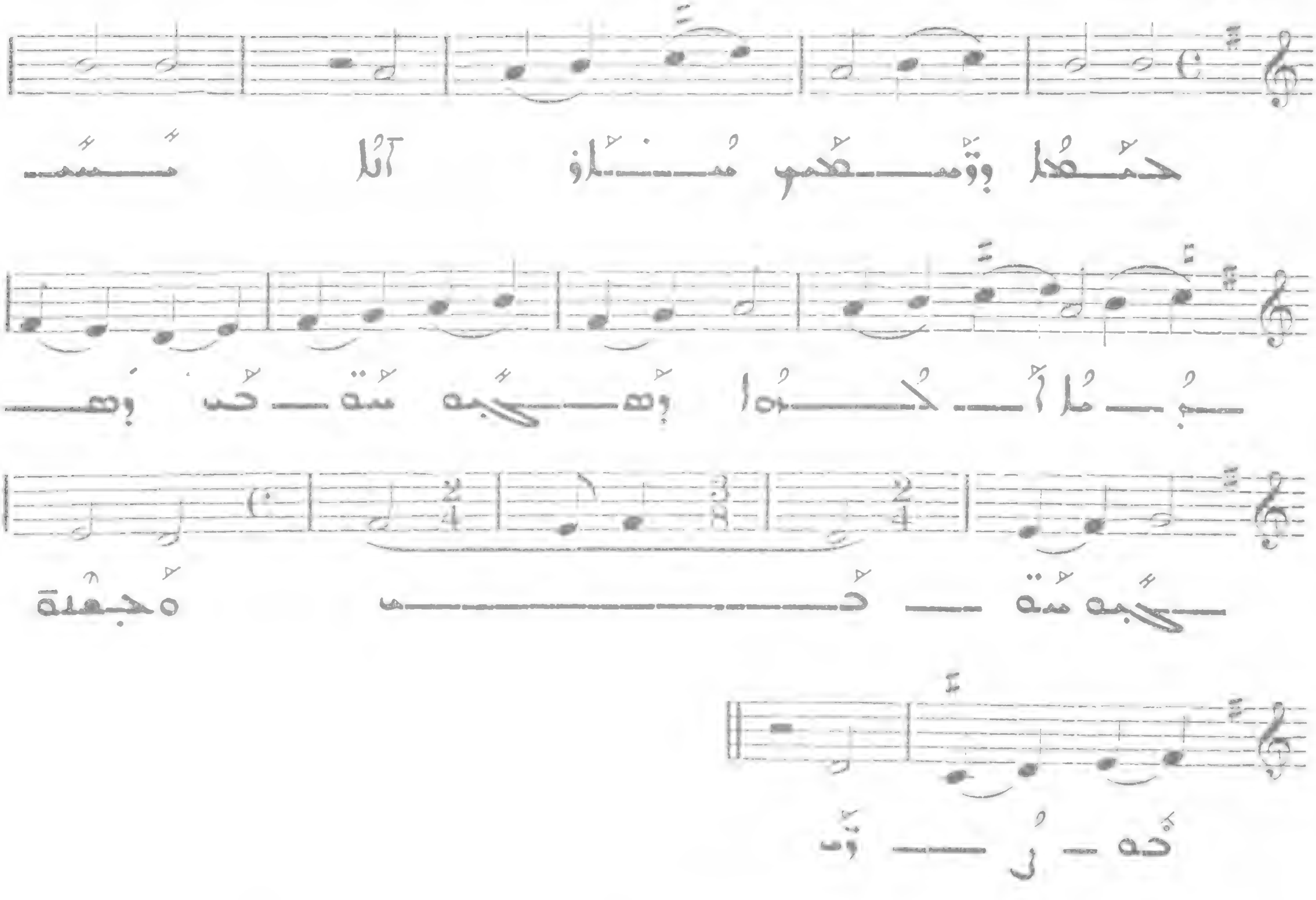
Allegretto





906

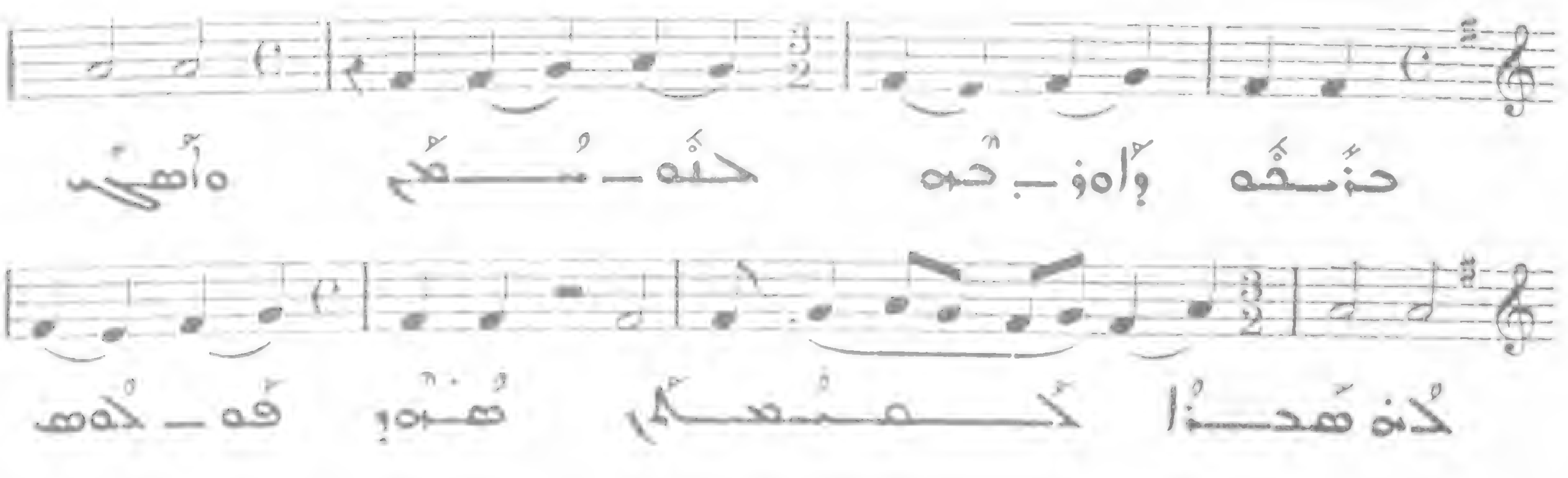
Allegro molto

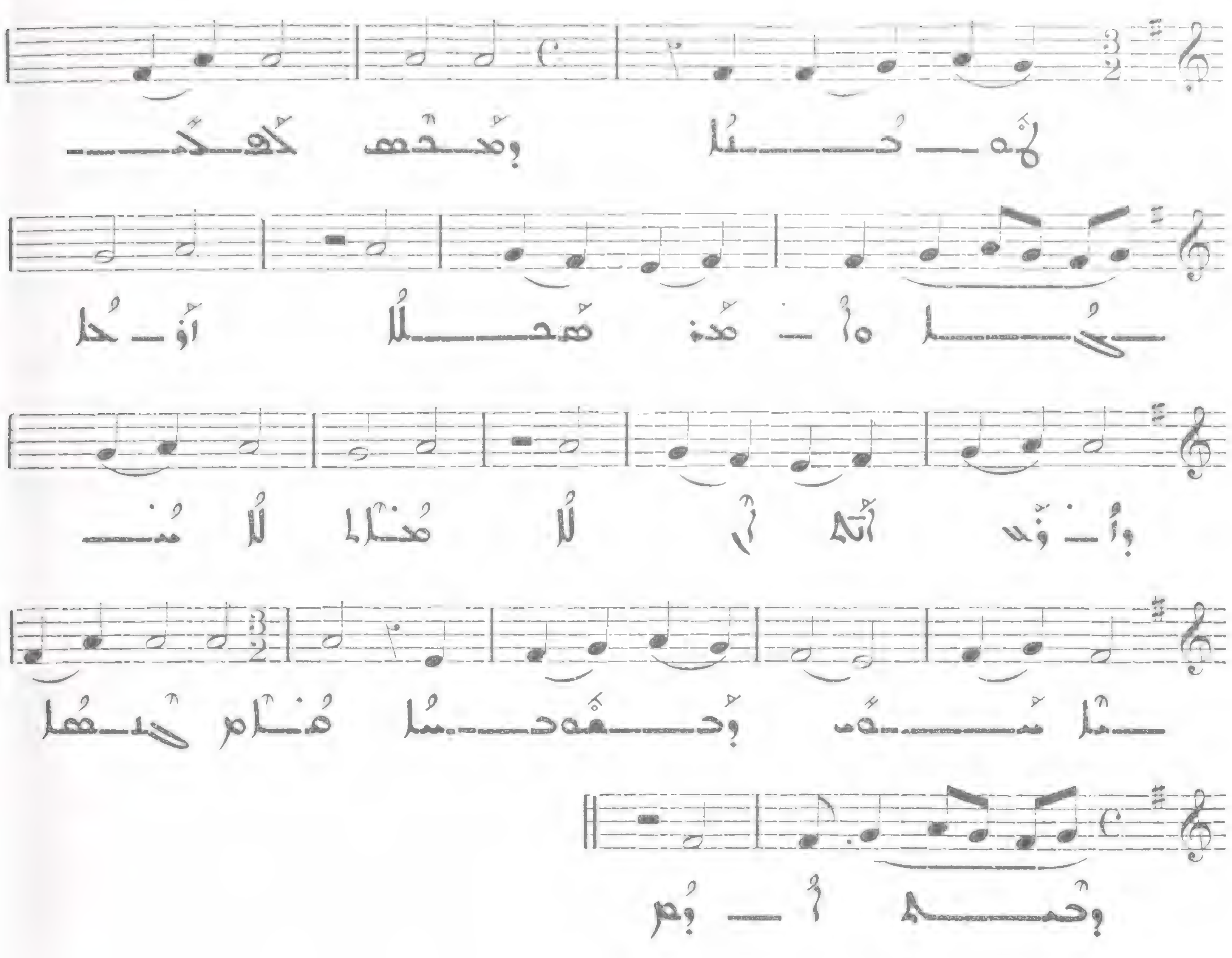


907

Allegro molto

III
V

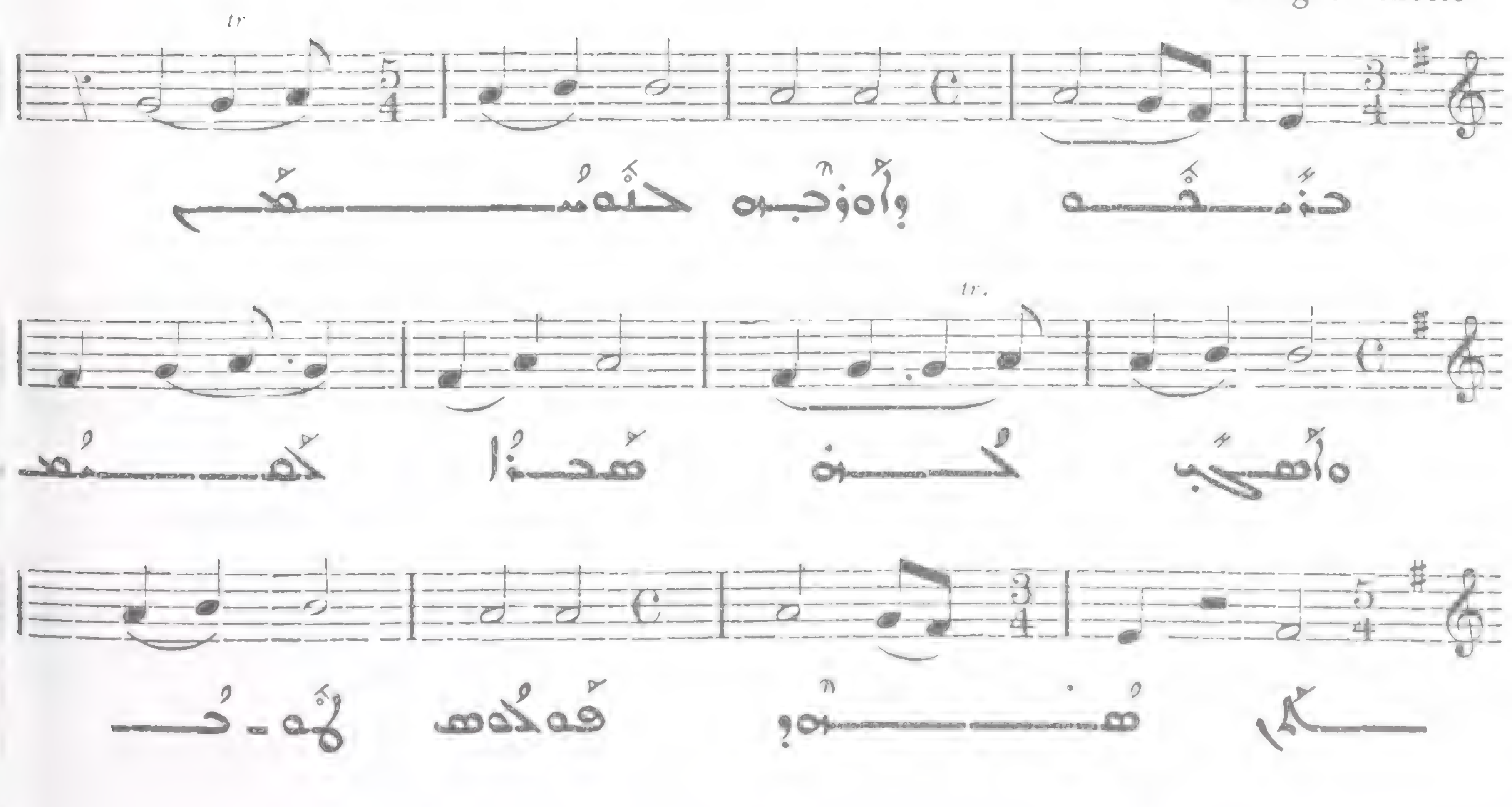


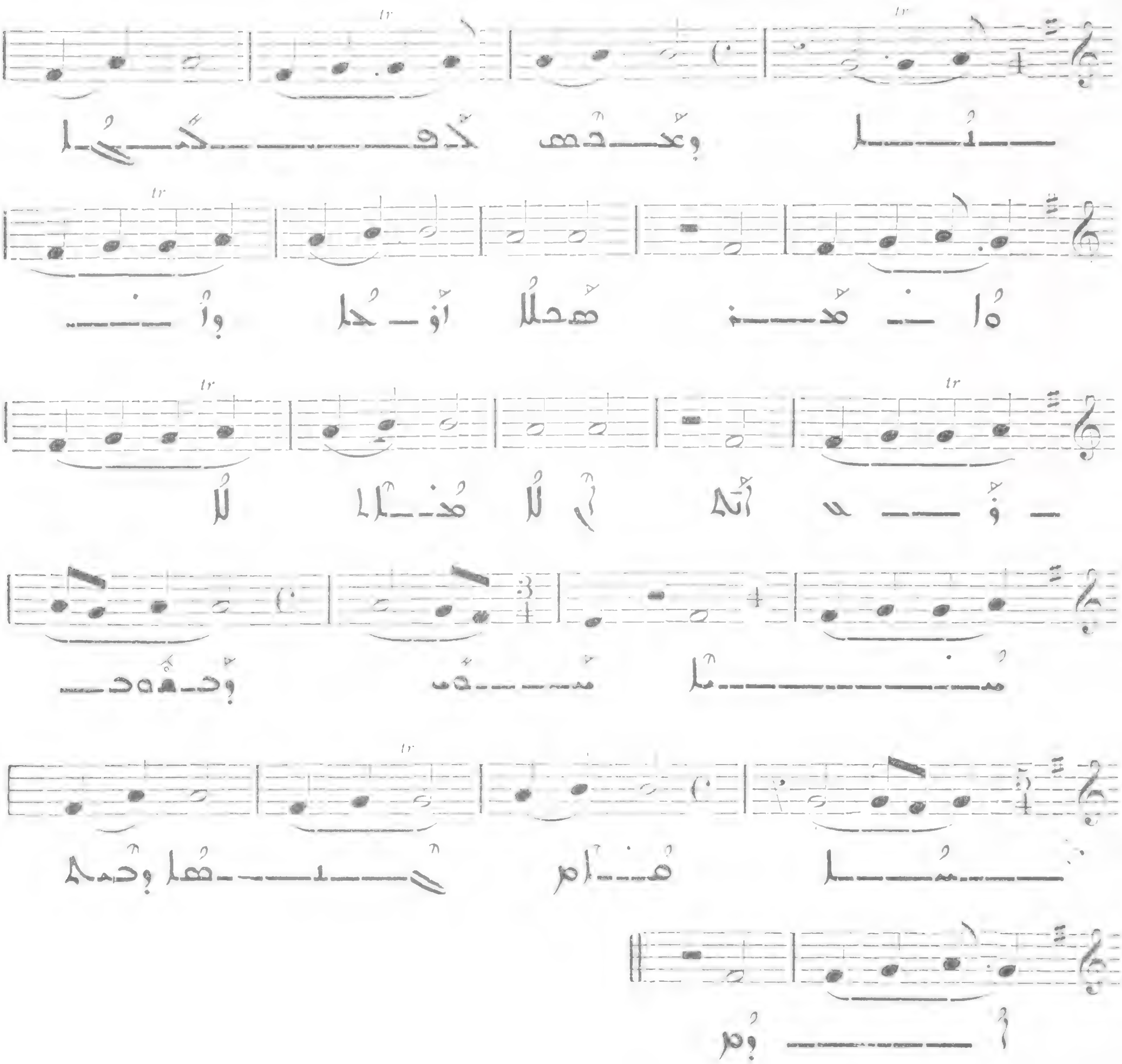


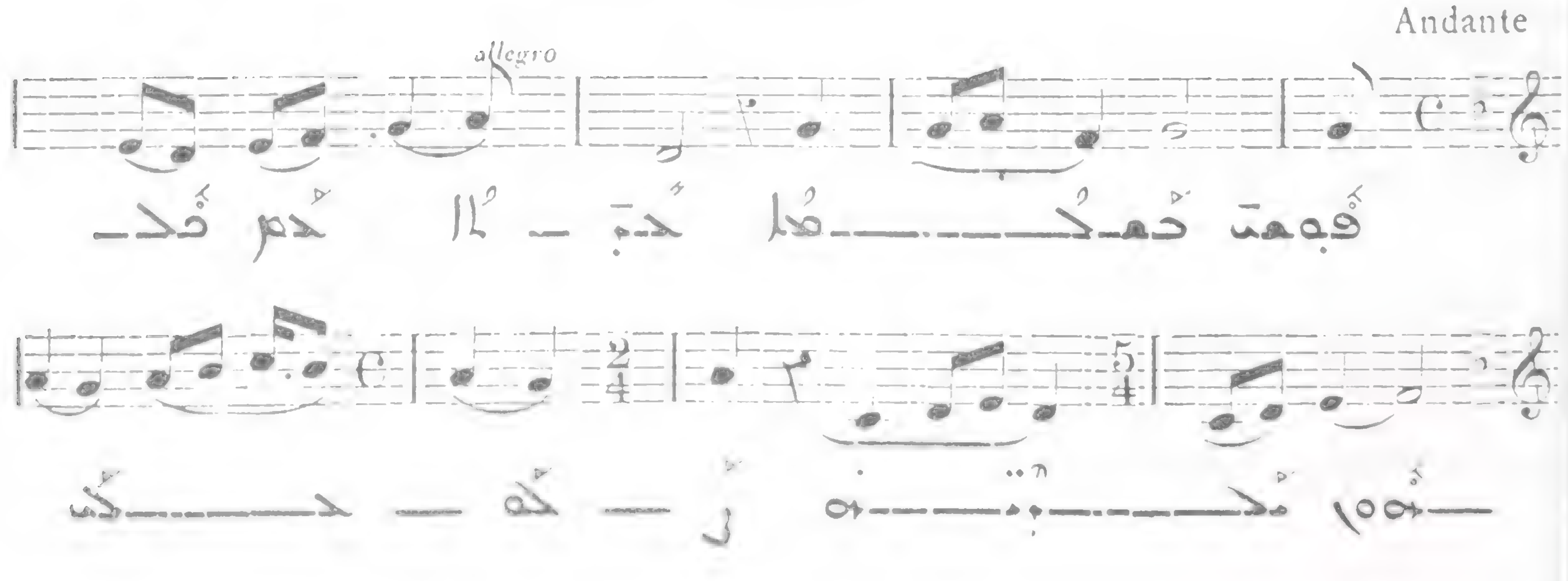
ܒܪܟܘ ܘܐܘܕܘ ܠܡܫܝܚܐ 908

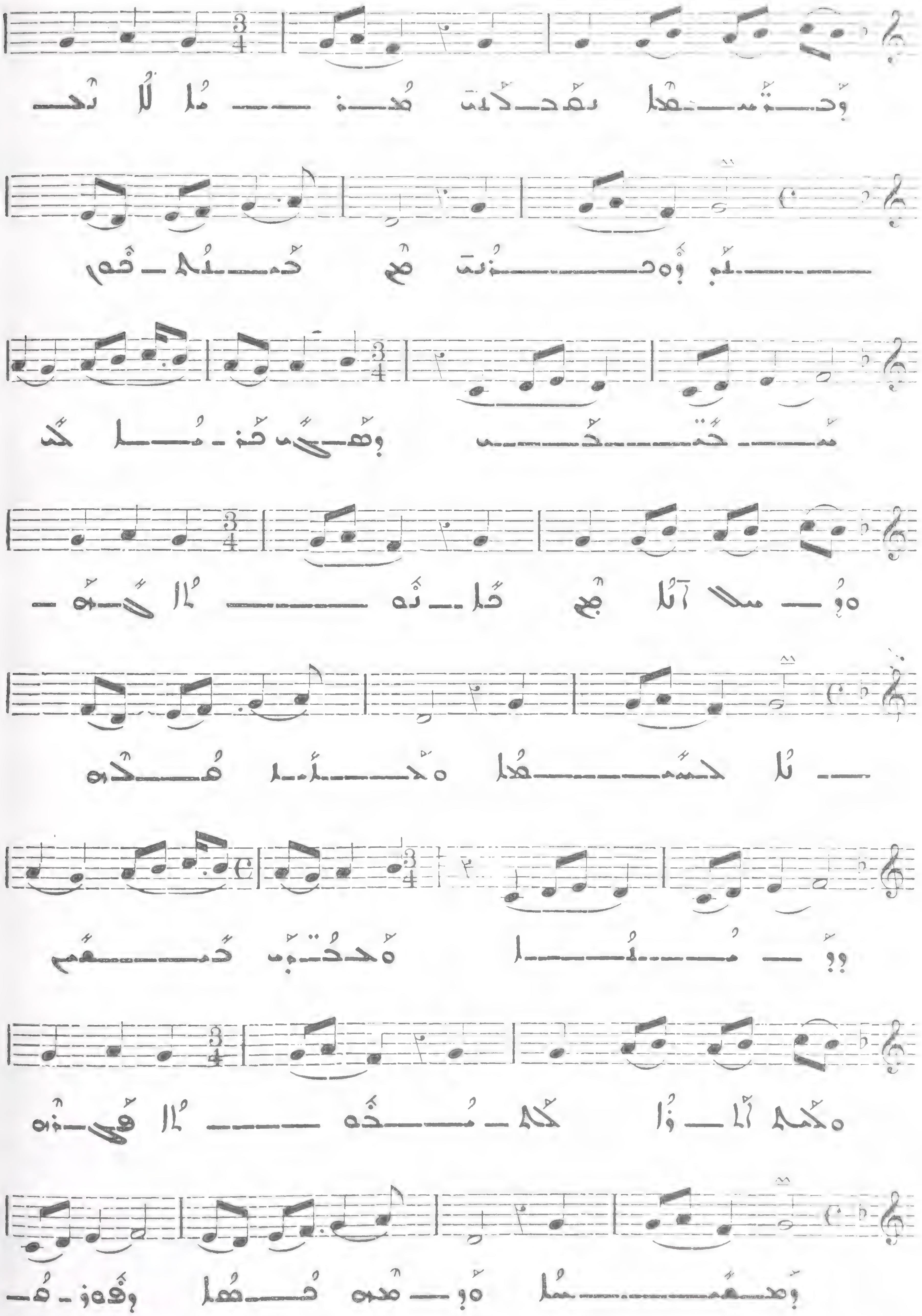
Allegro molto

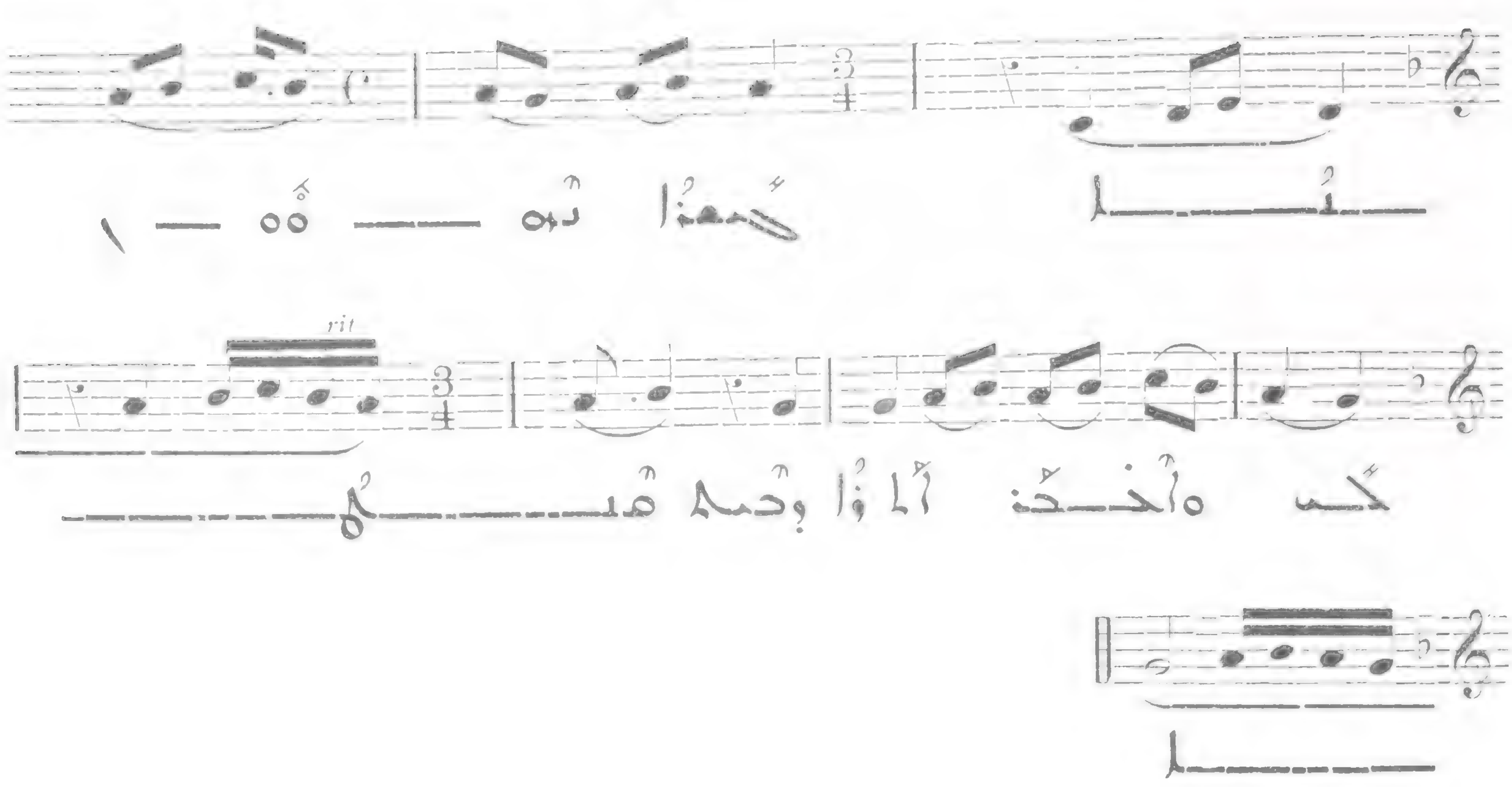
III
V





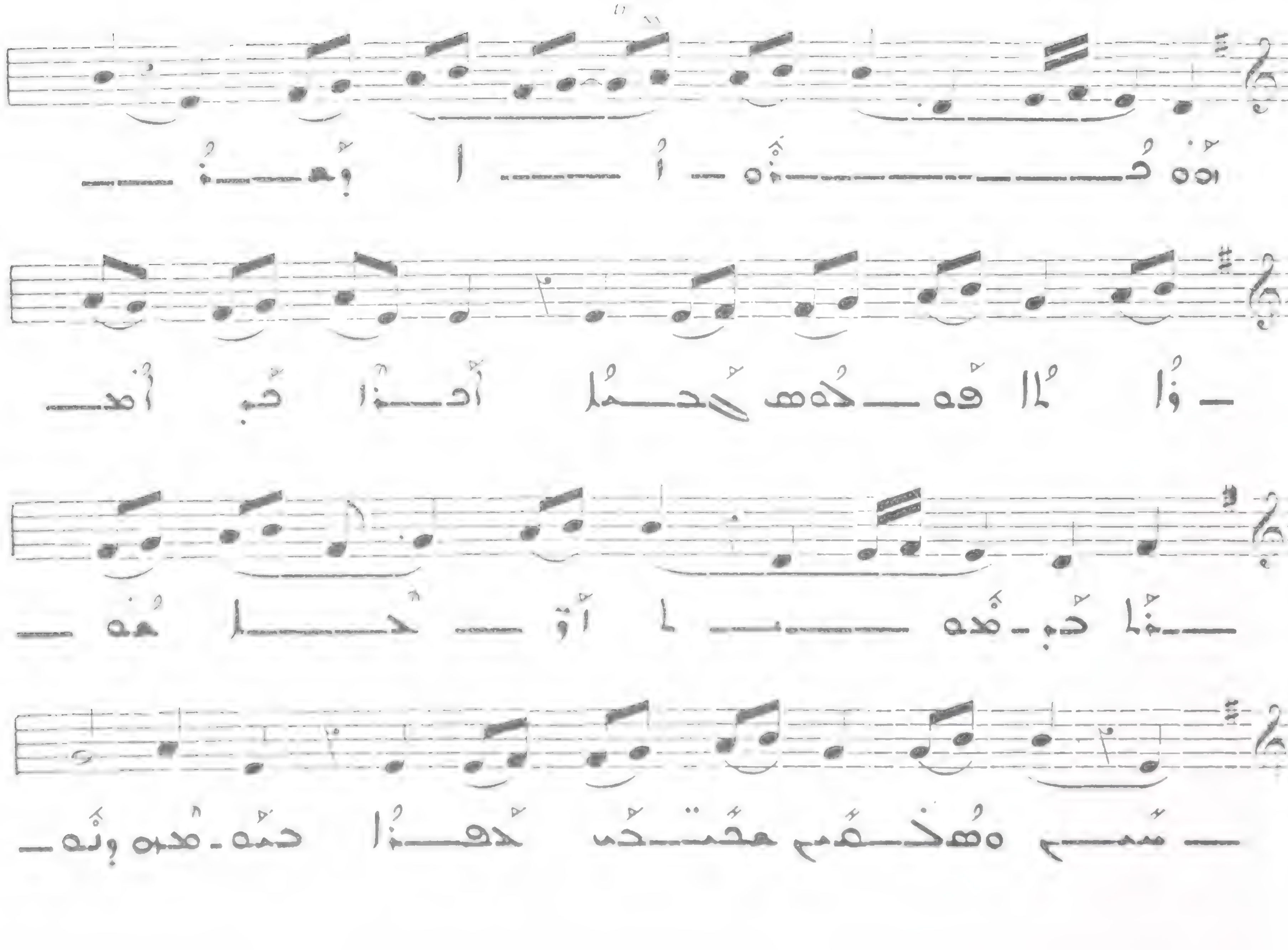

Andante
allegro

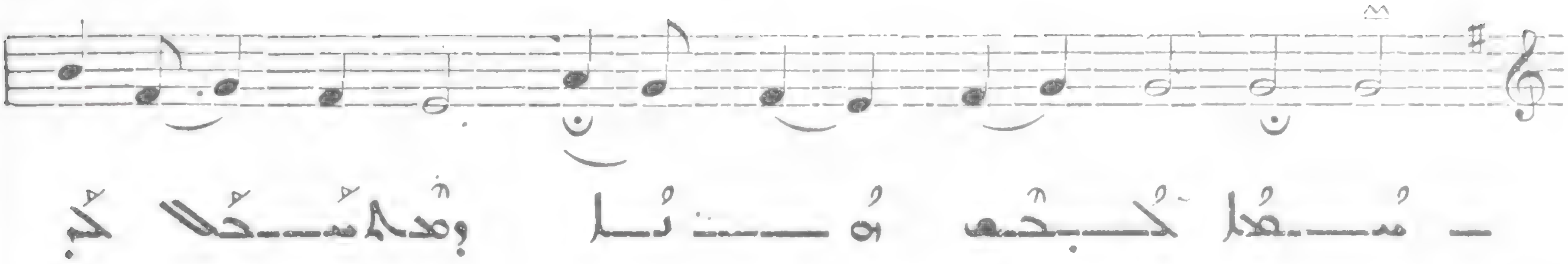


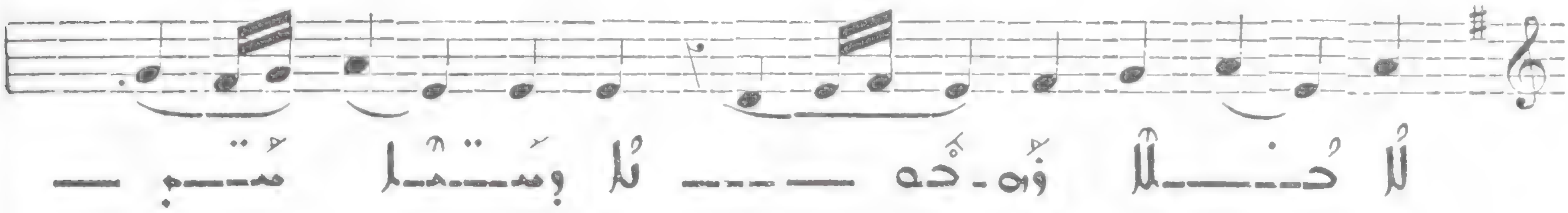


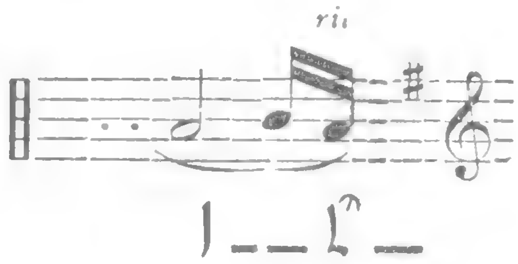
ܗܘ ܒܪܘܐܐ ܕܫܪܪܐ

Allegretto









ܦܶܗܪܶܣܬ

TABLE DES MATIÈRES

I

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Numéros	ܕܰܦܶܐ	
		1° : ܒܳܥܘܳܬܳܐ
1 – 33	ܐ – ܠܓ	ܒܳܥܘܳܬܳܐ ܕܡܳܪܝ ܝܰܥܩܽܘܒ ܘܡܳܪܝ ܐܰܦܪܶܝܡ ܘܡܳܪܝ ܒܰܠܰܝ
34 – 44	ܠܕ – ܡܕ	— ܕܪܰܡܫܳܐ
44 – 46	ܡܕ – ܡܘ	— ܕܐܘܼܡܕܢܳܐ
47	ܡܙ	— ܕܣܘܼܬܳܪܳܐ
46 – 51	ܡܘ – ܢܐ	— ܕܠܶܠܝܳܐ
52	ܢܒ	— ܕܨܰܦܪܳܐ ܘܕܬܠܳܬ ܫܳܥܝ̈ܢ
51 (et) 882	ܢܐ (ܐܘ) ܬܦܒ	— ܕܬܫܰܥ ܫܳܥܝ̈ܢ
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881	ܬܦܐ	— ܕܒܳܬܰܪ ܩܽܘܪܒܳܢܳܐ
		2° : ܗܘܼܠܳܠܶܐ
4 – 31	ܕ – ܠܐ	ܡܶܢ ܡܰܕܢܚܳܐ ܠܡܰܥܪܒܳܐ
38	ܠܚ	ܗܘܼܠܳܠܶܐ ܕܪܰܡܫܳܐ
842	ܬܡܒ	— ܕܠܶܠܝܳܐ
840	ܬܡ	— ܨܰܦܪܳܐ

II

ܩܳܠܶܐ

DEUXIÈME CATÉGORIE : LES « QOLÉ »

ܩܳܠܶܐ ܫܰܗܪ̈ܳܝܶܐ

1° Les « Qolé Chahroyé »

Numéros	ܕܦܐ	
65 – 73	ܣܚ – ܥܗ	ܒܒܠܒܘܫܟ ܐܠܒܫܗ
73 – 82	ܥܗ – ܦܕ	ܗܕܟܝܠ ܠܒܪܝ
82 – 91	ܦܕ – ܨܓ	ܐܘܪܝ ܕܢܘܗܪܐ
91 – 100	ܨܓ – ܩܒ	ܛܘܒܝܟܝ ܟܢܫܐ
100	ܩܒ	ܟܢܫܐ ܗܘ ܡܪܝܐ ܡܫܡܫܢܐ
101 – 109	ܩܓ – ܩܝ	ܠܡܪܝܡ ܡܠܟܐ ܫܠܚܗ
109 – 119	ܩܝ – ܩܟ	ܠܟܢܘܫܬܐ ܕܗܝܡܢܘܬܐ
119 – 129	ܩܟ – ܩܠ	ܡܐ ܕܫܡܥܬ ܕܒܬܘܠܘܬܟ
129 – 137	ܩܠ – ܩܠܛ	ܡܪܝܐ ܕܪܚܡܐ
137 – 146	ܩܠܛ – ܩܡܚ	ܡܪܝܐ ܡܪܢ
146 – 154	ܩܡܚ – ܩܢܘ	ܡܫܝܚܐ ܐܬܓܠܝ ܠܒܪܝ
154 – 163	ܩܢܘ – ܩܣܗ	ܫܘܒܚܐ ܐܝܟܘ
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186 – 194	ܩܦܚ – ܩܨܘ	ܐܘܪܫܠܡ ܒܢܬ ܐܠܗܐ

ܩܳܠܶܐ ܫܚܺܝܡ̈ܶܐ

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194 – 203	ܩܨܘ – ܪܗ	ܐܡܪ ܦܪܘܩܐ ܕܩܪܒ ܐܚܘܗܝ
203 – 216	ܪܗ – ܪܝܚ	ܐܢܐ ܐܢܐ ܢܘܗܪܐ ܕܥܠܡܐ
216 – 225	ܪܝܚ – ܪܟܙ	ܐܡ ܫܘܒܚܐ ܡܫܒܚܬܐ
225 – 234	ܪܟܙ – ܪܠܘ	ܕܝܠܗ ܫܘܒܚܐ
234 – 243	ܪܠܘ – ܪܡܗ	ܒܝܘܡ ܕܝܢܐ
243 – 252	ܪܡܗ – ܪܢܕ	ܒܬܪ ܕܝܢܐ
252 – 262	ܪܢܕ – ܪܣܕ	ܒܬܘܠܬܐ ܒܪܝܫܗ

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271 _ 280	ܪܥܐ – ܪܦ	ܒܩ̈ܛܠܐ ܕܡܫܝܚ ܐܘܪܚܐ
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327 _ 337	ܫܟܙ – ܫܠܙ	ܠܐ ܠܒܪܢܐ ܘܠܐ ܠܟܠܒܝܐ
337 _ 348	ܫܠܙ – ܫܡܚ	ܠܐ ܬܗܘܐ ܠܫܠܡ
348 _ 357	ܫܡܚ – ܫܢܙ	ܠܟ ܡܪܝܐ ܡܫܝܚܐ
374 _ 383	ܫܥܕ – ܫܦܓ	ܠܡܠܟܘܬܐ ܕܪܡܐ
383	ܫܦܓ	ܡܠܐܟܐ ܡܫܝܚܐ
384 _ 394	ܫܦܕ – ܫܨܕ	ܡܢ ܐܟܐ ܡܪܝܐ ܕܢܒܥ ܠܢ
394 _ 402	ܫܨܕ – ܬܒ	ܡܫܝܚܐ ܠܐ ܐܝܬܐ ܡܢܢ
402 _ 411	ܬܒ – ܬܝܐ	ܡܫܠܡ ܢܘܗܪܐ ܘܐܣܛܪܐ
411 _ 411 (bis)	ܬܝܐ	ܡܪܝܐ ܐܦܝܣܩܘܦܘܬܐ
412 _ 422	ܬܝܒ – ܬܟܒ	ܡܪܝܐ ܗܘܝܬ ܦܪܩܢܐ
422 _ 424	ܬܟܒ – ܬܟܕ	ܡܪܝܐ ܦܩܕ ܠܡܫܝܚܐ
424 _ 435	ܬܟܕ – ܬܠܗ	ܟܠ ܥܠܡܐ ܘܟܣܝܐ
435 _ 438	ܬܠܗ – ܬܠܚ	ܥܡ ܟܠܗܘܢ ܩܕܝܫܝܢ
438 _ 448	ܬܠܚ – ܬܡܚ	ܦܪܘܩ ܠܢ ܐܘܪܚܐ
357 _ 366	ܫܢܙ – ܫܣܘ	ܩܕܝܫܐ ܡܪܝܐ ܘܩܪܝܒܐ
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448 _ 457	ܬܡܚ – ܬܢܙ	ܩܠܝܠܬܐ ܡܪܝܐ
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466 _ 474	ܬܣܘ – ܬܥܕ	ܩܘܡ ܠܒܪܢܫܐ
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485 _ 497	ܬܦܗ – ܬܨܙ	ܬܘܕܝ ܠܫܠܡܐ
497 _ 505	ܬܨܙ – ܬܩܗ	ܩܠܐ ܕܡܫܘܕܥ ܡܢ ܬܠܬܐ ܩ̈ܠܐ : ܐܘܪܚܐ ܠܠܒܫܘܬܗ

ܩ̈ܠܐ ܓܢܝܙ̈ܐ

3° Les « Qolé Ghnizé »

505	ܬܩܗ	ܩܘܡܝ ܠܡܠܟܐ
506	ܬܩܘ	ܕܝܢ ܒܗ ܡܠܟܐ

Numéros	ܕ̈ܦܐ	
507	ܗܕܣ	ܡܟܣܛܠܝܘܣ
508	ܗܕܗ	ܡܪܐ ܠܟܘܢ ܡܪܢܐ
509	ܗܠ	ܫܒ ܡܩܪܐ
510	ܗܕܐ	ܢܘܗܪܗ ܕܐܢܐ
511 _ 511 (bis)	ܗܕܒ ـ ܗܕܗ	ܐܘܟܐ ܕܦܘܪܢܣܐ
512	ܗܕܗ	ܟܠ ܫܡܗ ܕܡܢܐ
512 (bis)	—	ܐܡܗܬ ܕܟܡܢܐ
513	ܗܕܐ	ܒܢܝܢܐ ܕܡܪܢ ܐܦܪܝܡ : ܐܡܪ ܡܦܪܫܐ

III

ܡܕܖ̈ܫܐ

TROISIÈME CATÉGORIE : LES « MADROCHÉ »

514 _ 522	ܗܣܡ ـ ܗܣܒ	ܡܕܪܫܐ ܕܥܠ ܡܪܝܐ
522 _ 530	ܗܣܒ ـ ܗܣܣ	— ܕܐܒܐ ܒܟܝ ܗܘܐ
530 _ 544	ܗܣܣ ـ ܗܣܒ	— ܕܩܘܡ ܦܘܠܘܣ
555 _ 563	ܗܕܐ ـ ܗܣܝ	— ܕܦܪܘܫܐ
563 _ 563 (bis)	ܗܣܝ ـ ܗܣܒ	— ܕܟܠܗ ܡܟܠܐ : ܡܟܠܐ ܡܟܠܗ
564 _ 565	ܗܣܒ ـ ܗܣܗ	— ܕܝܘܒܢܢ ܐܦܪܐ : ܒܡܪܘܡܐ ܕܥܡܡܐ
565 _ 566	ܗܣܗ ـ ܗܣܣ	— ܕܝܘܒܢܢ ܐܦܪܐ : ܒܟܠܗ ܥܡ ܒܪܝܬܐ
566 _ 568	ܗܣܣ ـ ܗܥ	— ܕܐܬܓܠܝ ܗܘܐ ܡܠܟܘܬܐ
— —	— —	— ܕܡܢܘ ܗܢ ܡܢܘܬܐ ܗܘ : ܠܗ ܫܪܐ ܕܡܢ ܡܢ
568 _ 570	ܗܥ ـ ܗܥܐ	— ܕܢܘܚܢ ܠܢ ܕܡܐ : ܗܘܐ ܡܫܝܚܐ ܗܘ
570	ܗܥܐ	— ܕܗܘܐ ܢܘܗܪܐ ܐܬܐ ܒܪܘܐ
571	—	— ܕܐܘ ܒܘܣܡܐ ܕܐܚܝܐ
572	ܗܥܒ	— ܕܐܦܢܐ ܕܡܢ ܘܐܫܬܡܥܐ
—	—	— ܕܡܘܢܐ ܠܟܢܫܐ
573	—	— ܕܒܘܠܒܐ ܕܝܢܐ ܕܡܢ
574	ܗܥܒ	— ܕܐܘܗܘ ܒܡܫܒܚܐ : ܐܡܪܐ ܡܪܢܟ
575	—	— ܕܡܢ ܒܪܘܢܐ : ܟܠ ܫܡܗ ܒܫܡܟ
576	ܗܥܕ	— ܕܐܘܡ ܒܗܢܐ
577	ܗܥܗ	— ܕܐ ܐܘ ܕܢܘܫܦܐ
578	—	— ܕܐܘܗ ܠܐܦܣܘܢ

	ܕܦܐ	Numéros
ܡܫܒܚܐ ܕܒܥܘܬܐ ܒܟܠܝܐ	ܗܘܘ	579
— ܕܐܦܝܣ ܠܟ ܡܪܢ	ܗܘܐ	580
— ܕܦܪܘܩܐ ܡܥܕܪܢܐ	ܗܘܣ	581
— ܕܩܕܝܫܬܐ ܥܕܬܐ	—	582
— ܕܡܘܕܝܢܐ : ܙܘܙܐ ܕܒܢܝܐ	ܗܘܛ	583
— ܕܗܐ ܡܠܟܘܬܐ	ܠ	584
— ܕܡܫܝܚܐ ܒܡܫܝܚܐ	—	585
— ܕܟܠ ܡܠܟܗ ܕܥܘܕܪܐ	ܠܐ	586
— ܕܐܘ ܐܚܝ̈ܐ	—	587 - 589
— ܕܐܝܟܢ ܒܡܠܟܘܬܐ	ܠܒ	589
— ܕܫܘܐ ܐܝܟܢ	ܠܓ	590
— ܕܒܢܝ̈ܐ : ܐܬܟܢܫܘ ܐܝܟܢ	ܠܕ	591
— ܕܒܦܘܩܕܢܗ ܕܡܪܢ : ܐܢܐ ܕܠܐ ܒܢܦܫܐ	—	592
— ܕܐܝܬ ܡܪܢ ܐܬܒܪܟܘ	ܠܙ	593
— ܕܡܠܟܐ ܠܐܠܗܐ : ܐܡܪ ܒܡܫܘܕܥܘ	—	594
— ܕܐܡܬܝ ܕܢܚܙܐ	ܠܗ	595
— ܕܙܘܓܐ ܒܥܕܢ ܐܝܬܝܐ. ܗܘܐ.	—	596
— ܕܒܝܘܡ. ܙܘܓܐ ܕܝ ܙܘܓܐ	—	597
— ܕܒܢܝ̈ܐ : ܗܒܠܢ ܡܪܢ ܕܒܢܘܗܪܐ	ܠܘ	598
— ܕܡܫܝܚܐ ܕܒܪ ܕܡܝ	—	599
— ܕܒܐܘܪܚܐ ܕܫܡܐ ܢܗܘܐ : ܐܘܪܚܐ ܐܚܪܬܐ	ܠܐ	600
— ܕܐܘ ܢܦܫܐ ܙܘܓܐ	ܠܚ	601
— ܕܗܢܐ ܝܘܡܐ ܕܐܬܐ ܡܪܢ	ܠܛ	602
— ܕܡܘܕܝܢܐ ܠܟ ܡܪܢ ܕܠܟ ܡܫܒܚܝܢ : ܫܡܝܐ ܘܐܪܥܐ	ܠܛ - ܡܐ	603 - 606
— ܕܐܫܬܒܚܬ ܒܬܘܕܝܬܐ : ܐܘ : ܕܡܘܢ ܢܒܝܐ : ܗܐ ܡܩܒܠ ܠܗ	ܡܐ	606
— ܕܐܬܦܪܫܬ ܠܟ	ܡܒ	607
— ܕܐܬܝܠܝܕܘܬ ܢܘܗܪܐ	—	608
— ܕܐܡܝܢ ܡܪܢ	—	609
— ܕܡܠܟܐ ܕܡܠܟܐ : ܐܘ : ܕܡܠܟܘܬܐ	—	610

ܩܠܝ̈ܬܐ ܕܡܥܡܘܕܝܬܐ

ܚܢܢ ܒܢܝ̈ܐ	ܬܡܕ	544
ܡܢܘ ܠܐ ܢܗܘܐ ܒܪ ܡܪܢ	ܬܡܗ	545
ܐܘ ܗܘܢܐ : ܦܬܚ ܠܟ ܡܪܢ	ܬܡܘ	546

Numéros	ܕ̈ܦܐ	
547	ܫܡܘ	ܐܘ ܡܫܝܚܐ
548	ܫܡܙ	ܢܬܒܐ ܩܕܡ ܕܡܠܟܐ ܕܗܘܐ ܡܬܒܡ
549	ܫܡܚ	ܐܪܙܐ ܕܥܡܝܩ : ܟܕ ܢܦܩ ܡܢ ܠܗ ܦܪܘܩܐ
550	ܫܡܛ	ܡܕܘܪܗ ܕܡܫܝܚܐ ܡܠܟܢ
551	ܫܢ	ܦܘܪܩܢܢ ܡܪܝ ܐܪܘܪ
552	ܫܢܐ	ܒܐܘܢܗ ܕܥܠܡܐ ܡܠܟ ܫܡܝܐ
553	ܫܢܒ	ܐܘܪܗ ܕܥܠܡܐ ܡܫܝܚܐ
554	ܫܢܓ	ܐܘ ܐܢܬ ܢܘܗܪܐ

IV

[illegible]

QUATRIEME CATÉGORIE : LES « ‘ENIONÉ »

[illegible]

611	[illegible]	ܣܓܝܕ ܠܟ
612	—	ܢܘܗܪܐ ܕܡܢ ܢܘܗܪܐ : ܒܫܘܒܚܐ ܩܕܝܫܐ
613	[illegible]	ܡܠܐܟܐ ܕܢܘܗܪܐ ܘܙܘܗܪܐ
614	—	ܡܫܘܒܚܐ ܕܟܒܪܐ ܡܪܢ : ܒܪܐ ܕܐܒܐ ܒܫܪܒܪܐ ܒܫܘܠ
615	—	ܣܓܝܕ ܠܟ ܡܪܢ ܢܘܗܪܐ
616	[illegible]	ܠܥܠܡܐ ܩܘܡ ܐܝܟ ܩܘܪܒܐ
617	—	ܥܡ ܦܬܓܡܐ ܡܫܒܚܢܐ : ܒܫܘܒܚܐ ܡܠܟܘܬܐ ܩܕܝܫܬܐ
618	—	ܩܠܗܘܢ ܕܥܝܪ̈ܐ : ܩܠܐ ܩܕܝܫܐ
619	[illegible]	ܥܡ ܗܠܝܢ ܕܠܥܠ
620	—	ܡܫܒܚܝܢ ܠܡܠܟܐ : ܡܫܒܚܝܢ ܠܗܘ ܩܠܐ
621	[illegible]	ܠܟܣ ܕܟܠܡܠܟܐ : ܣܓܕ ܠܟ ܡܢܗ
622	—	ܒܫܘܒܚܐ ܩܕܝܫܐ : ܐܘ ܫܪܒܐ ܩܕܝܫܐ
623	—	ܪܒܘܬܗ ܕܢܘܗܪܐ
624	[illegible]	ܘܡܫܒܚܝܢ : ܐܝܟ ܠܟ ܐܝܟ ܠܟ
625	—	ܕܟܠܐ ܒܐܝܕܗ ܕܡܪܢ

[illegible]

626	[illegible]	ܐܝܟ ܕܠܟܘܠܗܘܢ ܡܪܢ
627	—	ܡܫܝܚܐ ܐܠܗܢ : ܫܘܒܚܐ ܠܡܫܝܚܐ

	ܕܦܐ	Numéros
ܡܠܟܐ ܟܠܗ ܡܠܝܢܐ ܛܝܒܘܬܐ	ܬܟܛ	628
ܗܘ ܕܒܗܘܢܐ ܘܪܡܐ ܕܡܠܝܠ	—	629
ܒܪܟܐ ܐܢܫܐ ܡܪܝ	—	630
ܗܢܘ ܟܡܬܪܐ : ܗܘܐ ܗܘܝ ܟܡܬܪܐ	ܬܠܐ	631
ܫܒܚ ܡܫܠܐܬܐ ܡܢ ܙܘܥܐ : ܒܬܘܒܪܢܗ ܘܡܒܪܢܘܬܐ	ܬܠܒ	632
ܐܬܗ ܕܡܠܟܐ ܡܫܝܚܐ : ܒܢܝܐ ܕܐܠܐ ܡܫܝܚܐ	—	633
ܠܗܘ ܕܛܥܝܢܐ ܡܪܟܒܬܐ : ܐܘ ܢܗܘܪ ܐܘ ܦܪܘܩܐ	—	634
ܠܗܘܢ ܒܢܝܐ ܡܠܐ ܡܫܝܚܐ : ܠܫܡܗ ܕܒܪܢܘܗ ܕܒܢܝܐ ܕܥܡ	ܬܠܓ	635
ܟܪܘܒܐ ܕܫܒܚܘܬܐ ܡܠܐܟܐ	—	636
ܦܪܘܩܢ ܩܕܝܫܝܢ ܟܠܐ ܡܘܕܐ	ܬܠܕ	637
ܚܙܘ ܒܫܩܫܐ	—	638
ܠܫܘܒܚܐ ܕܡܠܟܢ : ܟܠܗ ܥܕܬܗ	ܬܠܗ	639

ܬܟܫܦܬܐ ܐܟܣܢܝܐ

ܟܠܐ ܡܘܕܝܢ	ܬܠܗ	640
ܕܟܝܢ ܡܪܢܐ ܕܫܡܝܐ ܐܘܪܚ	—	641
ܗܘ ܕܗܘܐ ܟܘܪܐ	ܬܠܘ	642
ܢܩܫܐ ܒܡܪܐ : ܠܒܪܢܫ ܚܛܝܐ ܡܫܝܚܐ	—	643
ܐܬܐ ܟܢ ܚܛܝܐ : ܒܫܘܠܡܐ ܩܕܝܫܐ	ܬܠܙ	644
ܒܫܘܠܡܐ ܩܕܝܫܐ	—	645
ܗܐ ܚܙܝܬ : ܢܫܡܪ ܟܠܢ ܡܘܡܝܐ	—	646
ܗܕܐ ܕܝܢ ܟܠܗ ܢܗܘܪܐ : ܟܠܗܝ ܛܘܒܝܗ ܡܪܝܡ	ܬܠܚ	647
ܐܘܕܝ ܟܠܗ ܟܝܢܐ : ܟܠܗܘܢ ܗܘܐ· ܡܪܝܡ	—	648
ܐܬܘܕܝܬ ܒܪܐ ܕܐܠܗܐ : ܡܘܬܐ ܟܠ	—	649
ܡܟܠܐ ܡܪܝ ܐܬܩܒܠ	—	650
ܐܬܐ ܟܒܪ ܘܩܝܡܬ ܒܢܝܐ ܢܗܘܪܐ	ܬܠܛ	651

ܒܥ̈ܘܬܐ ܕܡܫܝܚܐ

— ܒܪܝܟ ܡܪܝ ܫܡܟ : ܒܗܢܐ ܝܘܡܐ ܐܪܚܡ ܡܪܝ	ܬܠܛ	652
— — — — — : ܒܪܘܚܟܐ ܩܕܝܫ ܐܚܝܗ ܐܘܪܚ	ܬܡ	653
— ܐܝܟ ܢܟܠܢ	—	654
— ܩܠܗܘܢ ܩܘܡܝܐ	ܬܡܐ	655
ܡܫܒܚܝܢ ܟܠܝ ܡܪܢܐ : ܗܐ ܫܡܥܐ ܡܠܟܐ	ܬܡܒ	656

ܛܟܣܐ ܕܪܡܫܐ

Numéros	ܕܦܐ	
657	ܐܠܒ	ܐܒܐ ܕܫܡܝܐ
658	—	ܐܣܩܦܐ ܘܡܩܦܐ : ܠܟܘܢ ܛܘܒܝܟܘܢ
659	ܐܠܓ	ܐܬܪܚܡܘ ܐܘ ܐܚܝ ܠܝ
660	—	ܒܫܘܠܡܗ ܕܡܠܟܐ ܡܫܝܚܐ : ܡܫܝܚܐ ܐܘܚܕ ܘܟܠ ܕܒܗܘܢ
661	—	ܐܘ ܐܚ̈ܐ : ܠܒܪܐ ܩܕܝܫܐ
662	ܐܠܕ	ܒܬܘܠܬܐ ܢܒܝܐ ܘܫܪܐ : ܒܝܘܒܠܗ ܕܡܫܪܝܬܐ
663	—	ܒܢܝ ܢܘܗܪܐ : ܐܘ : ܒܪ ܢܘܗܪܐ
664	—	ܐܡܪܐ ܡܪܝܡܐ
665	ܐܠܗ	ܫܠܡ ܠܝܠܕܬܐ : ܒܪܬ ܚܢܢܝܐ
666	—	ܠܒܢ ܕܒܪܐ ܡܪܕܘܬܢ ܕܫܡܐ : ܟܐܦܐ ܕܠܐ ܚܙܝܢ ܟܐܢܫܝܬܐ
667	—	ܩܘܡ ܡܪܝ ܡܢ ܩܒܪܐ : ܠܝ ܡܘܫܐ ܡܠܟܘܬܗ ܕܐܒܐ
668	ܐܠܘ	ܡܫܒܚܝܢ ܠܟ ܡܪܢ : ܐܬܪܚܡܘ ܡܪܢ
669	—	ܡܘܫܐ ܠܗ ܠܐܒܐ
670	—	ܦܬܚܘ ܬܪ̈ܥܝܟ

ܛܟܣܐ ܡܫܡܫܢܐ

Numéros	ܕܦܐ	
671	ܐܠܙ	ܬܪܥܘܗܝ ܕܡܕܒܪ
672	—	ܩܕܡܝܟ ܡܪܢ ܡܢ ܩܠܗ ܠܟܢ
673	—	ܡܪܢ ܩܕܡܝܟ ܐܝܟ ܒܢܝܢ
674	ܐܠܚ	ܢܗܪܐ ܘܐܘܪܫ ܕܢܩܕܫ
675	—	ܒܪܝܟ ܕܝܪܒ ܠܡܫܝܚܝܐ
676	—	ܡܫܝܚܝܐ ܡܘܫܐ ܐܦܪܝܡ : ܠܥܢܬܐ ܐܠܗܐ ܘܡܘܫܐ
677	ܐܠܛ	ܒܩܠܝ ܡܩܒܠ ܐܢܐ
678	—	ܐܬܐܡܪܬ ܘܥܬܐ : ܠܥܢܬܐ ܕܠܒܥܘܡܝ ܡܪܝ
679	ܐܡ	ܣܗܕܐ ܒܡܫܡܫܐ
680	—	ܐܬ ܒܪܝܬܐ
681	ܐܡܐ	ܠܒܝܐ ܘܐܘܚܡ ܕܒܝܬܗ
682	ܐܡܓ	ܒܗܘ ܢܘܗܪܐ ܚܕܬܐ : ܠܫܡܐ ܘܐܬܢܒܝ ܟܠܐ ܦܘܠܘܣ
683	—	ܡܫܝܚܐ ܕܒܢܝܢܗ ܦܪܩ
684	ܐܡܕ	ܐܬܐܠܗ ܣܗܕܐ

Numéros	ܩܳܠܐ	

ܛܘܿܗܡܳܐ ܩܰܕܡܳܝܳܐ

685	ܐܡܕ	ܒܥܘܬܐ ܕܡܪܝ ܝܥܩܘܒ : ܕܒܪܘܟܝ ܡܟܝܠ
686	ܐܡܕܘ	ܟܬܒ ܒܣܬܪܐ ܡܢ ܢܘܪܐ : ܕܫܡܫܐ ܐܠܗܘܬܐ ܗܘܐ ܡܟܠܬܐ
—	—	ܗܘ ܕܐܠܗܐ ܟܠ ܒܪܝܬܐ : ܡܫܡܫܢܐ ܒܟܘܠܗܘܢ ܩܕܝܫܐ
687	—	ܠܐ ܐܟܘܠ ܒܫܝܢܐ
688	—	ܡܫܡܫܢܐ ܕܢܘܗܪܐ : ܐܡܪܐ ܡܪܢܐ ܕܐܘܪܝܬܐ
689	ܐܡܕܘ	ܟܠ ܢܡܘܣܐ : ܟܕ ܩܕܝܫܝܢ
690	—	ܣܝܡܘܢ ܟܐܦܐ
691 _ 693	ܐܡܕܘ _ ܐܡܕ	ܡܫܝܚܐ ܕܡܟܝܢ ܢܘܗܪܐ
693	ܐܡܕ	ܐܬܪܡܝܢ ܡܪܢܐ ܡܠܟܐ
694	—	ܠܘܬܝ ܩܕܫܐ
695	—	ܢܘܗܪܗ ܕܡܠܟܐ ܒܪܐ ܕܐܠܗܐ
696	ܐܡܕܘ	ܐܘܪܫܠܡ ܡܪܢܐ
697	—	ܐܝܟ ܕܥܘܟܒ
698 (et) 698 (bis)	ܐܡܕܘ _ ܐܡܕܗ	ܟܠ ܡܪܢܐ ܕܫܡܝܐ
699	ܐܡܕܗ	ܡܪܐ ܕܠܐ ܕܡܝܟ

ܛܘܿܗܡܳܐ ܬܪܝܳܢܳܐ

700	ܐܡܕܗ	ܢܘܗܪܐ ܕܒܪܐ ܡܪܢܐ : ܕܢܚܬ ܒܫܡܝܐ ܡܫܘܡܫܢܐ
701	ܐܝ	ܒܗܘ ܢܘܗܪܐ ܟܐܢܐ : ܒܫܘܒܚܐ ܘܒܩܘܕܫܐ ܩܕܝܫܐ
702	—	ܠܐܡܪܐ ܘܠܡܫܡܫܢܐ ܘܡܪܫܡܢܘܬܐ
703	—	ܕܟܠܐ ܐܠܐ ܕܡܪܐ : ܒܟܠ ܡܪܢ ܘܒܪܝܟ ܡܫܒܚܐ
704	ܐܢܐ	ܡܫܝܚܐ ܕܢܚܬ ܒܚܘܒܐ : ܡܫܒܚܢܐ ܕܡܟܠ ܡܢܗ
705	—	ܡܠܐ ܕܡܫܒܚܐ : ܡܢ ܢܟܠ ܐܝܟ ܐܘ ܒܪ ܐܢܫܐ
706	ܐܝܒ	ܢܘܗܪܐ : ܠܟܘܢ ܫܘܒܚܐ
707	—	ܒܗ ܟܐܢܐ ܡܘܕܐ : ܡܫܡܫܐ ܠܟܢܫܗ ܟܢܫܬܐ
708	—	ܟܡܫܡܫܢ ܡܪܢ : ܫܘܒܚܐ ܠܒܪܐ ܘܪܘܚ
709	ܐܝܒ	ܢܘܚ ܒܟܠܝ ܡܪܢ ܢܘܚ ܒܟܠܝ
710	—	ܒܟܠ ܡܪܢ ܘܡܪܢܐ ܫܡܝܐ
711	—	ܦܘܠܘܣ ܐܡܪ ܠܢ

ܛܘܿܗܡܳܐ ܬܠܝܬܳܝܳܐ

712	ܐܕܒ	ܕܒܪܘܟܝ ܡܟܝܠ ܟܐܢܐ ܗܘ ܡܫܝܚܐ
713	—	ܟܕ ܒܟܘܠܗܘܢ ܩܕܝܫܐ

Numéros	ܪܩܡܐ	
714	ܬܫܝܕ	ܠܥܘܪܐ ܡܕܝܢܬܐ : ܛܘܒܝܗܝ ܡܪܝܡ ܒܪܬ ܕܘܝܕ
715	ܬܫܝܗ	ܐܝܟ ܕܒܪܫܝܬ : ܡܠܟܐ ܡܫܝܚܐ
716	—	ܫܡܥܐ ܡܕܝܢܬܐ
717	—	ܥܒܕܝ ܕܫܪܐ : ܒܗܢܐ ܝܘܡܐ
718	ܬܫܝܚ	ܡܐ ܕܐܬܐ ܐܝܟ ܒܫܘܒܚܐ
719	—	ܡܐ ܡܫܦܪܐ ܘܦܐܝܐ
720	ܬܫܟ	ܒܪܐ ܕܒܫܘܒܚܗ
721	—	ܠܐܠܗܐ ܟܪܘܒܝܢ
722 – 730	ܬܫܟܒ – ܬܫܠ	ܩܘܠܐ ܕܕܘܝܕ : ܡܢ ܩܕܡܝܐ ܠܬܫܥܝܐ
730	ܬܫܠ	ܡܪܝܡ ܕܝܠܕܬܟ
731	ܬܫܠܐ	ܡܪܝܐ ܕܒܪܝܬܐ
732	ܬܫܠܒ	ܐܚܝ ܐܡܪ ܫܘܒܚܐ
733	—	ܒܗܢܐ ܝܘܡܐ ܐܬܟܢܫܘ ܥܡܐ ܠܟܠܗ
734 (bis)	—	ܫܘܒܚܐ ܗܘܐ ܠܟ : ܐܒܐ ܩܕܝܫܐ

V

ܡܥܘܪܒܐ

CINQUIÈME CATÉGORIE : LES « MAOURBÉ »

ܩܝܠܐ ܩܕܡܝܐ

734	ܬܫܠܕ	ܡܠܐܟܐ ܩܕܝܫܐ
735	—	ܠܟ ܕܐܠܗܐ ܫܘܒܚܐ
736	ܬܫܠܘ	ܛܘܒܝܗܝ ܡܪܝܡ ܒܪܬ ܕܘܝܕ
737	—	ܐܝܟܐ ܕܗܘܐ ܫܠܡܐ

ܩܝܠܐ ܬܪܝܢܐ

738	ܬܫܠܚ	ܕܒܗܐ ܘܡܫܒܚܐ ܡܠܟܘܬ ܫܡܝܐ
739	ܬܫܠܛ	ܠܟܠ ܥܡܡܐ ܒܗܘܐ ܡܫܝܚܐ
740	—	ܠܗܢ ܕܡܢ ܥܠܡܝܢ ܒܗܘܐ ܡܫܝܚܐ
741	—	ܫܡܥܘܢ ܫܠܝܚܐ
742	ܬܫܡܒ	ܡܫܒܚܝܢ ܡܠܟܗ ܛܒܐ

Numéros	ܪ̈ܦܐ	

ܩܝܢܬܐ ܬܠܝܬܝܬܐ

743	ܐܗܣ	ܠܟܝ ܕܩܝܡܐ ܘܪܘܡܗ ܕܫܘܡܠܝܗ
744	—	ܠܟܝ ܕܐܬܝܠܕ ܐܡܗ ܕܐܠܗܐ
745	—	ܡܠܟܐ ܐܠܗܐ ܒܒܬܘܠܬܐ

ܩܝܢܬܐ ܪܒܝܥܝܬܐ

746	ܐܗܣ	ܠܟܝ ܢܘܕܐ ܕܢܗܘܐ ܘܢܫܒܚ
747	—	ܠܟܝ ܩܐܡܐ ܕܢܩܠܣ ܡܠܟܐ ܐܠܗܐ
748	—	ܐܝܟ ܡܠܟܬܐ ܕܡܠܟܐ

ܩܝܢܬܐ ܚܡܝܫܝܬܐ

749	ܐܗܚ	ܐܡܪܐ ܕܗܘ ܡܢ ܫܢܝܗ
750	ܐܠ	ܗܘ ܕܒܡܠܟܘܬܐ ܡܪܐ ܡܠܟܐ·
751	—	ܠܟܝ ܕܒܬܠܐ ܡܢ ܗܘܢܐ

ܩܝܢܬܐ ܫܬܝܬܝܬܐ

752	ܐܠ	ܒܬܠܐ ܡܢ ܡܠܟܬܐ ܘܠܐ ܦܘܡܐ
753	ܐܒܐ	ܡܢ ܡܩܕܫܢܐ ܡܫܘܚܢܐ ܠܟܝ
754	—	ܡܫܡܠܝܢ ܢܒܝܐ ܒܒܬܘܠܬܐ

ܩܝܢܬܐ ܫܒܝܥܝܬܐ

755	ܐܒܒ	ܘܐܬܦܢܝ ܒܬܫܡܫܬܗ
756	—	ܡܠܟܐ ܐܠܗܐ ܫܡܫܗ ܘܒܠܫܡܐ
757	—	ܠܗܘ ܕܐܬܠܒܫ ܒܐܢܫܘܬܗ
758	ܐܒܝ	ܡܠܟ ܠܟܝ ܒܒܬܘܠܬܐ ܕܩܝܡܐ ܘܩܕܝܫܬܐ
759	—	ܡܢ ܗܘ ܕܐܬܡܠܐ ܚܟܡܬܐ

ܩܝܢܬܐ ܬܡܝܢܝܬܐ

760	ܐܒܝ	ܠܗܘ ܡܠܟܐ ܚܬܢܐ ܘܐܬܓܒܠ
761	ܐܒܗ	ܐܡܐ ܕܩܝܡܐ ܘܠܐ ܡܬܚܡܠܬܐ
762	—	ܡܫܘܚܢܐ ܕܟܠ ܠܐܡܐ ܡܒܪܟܬܐ
763	ܐܒܗ	ܠܟܝ ܐܡܐ ܠܐ ܡܬܚܡܬܐ

VI

ܩܢܘܢ̈ܐ ܝܘܢ̈ܝܐ

SIXIEME CATÉGORIE : LES « QONOUNÉ »

ܛܒܥܐ ܩܕܡܝܐ

Numéros	ܕܦܐ	
764	ܬܥܐ	ܠܡܥܒܪܢܐ ܟܠܗ
765	ܬܥܚ	ܐܬܬܘܪܡ ܘܐܬܥܠܝ ܠܥܠ
766	—	ܪܥܘܬܗ ܕܐܪܐ ܡܠܐ ܐܪܥܐ
767	ܬܥܛ	ܠܒܢܝܢܐ ܡܢܘ ܐܝܬ ܡܘܪܒܗ
768	ܬܦ	ܕܒ ܒܫܡܝܐ ܡܪܡܝܢ ܗܘܘ
769	ܬܦܐ	ܒܡܘܠܕܗ ܡܫܒܚܐ

ܛܒܥܐ ܬܪܝܢܐ

Numéros	ܕܦܐ	
770	ܬܦܐ	ܐܘ ܟܠ ܒܢܝܢܫ
771	ܬܦܒ	ܟܠܢ ܘܢܙܡܪ ܠܒܪܐ
772	ܬܦܓ	ܡܢ ܚܘܒܐ ܠܒܢܝܢܫܐ
773	—	ܠܡܫܝܚ ܡܢ ܒܬܘܠܬܐ ܕܐܬܗܘܝܐ
774	ܬܦܕ	ܦܝ ܙܒܢܐ ܕܕܗܒܐ
775	ܬܦܗ	ܠܐܠܗܐ ܕܐܬܐ ܘܢܗܘܐ

ܛܒܥܐ ܬܠܝܬܝܐ

Numéros	ܕܦܐ	
776	ܬܦܘ	ܫܡܥܐ ܕܐܬܦܠܓ ܫܒ ܢܘܗܪܐ
777	—	ܠܡܫܡܫ ܡܫܡܫܐ ܢܦܩ ܐܡܪܐ

ܛܒܥܐ ܪܒܝܥܝܐ

Numéros	ܕܦܐ	
778	ܬܦܙ	ܡܫܒܚ ܐܝܟ ܡܢܐ ܡܫܒܚܐ
779	—	ܠܒܪ ܕܐܬܝܠܕ ܢܘܗܪ ܕܐܪܒܐ
780	ܬܦܚ	ܒܝ ܟܠ ܡܟܘܪܐ
781	ܬܦܛ	ܛܒܝܢܐ ܐܒܗܘܬܢܐ
782	ܬܨ	ܗܘ ܕܒܪܝܬܐ ܘܡܠܐܟܐ

ܛܒܥܐ ܚܡܝܫܝܐ

Numéros	ܕܦܐ	
783	ܬܨܗ	ܠܐܠܗܐ ܕܐܬܓܠܝ ܒܒܣܪܢ
784	ܬܪ	ܚܝܠܐ ܐܘܣܦܘ ܕܐܬܓܠܝ
785	—	ܒܗܘ ܕܡܢ ܩܕܡ ܥܠܡܐ

ܛܒܥܐ ܫܬܝܬܝܐ

Numéros	ܕܦܐ	
786	ܬܪܐ	ܦܪܘܩܢ ܕܘܝܐ
787	—	ܐܝܟ ܕܒܡܪܘܡܐ ܡܫܒܚܝܢ
788	—	ܡܪܐ ܟܠ ܥܡܠܝܐ
789	ܬܪܒ	ܒܢܝܗ ܕܐܘܪܫܠܡ

ܛܒܥܐ ܫܒܝܥܝܐ

Numéros	ܕܦܐ	
790	ܬܪܒ	ܠܐܠܗܐ ܕܐܪܟܢ ܒܪܗ ܡܫܝܚܐ
791	ܬܪܒ	ܟܪܐ ܩܕܝܫܐ ܐܡܪ ܕܘܝܕ

ܛܒܥܐ ܬܡܝܢܝܐ

Numéros	ܕܦܐ	
792	ܬܪܒ	ܒܒܥܘܬܐ ܕܡܠܟܐ ܐܚܝ ܐܢܐ
793	ܬܪܓ	ܢܘܚܢ ܒܫܪܝܐ ܟܐܡܐ
794	—	ܒܗܘ ܕܐܬܒܣܡܘܢ ܒܢܝܐ
795	ܬܪܗ	ܐܝܟ ܕܒܪܝܫܝܬܐ ܠܡܫܝܚܐ

VII

ܬܟܫܦܬܐ

SEPTIÈME CATÉGORIE : LES « TAKHECHFOTHO »

ܩܝܢܬܐ ܩܕܡܝܬܐ

796	ܬܪܘ	ܡܠܟܝܢ ܡܢ ܟܠ ܩܕܝܫܐ
797	ܬܪܐ	ܒܢܝܢܐ ܕܠܥܠܡ
798	ܬܪܚ	ܟܠ ܛܘܒܐ ܢܘܗܪܐ
799	ܬܫ	ܡܢ ܠܐ ܢܒܥܐ

ܩܝܢܬܐ ܐܪܡܢܝܬܐ

Numéros	ܕܦܐ	
800	ܐܡܝ	ܐܡܗ ܒܫܠܘܐ
801	ܐܡܗ	ܒܡܣܪܘܐ ܡܪܡܡܐܠܗܘ

ܩܝܢܬܐ ܐܟܕܝܬܐ

802	ܐܡܪ	ܠܡܠܟܐ ܕܕܡܠܐܟܐ
803	ܐܡܫ	ܚܕܐ ܡܗܝܡܢܬܐ ܗܘܬ. ܒܟܠܟܡܢܐ
804	ܐܡܬ	ܢܫܡܬܗ ܕܐܕܡ ܒܒܪܝ
805	ܐܡܫ	ܚܙܘ ܐܚܝ ܕܡܫܡܫܢܘ
806	ܐܡܒ	ܒܫܡܐ ܕܟܠ ܘܒܪܝܬܐ
807	ܐܡܫ	ܒܡܠܟܐ ܡܫܬܒܚ ܠܦܘܪܩܢܢ

ܩܝܢܬܐ ܪܗܘܡܝܬܐ

808	ܐܡܕܐ	ܩܡ ܕܝܢ ܒܡܫܡܫܐ
809	ܐܡܕܗ	ܛܒܝܒܗ ܕܗܘܒܠܐ
810	ܐܡܕܐ	ܐܘܪܚܐ ܗܘܬ. ܠܟܢ

ܩܝܢܬܐ ܝܘܢܝܬܐ

811	ܐܡܕܐ	ܫܡܥܐ ܡܫܝܚܐ
812	ܐܡܕܫ	ܡܠܡܠܟܢ ܡܢ ܡܠܟܐ ܠܗܘܐ
813	ܐܡܕܬ	ܚܢܢ ܒܐܡܬܐܘܗ

ܩܝܢܬܐ ܦܪܣܝܬܐ

814	ܐܡܟܒ	ܡܫܝܚܢܐ ܘܡܪܢܐ ܡܫܝܚܐ
815	ܐܡܡܒ	ܐܚܝ ܐܚܝܢܐ
816	ܐܡܡܗ	ܗܐ ܒܝܬܗ ܡܫܝܚܐ
817	ܐܡܡܫ	ܡܘܒܠܐ ܠܡܠܟܐ

ܩܝܢܬܐ ܡܨܪܝܬܐ

818	ܐܡܝ	ܐܡܐ ܕܡܠܟܐ
819	ܐܡܝܗ	ܛܒܝܗ ܕܡܪܢܐ
820	ܐܡܝܬ	ܒܡܠܟܘܬܗ ܐܘܕܐ ܐܠܗܝܡܗ
821	ܐܡܟܐ	ܠܡܫܘܚܗ ܐܡܐ

ܩܠܝܬܐ ܐܚܪܢܝܬܐ

	ܕܦܐ	Numéros
ܢܗܘܪ ܩܠܝ ܠܒܥܘܬܐ	ܐܫܡܒ	822
ܡܪܝܡ ܐܡܐ ܗܘܬ ܠܗ ܡܪܢ	ܐܫܡܗ	823
ܚܢܢܐ ܕܪܚܡܐ ܠܐܒܘܗܝ	ܐܫܡܙ	824

VIII

ܬܘܣܦܬܐ

HUITIÈME CATÉGORIE : LES « TAWSFOTHO »

ܕܟܠܗܝܢ ܬܫܡܫܬܐ ܕܩܘܪܒܢܐ

1° Chants de la Messe

ܕܠܒܫ ܦܓܪ	ܐܫܡܛ	825
ܐܢܬ ܘܡܫܒܚܢ	ܐܫܢ	826
ܠܢܘܗܪܟ ܡܪܝܐ	ܐܫܢܐ	827 - 829
ܒܥܘܕܪܝ ܡܪܢ	ܐܫܢܒ	829
ܐܘܟܠܐ ܕܪܘܚ ܩܘܕܫܐ	ܐܫܢܓ	830
ܐܝܟܐ ܕܢܚܬ	ܐܫܢܕ	831
ܐܠܗܐ ܕܟܠܐ (ܘܩܕܫܐ)	ܐܫܢܗ	832
— — ܐܘܪܚܐ	ܫܢܘ	538
ܬܘܕܝܬܐ ܠܥܠܡܝܢ	ܐܫܢܙ	833
ܡܫܝܚܐ ܐܘܪܚܐ ܠܡܪܢܐ	ܐܫܢܙ	834
ܐܘܪܫܠܡ ܡܪܢ ܡܠܟܐ	—	835
ܩܕܡܝܟ ܠܚܡܐ	ܐܫܢܛ	836
ܠܐ ܕܡܘܕܝܢ ܘܦܘܪܩܢܐ	—	837
ܡܠܟܝܢܐ ܒܢܝܢܐ	—	838
ܦܘܠܘܣ ܫܠܝܚܐ	ܐܫܣ	839
ܗܠܠܘܝܗ : ܕܚܘܒ ܠܗ	—	840
ܗܘܠܠܐ ܕܪܘܚܐ	ܐܫܣܐ	841
— ܕܢܘܚܐ	—	842
ܐܡܬܘܬܐ ܘܗܘܘܐ	—	843

Numéros	ܕܦܐ	
844	ܬܦܗ	ܒܥܡ ܡܠܟܐ
845	ܬܦܘ	ܕܩܕܡ ܢܒܝ̈ܐ ܘܡܠܟ̈ܢܫܐ
846	—	ܠܐܠܗܐ ܕܒܨܒܝܢܗ
847	ܬܦܙ	ܕܠܐ ܡܫܬܠܐ ܒܗ ܦܘܡܩܐ
848	ܬܦܚ	ܗܐ ܒܪܢܐ ܠܒܘܠܬܐ
849	ܬܨ	ܗܐ ܒܪܢܐ ܠܒܘܠܬܐ (ܒܪܘܢܐ ܦܘܪܟܢܐ)
850	—	ܫܪܒܐ ܕܢܘܪܐ
851	ܬܨܒ	ܐܒܐ ܘܒܪܐ ܘܪܘܚܐ
852	ܬܨܘ	ܕܟܠܬܐ ܡܪܢܝܬܐ : ܐܝܟ ܕܒܡܫܟܢܐ
853	ܬܨܚ	ܒܝܕ ܒܪܗ ܘܡܠܟܐ ܡܫܝܚܐ
854	ܬܩ	ܒܢܝ ܡܪܢ
855	—	ܗܘ ܕܢܘܗܪܐ

ܩܠܝ̈ܬܐ ܕܣܝܡ ܟܗܢܘܬܐ

2° Chants pour les Ordinations

856	ܬܩܒ	ܦܘܪܫܢܐ ܕܒܥܐ ܘܣܝܡ ܟܗܢܘܬܐ
857	—	ܒܥܡܕܘܬܐ
858	—	ܢܘܗܪܐ ܕܢܚ ܠܢ
859	—	ܡܫܝܚܐ ܒܡܪܢܐ ܒܫܘܪܗ
860	ܬܩܓ	ܬܫܒܘܚܬܐ ܕܡܢ ܫܘܡܫ ܡܫܝܚܐ
860 (bis)	ܬܩܕ	ܒܡܫܝܚܘܬܗ
860 (ter)	ܬܩܗ	— —

ܡܬܠܝ̈ܬܐ ܕܨܘܡܐ ܕܐܪܒܥܝܢ

3° Chants divers pour le Carême

861	ܬܩܘ	ܒܥܝܬܐ ܕܨܘܡܐ
862	—	ܐܘ ܢܒܪܘܢ ܘܢܗܦܟܘܢ ܠܗ (ܒܪܘܢܐ ܦܘܪܟܢܐ)
864	—	ܐܘ ܢܒܪܘܢ ܘܢܗܦܟܘܢ ܠܗ (ܒܪܘܢܐ ܡܫܝܚܐ)
864	—	ܒܪ̈ܘܢ ܢܥܡܐ ܒܡܪܝܡܐ
865	ܬܩܙ	ܐܬܟܘܢܘ ܠܐܠܗܐ ܒܬܘܗܡܐ
866	—	ܡܙܡܘܪܐ ܕܫܘܦܪܐ ܕܨܘܡܐ
867	ܬܩܛ	ܫܘܦܪܐ ܕܨܘܡܐ
868	ܬܩܝ	ܫܘܦܪܐ ܕܨܘܡܐ (ܒܪܘܢܐ ܫܠܝܚܝܐ)
869	—	ܐܝܟܐ ܐܝܟ ܒܪܫܥܐ

ܥܘܢܝܬܐ ܕܣܘܬܪܐ

4e Complies ou « Soutoro »

Numéros	ܩܠܐ	
870 _ 878	ܬܘܪܒ – ܬܘܪܗ	ܩܡ ܣܘܬܪܐ ܩܕܡܝܐ ܠܡܫܝܚܐ
878	ܬܘܪܗ	ܢܚܬ ܒܫܠܡܗ : ܐܡܬܘܚܬܐ ܕܣܘܬܪܐ
879	ܬܘܪܘ	ܠܟ ܠܡܫܘܕܝܘ ܠܡܪܝܐ
880	ܬܘܪܙ	ܡܢܗܘܪܢܐ ܕܢܦܫܬܢ
881	ܬܘܪܚ	ܠܟܠܟܘܢ ܟܠܡܐ
882	ܬܘܪܛ	ܠܟܪܝܡܬܝ ܐܢܫ
883	—	ܣܘܟܠܐ ܕܐܬܐ ܡܘܦܩܝܢ ܬܘܪ ܪܐ

IX

ܩܝܢܬܐ ܕܡܕܝܢܬܐ ܕܡܘܨܠ

MÉLODIES DE MOSSOUL

Numéros	ܩܠܐ	
884	ܬܘܦܗ	ܗܐ ܚܢܢ ܡܘܕܝܢ
885	ܬܘܦܐ	ܣܓܕܘ ܐܢܝ ܕܡܓܠܐ ܡܘܕܝܢ
886	ܬܘܟܐ	ܛܥܡܘ ܕܗܘܟܠܐ
887	ܬܘܟܒ	ܡܪܝܐ ܡܪܚܡܢܐ ܐܬܪܚܡ ܥܠ ܥܡܟ
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889	ܬܘܟܘ	ܫܠܡܐ ܡܫܝܚܐ ܠܒܢܝܢܐ ܡܢܐ
890	ܬܘܡܐ	ܡܪܝ ܕܟܠܢ ܡܢ ܕܡܪܬܐ
891	ܬܘܡܒ	ܩܕܝܫ ܩܕܝܫ ܩܕܝܫ ܡܪܝܐ
892	—	ܐܝܟ ܐܚܝ̈ܐ ܩܕܝ̈ܫܐ
893	ܬܘܡܓ	ܡܘܟܝܐ ܠܥܠܡܐ
894	ܬܘܡܗ	ܒܟܠܟܘܢ ܐܘܪܚܐ ܐܬܚܫܒܘ
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897	ܬܘܦ	ܛܘܒܝܟܝ ܒܪܬܐ ܕܫܡܥ ܒܟܝ ܕܟܠܗ
898	—	ܫܡܥܘܢ ܐܬܐ ܗܘܐ ܕܐܬܐ ܕܚܝܠܐ ܘܕܚܕܘܬܐ
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Numéros	ܕܦܐ	
900	ܬܪܥܚ	ܕܟܘܬܝ ܒܗܡ
901	—	ܩܘܪܒܢܐ ܡܪܩܘܣ ܟܠ
902	ܬܪܥܛ	ܡܢܝ ܐܬܘܪܝܐ ܕܒܝܬ ܚܣܝܢ ܘܕܐ
902	ܬܪܦ	ܩܘܣܛܦܘ
904	—	ܡܡܫܐ ܕܐܒܐ ܒܝܬܐ ܘܡܘܬܐ
905	—	ܐܘ ܩܘܕܫܐ
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907	—	ܒܪܟܘ ܕܐܘܪܚܘ ܒܫܘܠܡܐ
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	ܬܪܦܗ	ܦܘܪܐ
	ܬܪܦܘ	ܩܘܕܟܘܣ

ܫܠܡ ܩܘܕܟܘܣ
ܘܠܗ ܫܘܒܚܐ

31 -	ܐܢܫ ܘܫܡܫܐ	36 -	ܒܪ ܐܠܐ ܡܫܝܚܐ
32 -	ܐܚܝ ܕܡܫܡܫܢܐ	37 -	ܫܘܒܚ ܠܒܪܗ ܕܐܒܐ
33 - (bis)	ܐܚܝ ܕܡܫܡܫܢܐ	38 -	ܐܘ ܕܒܫܡܝܢ ܡܪܢ
34 - (ter)	ܐܚܝ ܕܡܫܡܫܢܐ	39 -	ܦܓܪܗ ܕܡܪܢ ܘܡܠܟܢ
35 - (quater)	ܐܚܝ ܕܡܫܡܫܢܐ		

Noms des Compositeurs Modernes

A. B. Père Antoine Beylouni

G. L. Dom Gabriel Lerchundi O.S.B.

S. J. Simon Jargy

Z. M. Père Zacharie Melki

TABLE DU SUPPLEMENT par Nº

1- ܩܕܡ ܠܟܘܢ

2- ܠܟܪܝܡ ܐܒܝܢ

3- ܐܟܘܬܝ ܘܐܫܬܝ

4- ܠܠܐ ܟܡܪ̈ܐ

5 ܒܗܘ ܦܓܪܗ

6- ܠܥܡܐ ܕܩܝܡܝܢ

7- ܡܟܘܟܐ ܕܫܢ̈ܝܐ

8- ܗܪܐ ܟܗܘ ܡܪܢܐ

9- ܠܠܛܐ ܘܟܘܦܝ ܟܒܛܐ

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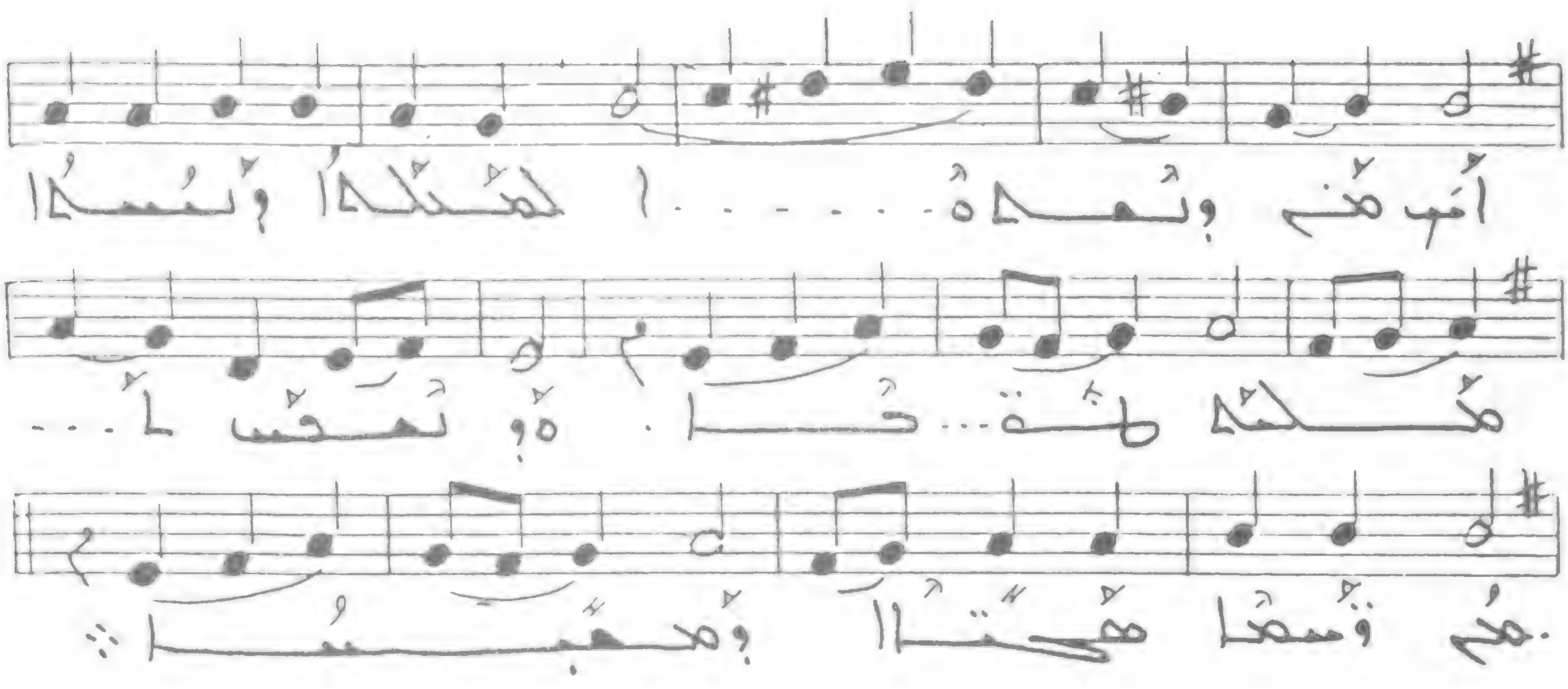
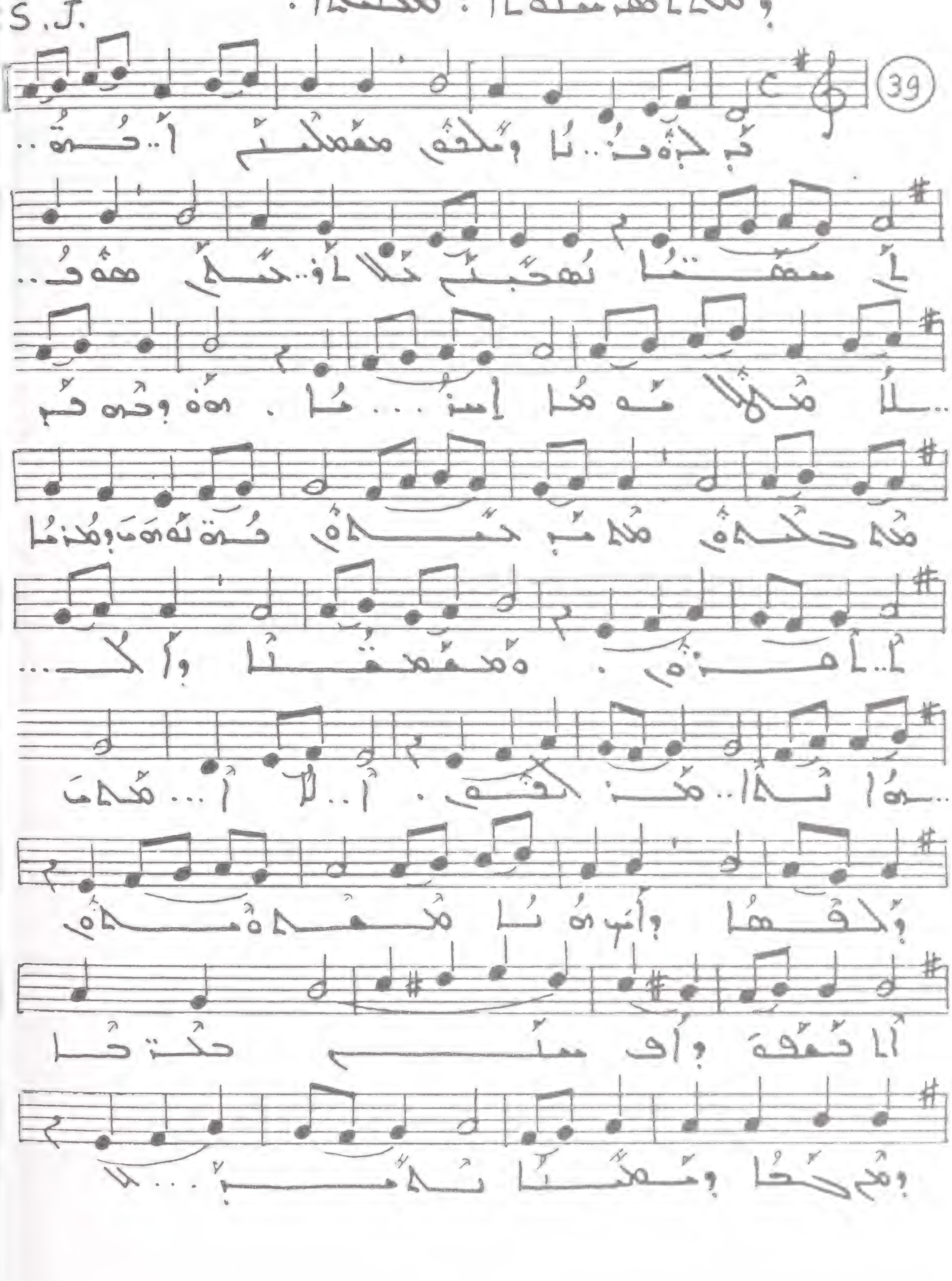
27- ܦܪܝܫ

28- (bis) ܦܪܝܫ

29- ܠܡܘܛܝ ܡܪܢ

30- ܢܪܓܐ ܘܢܦܩ

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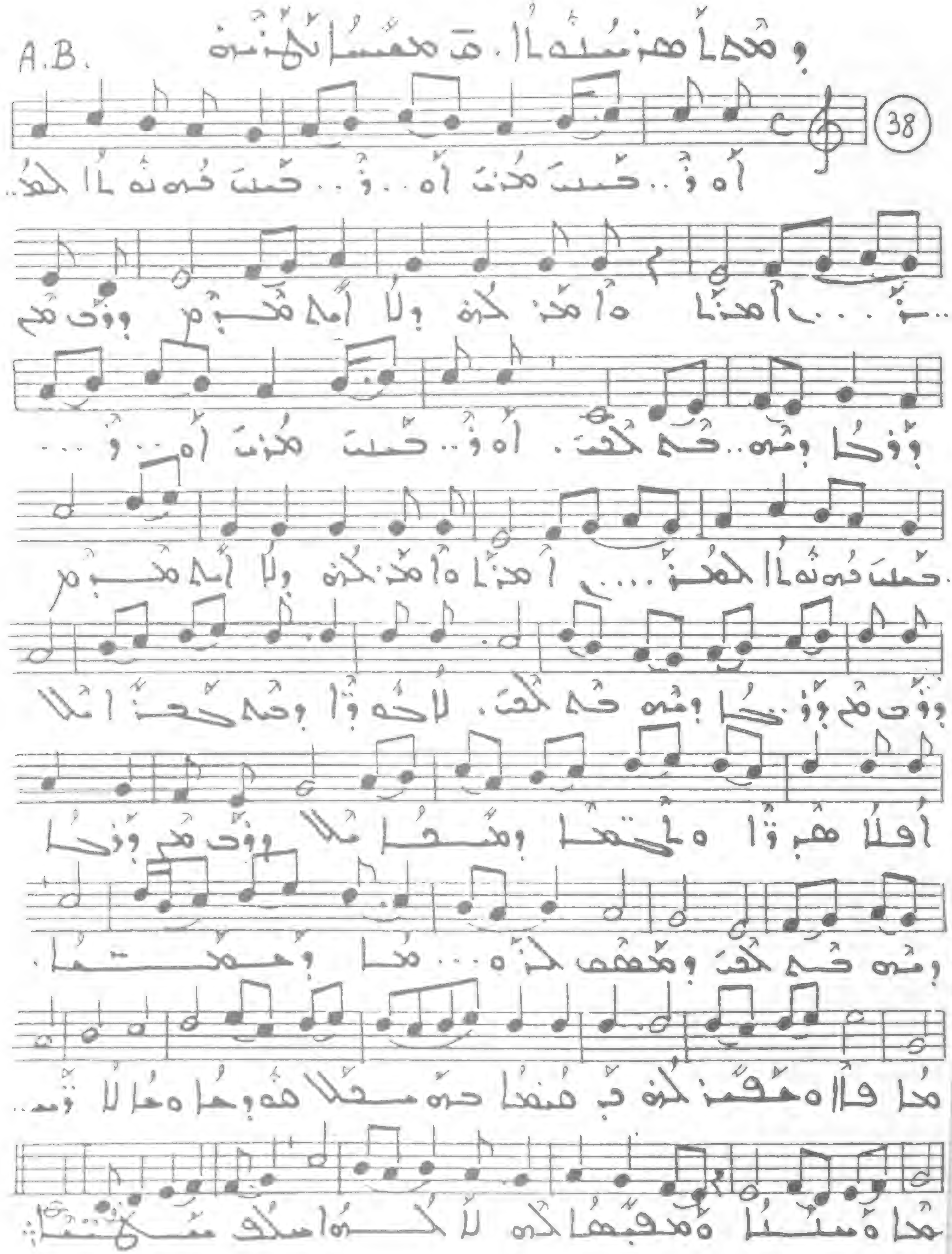
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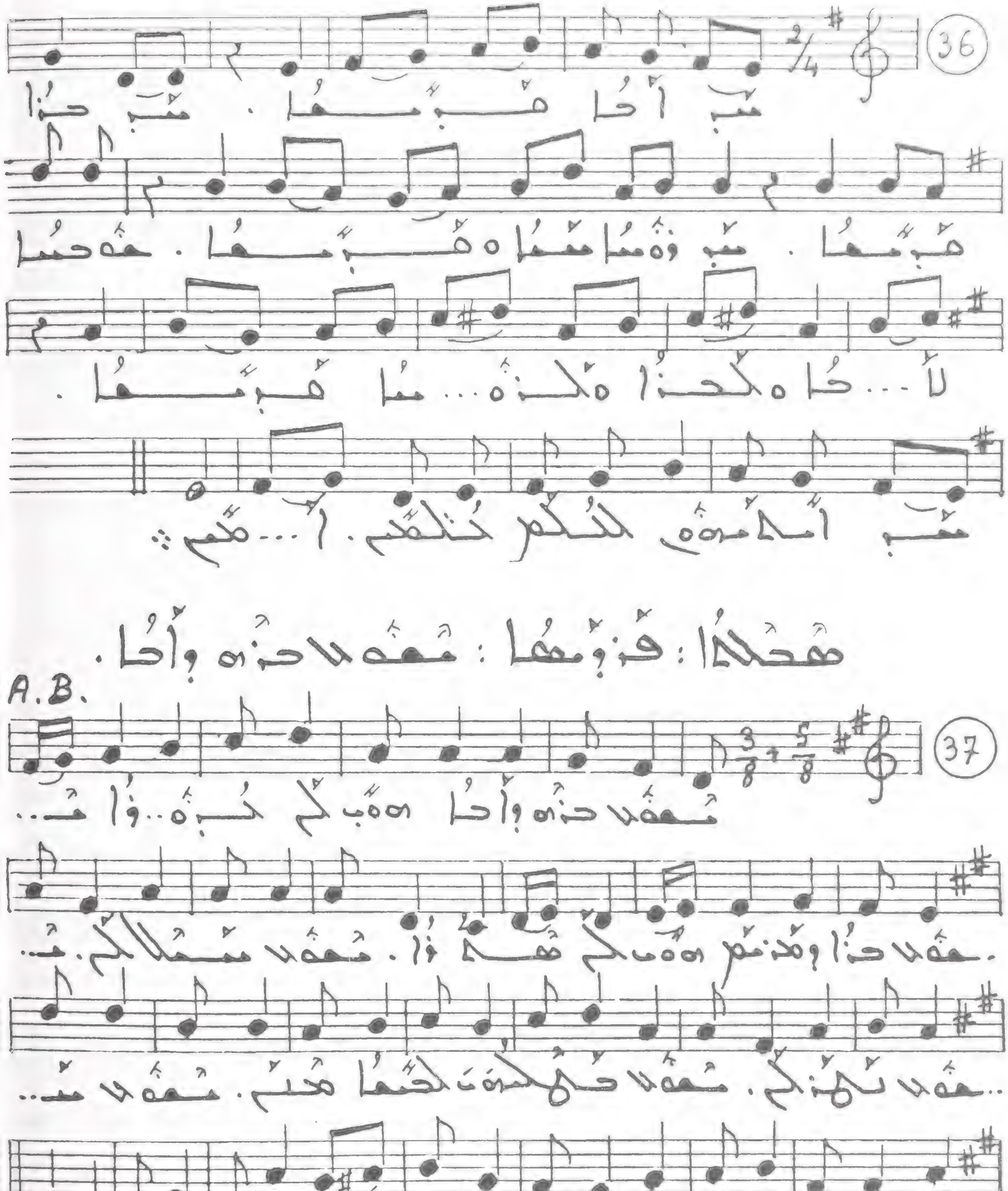
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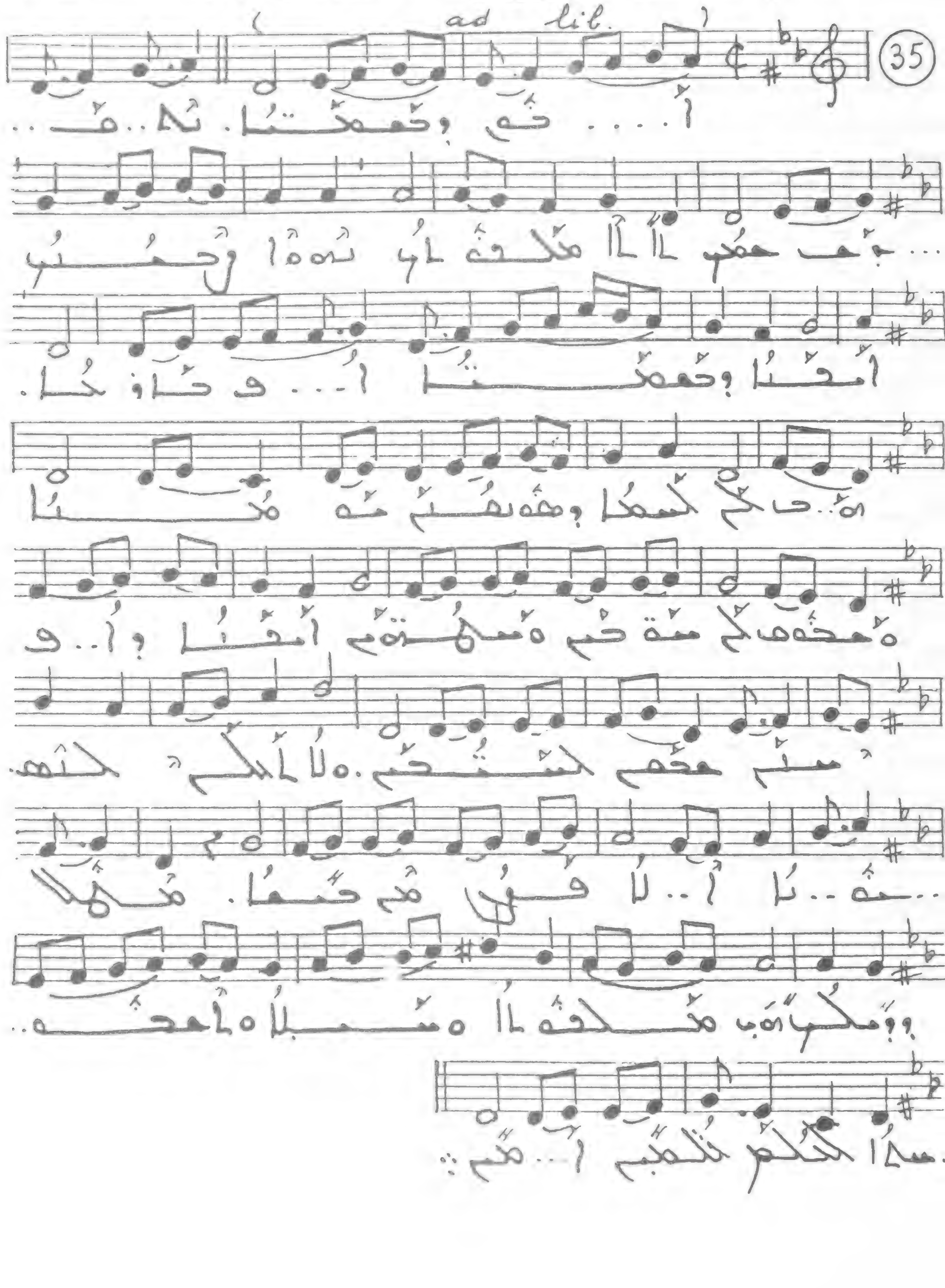

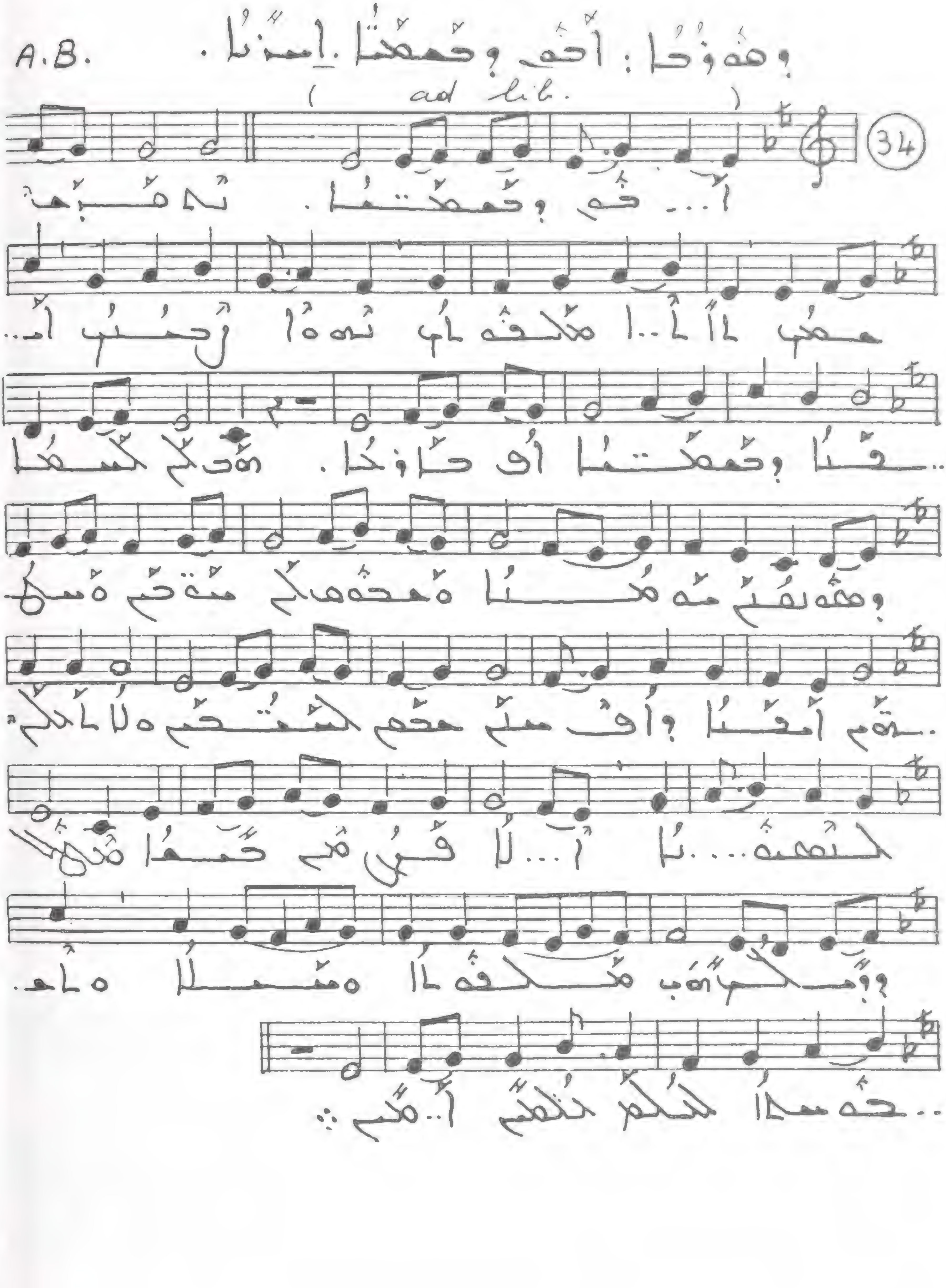
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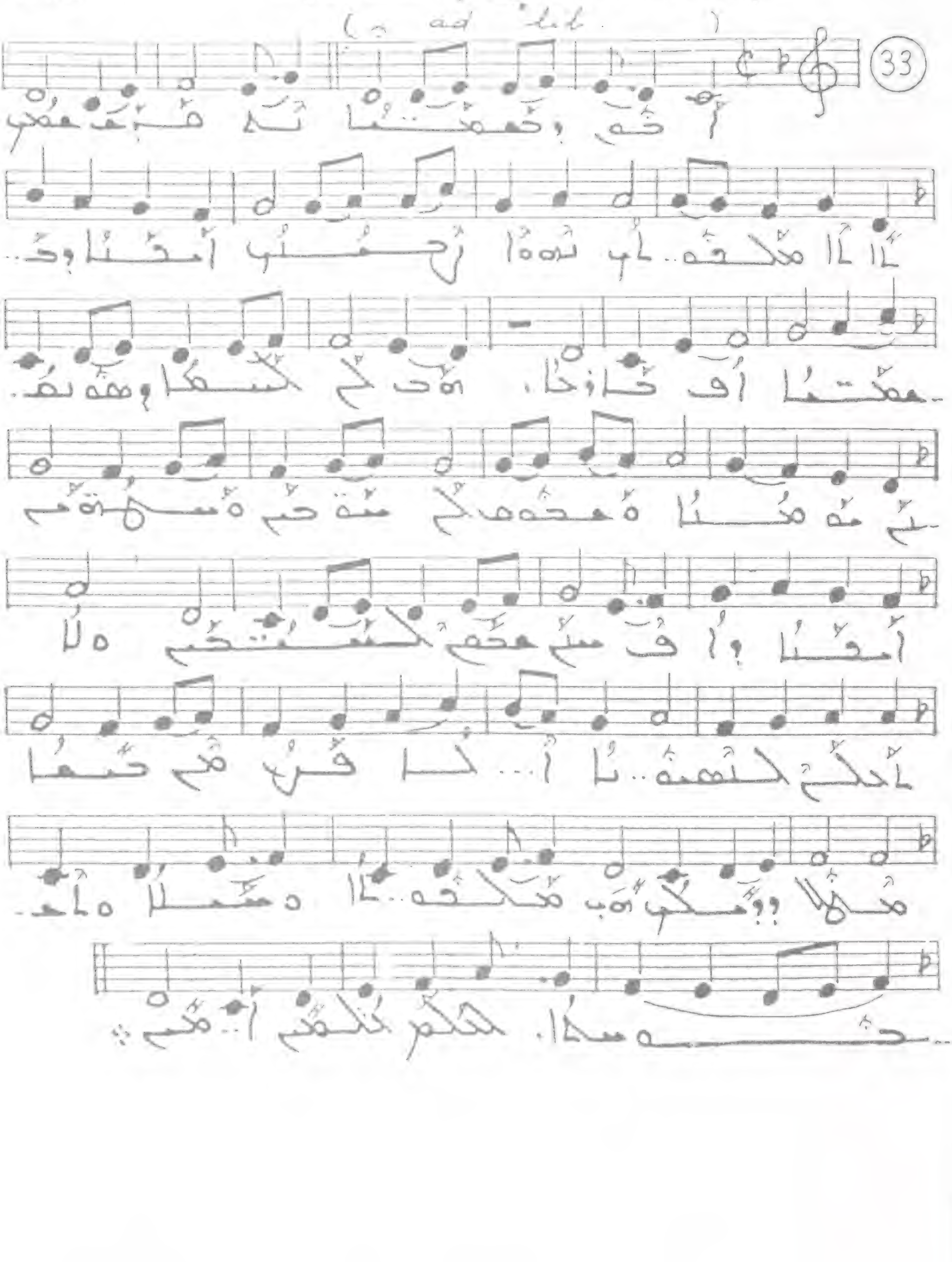

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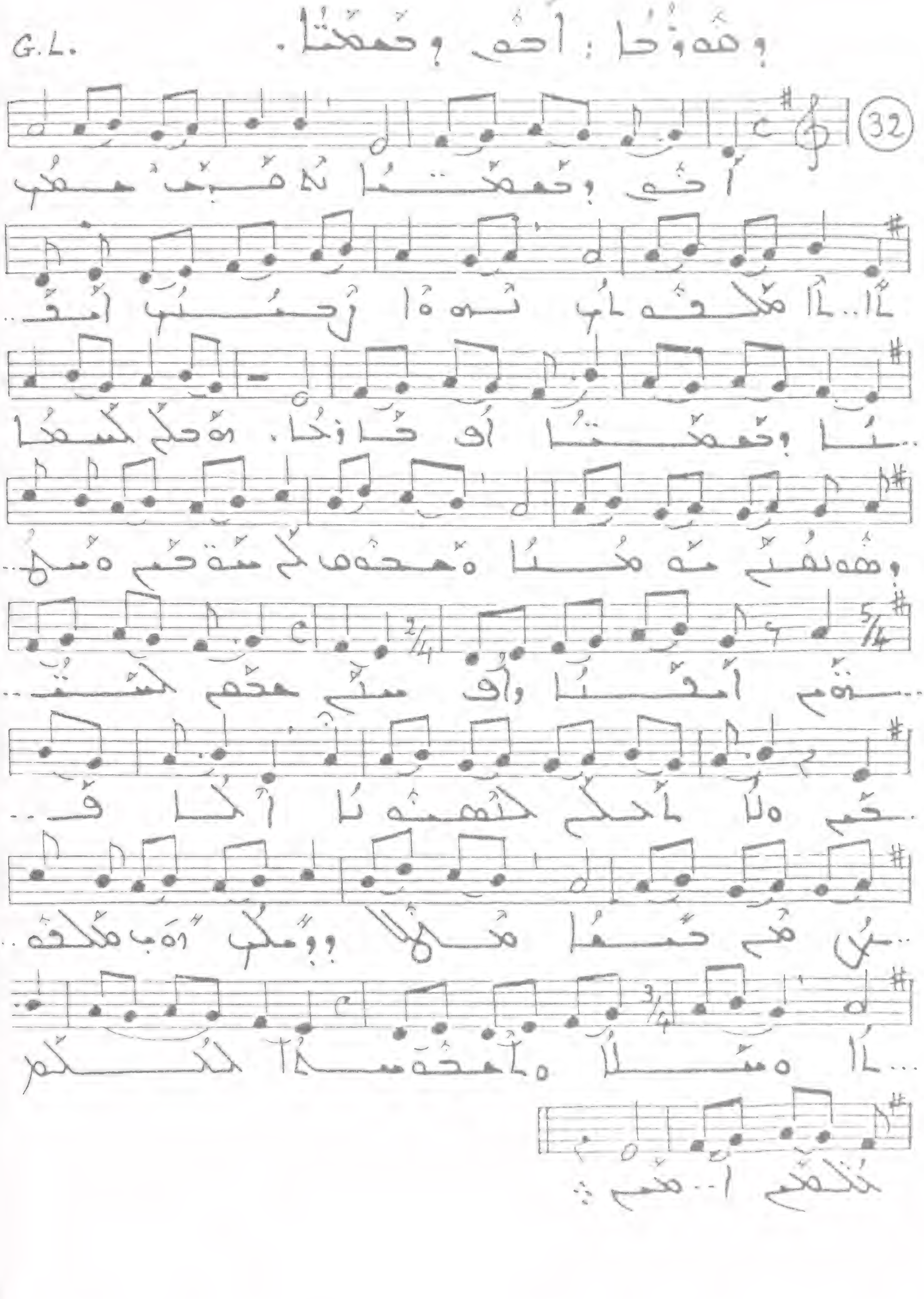

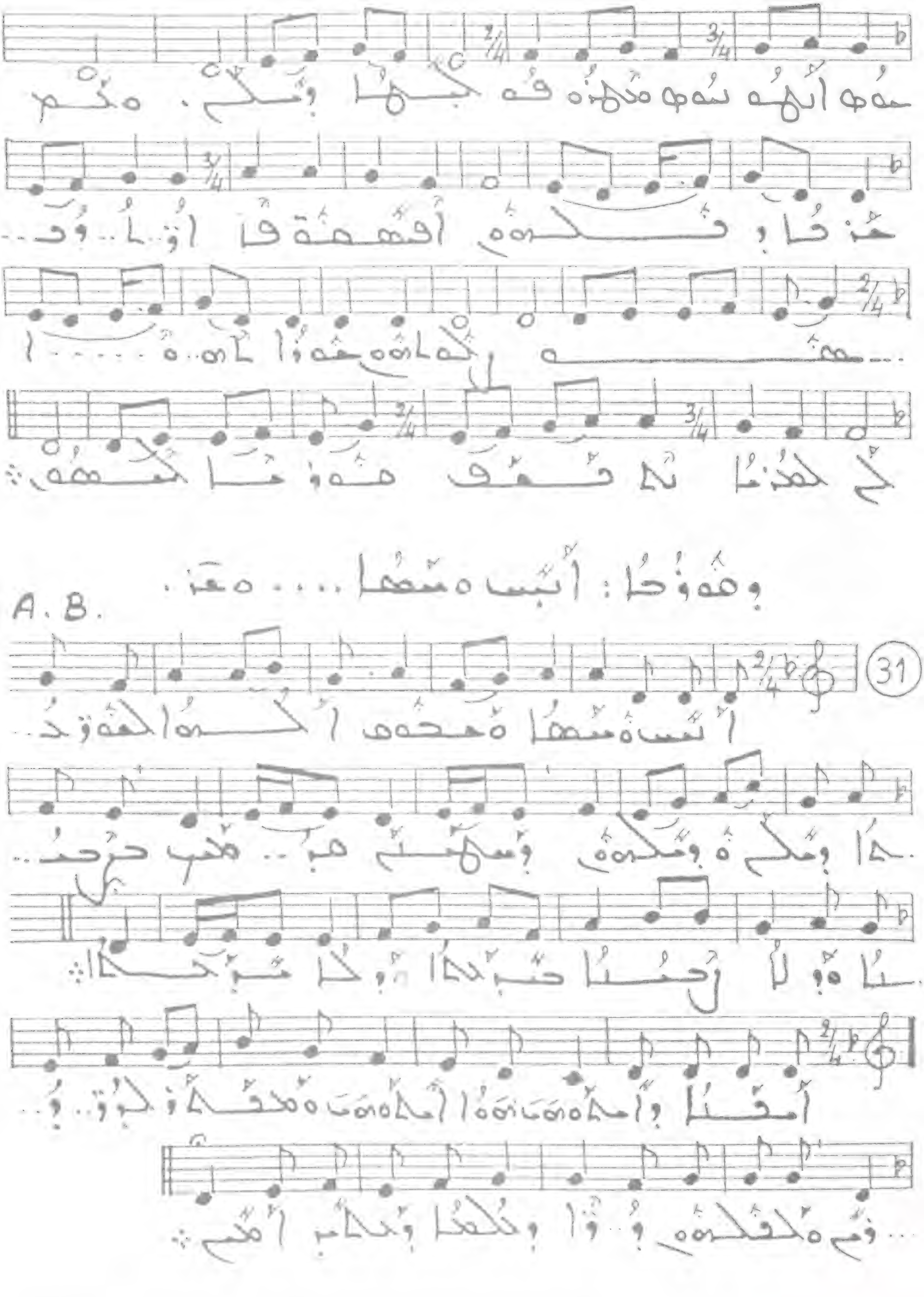
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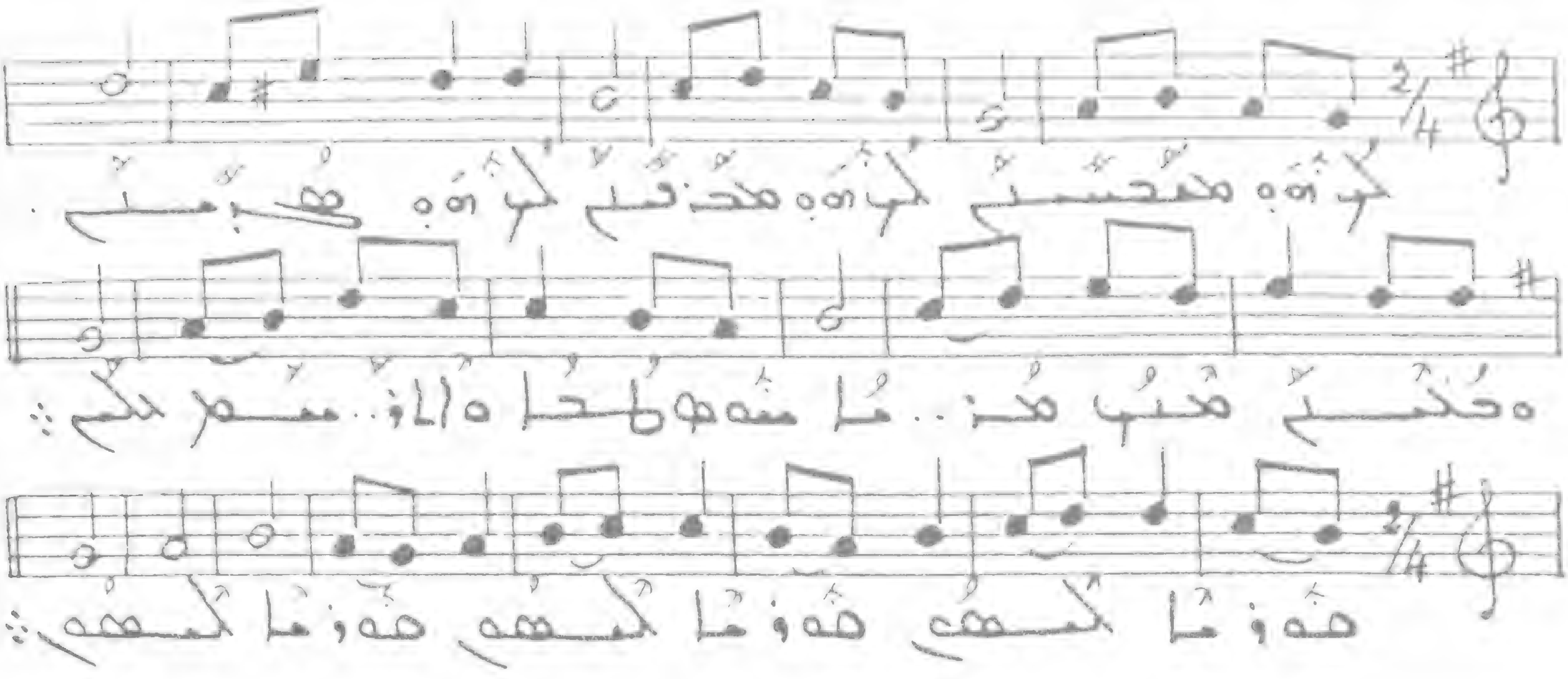

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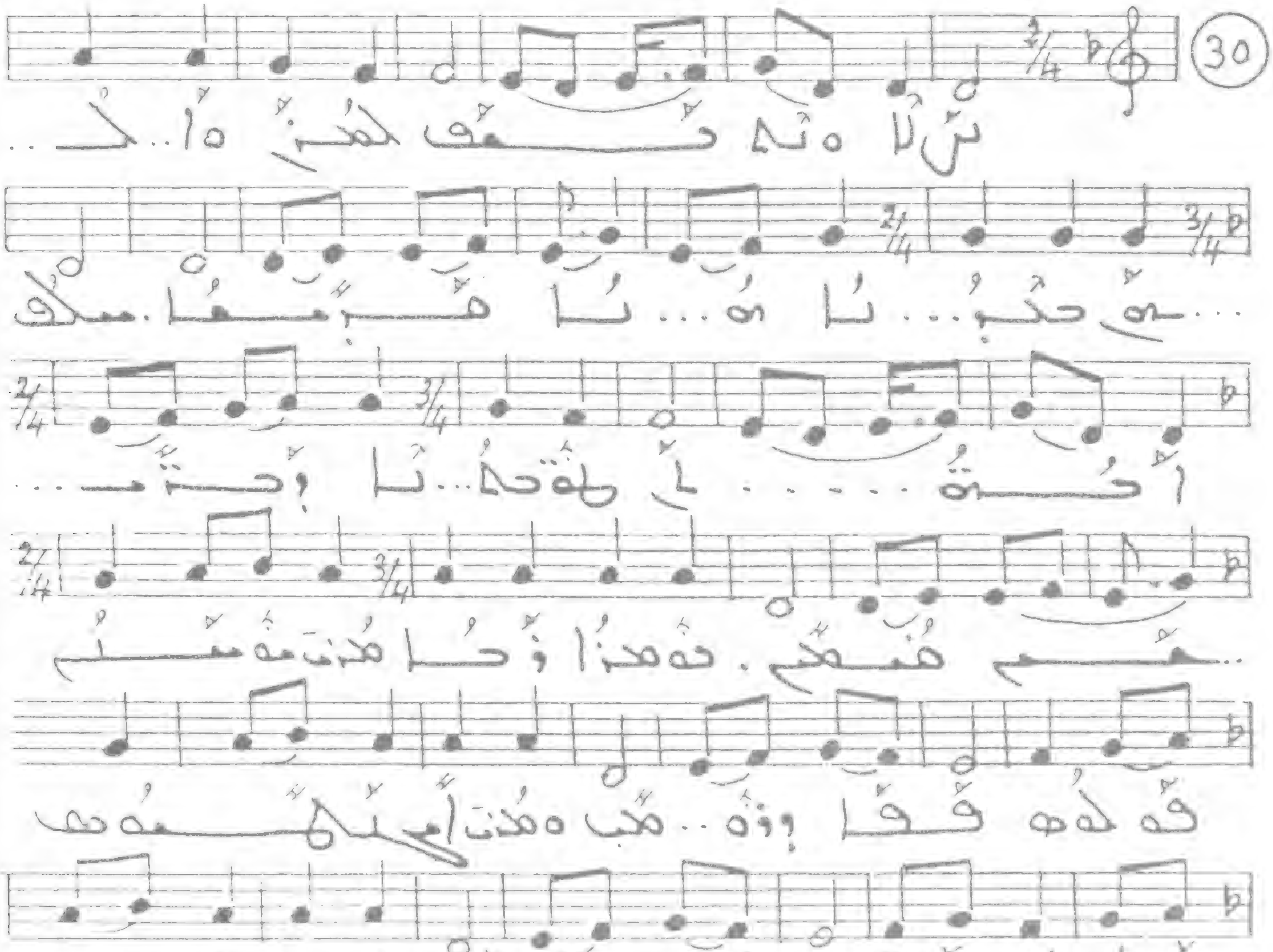

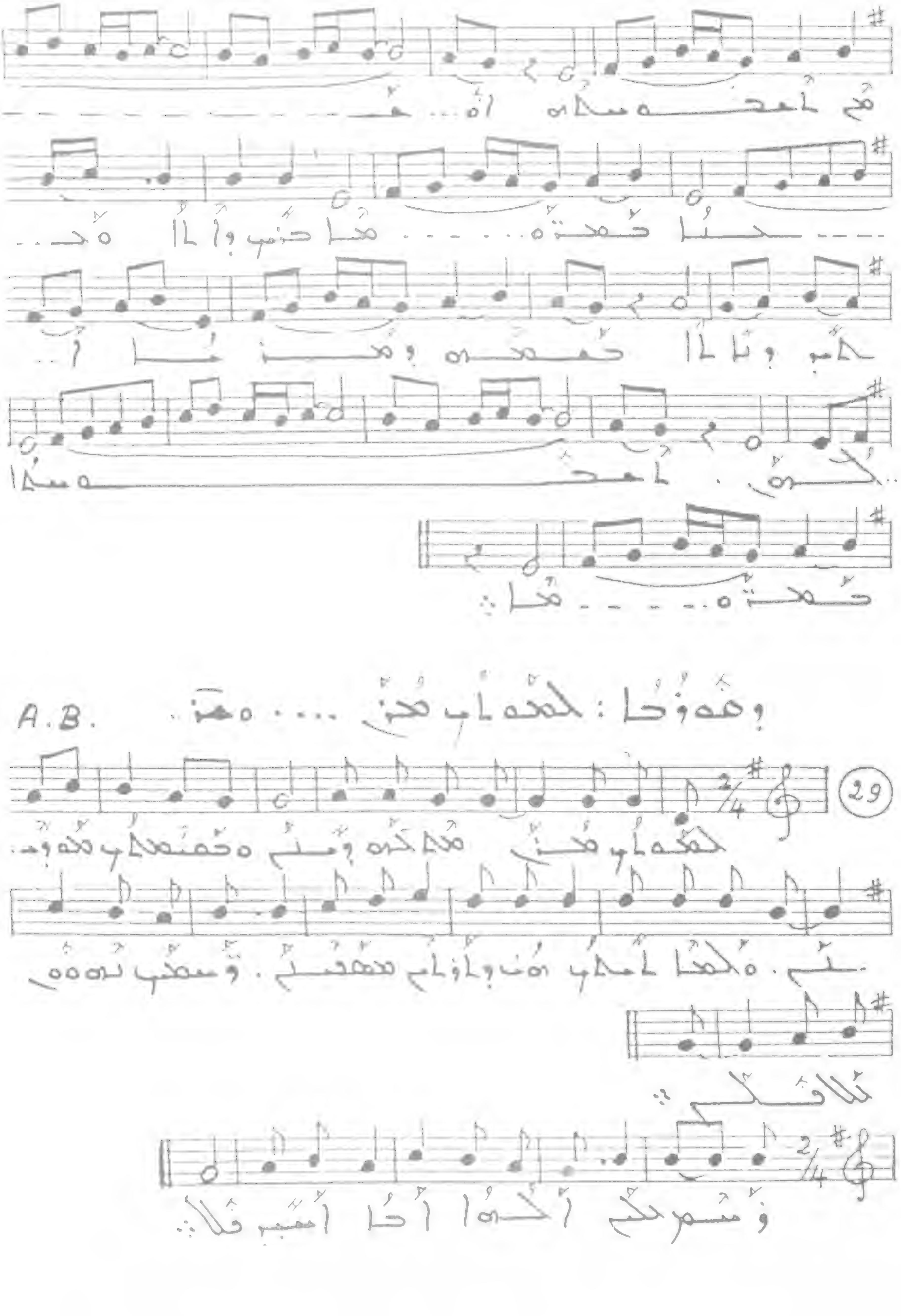
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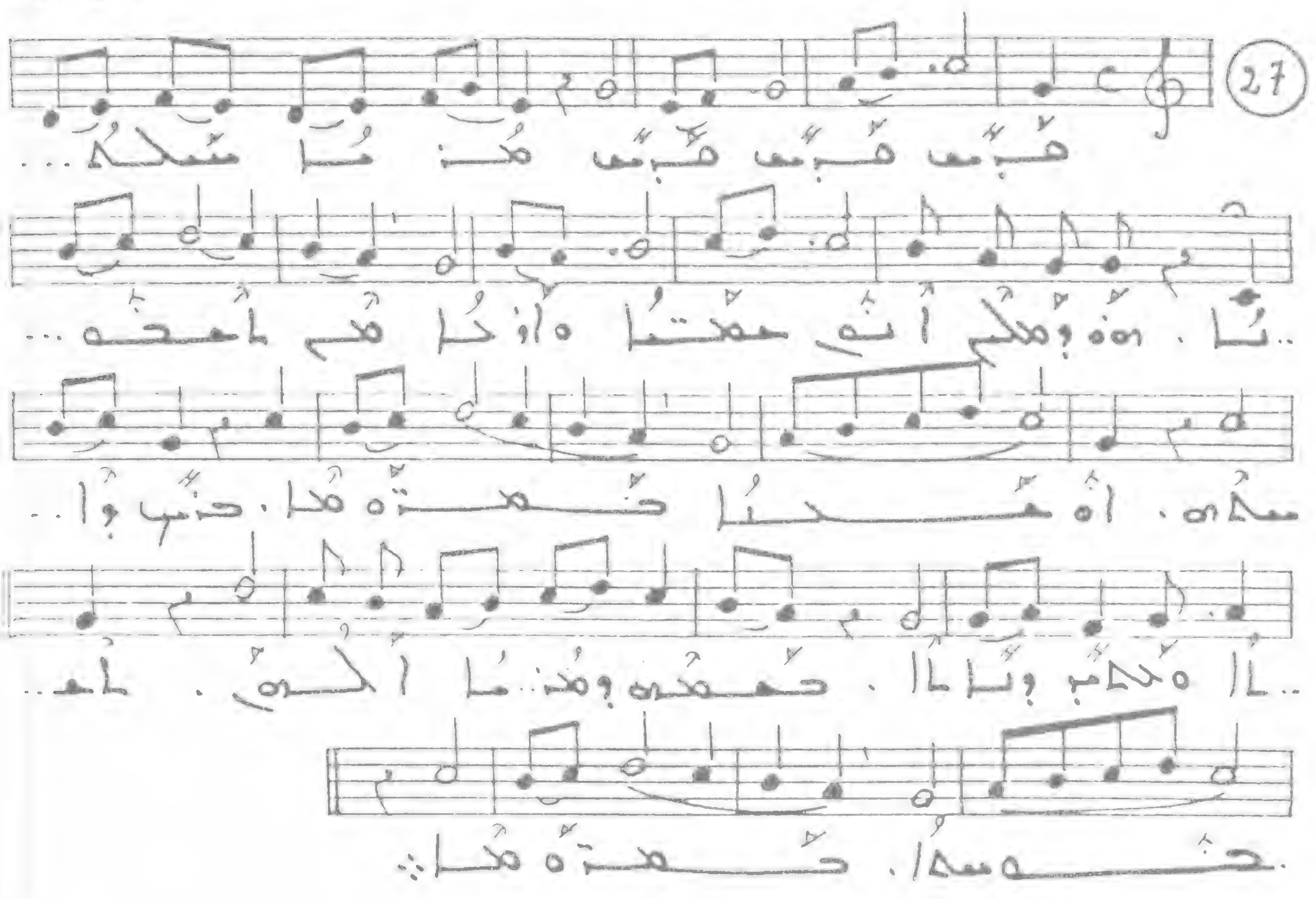

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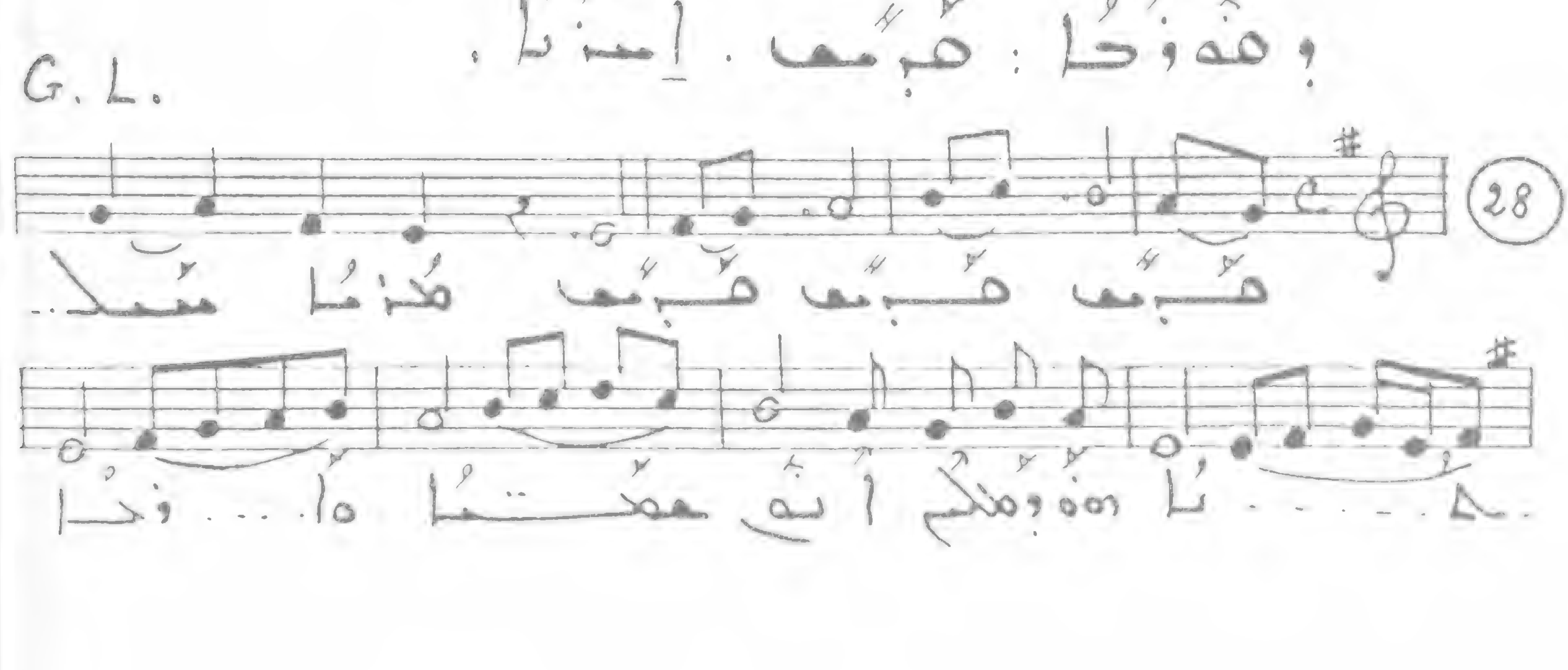

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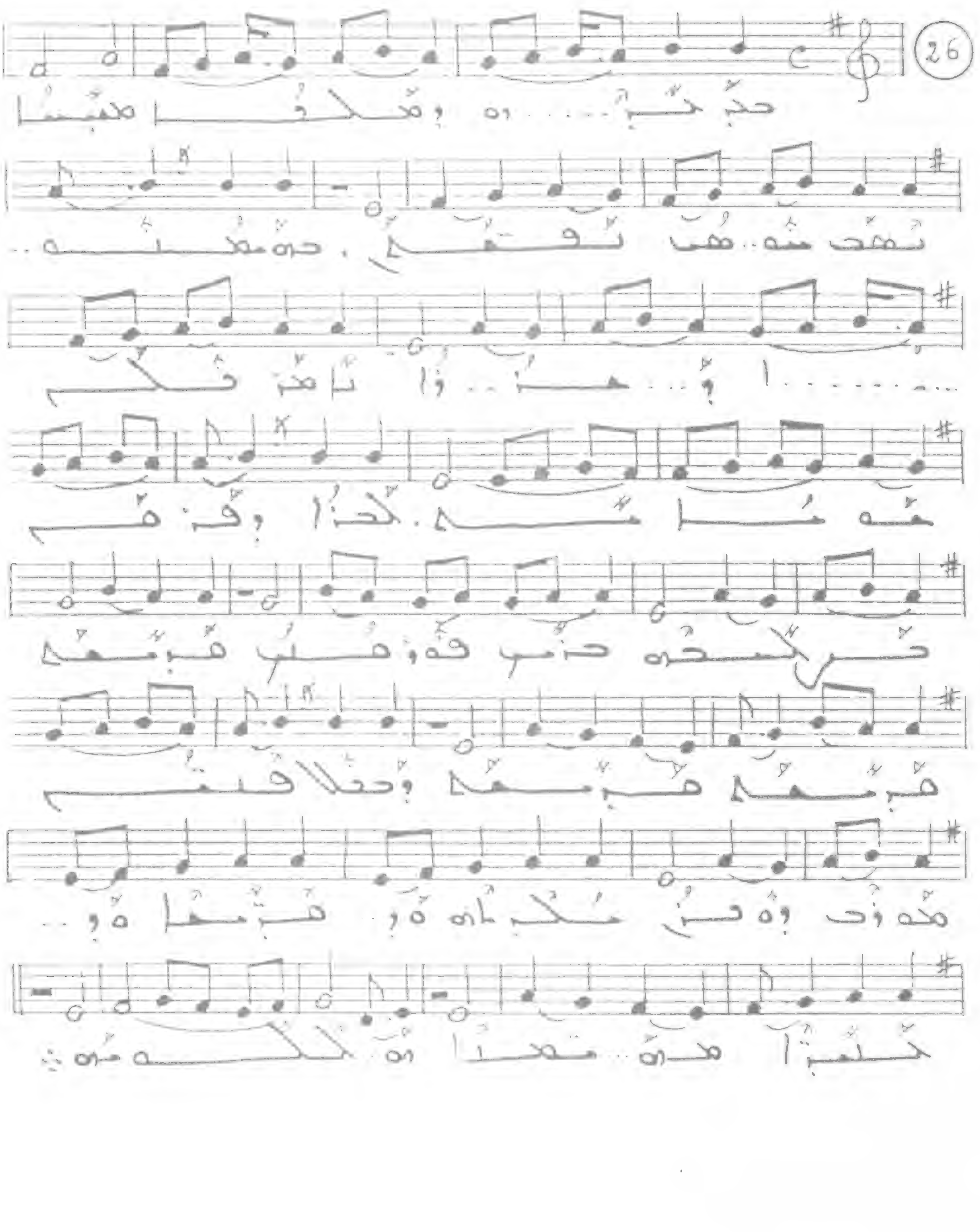

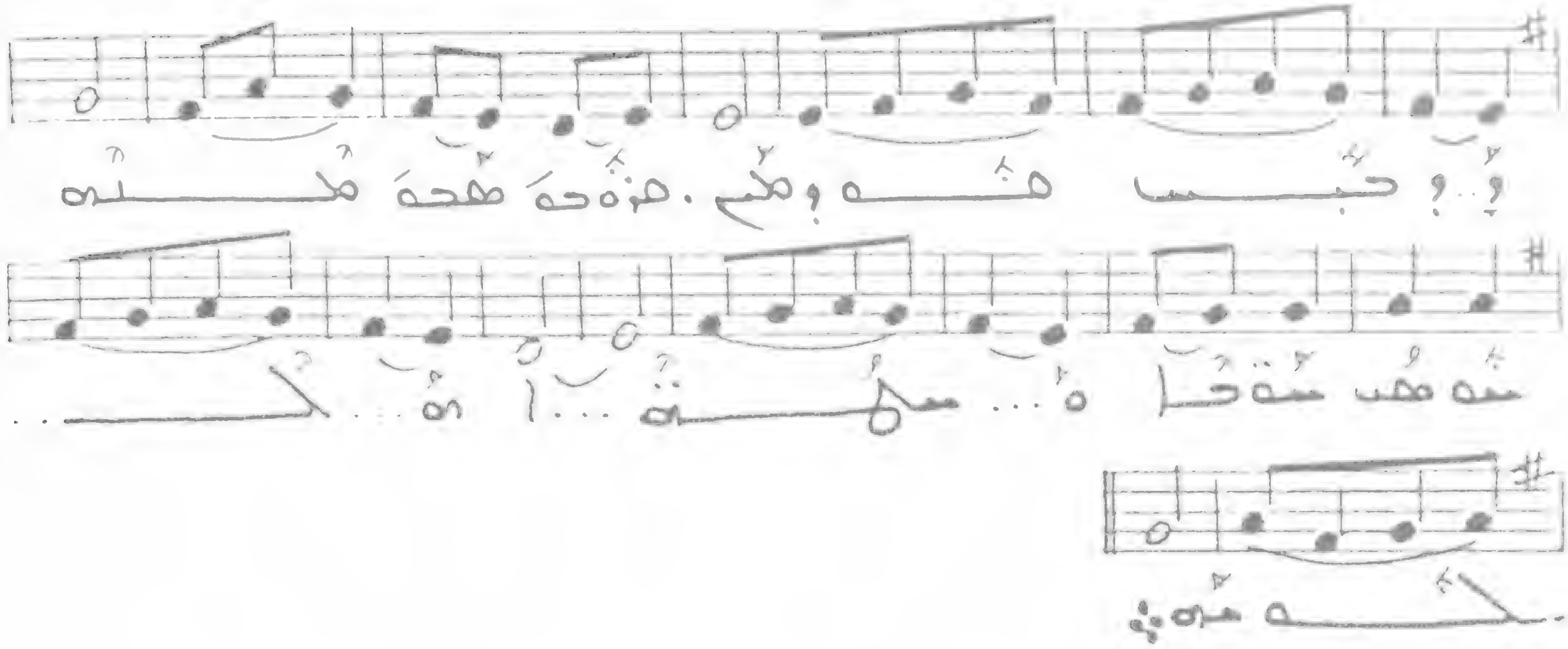

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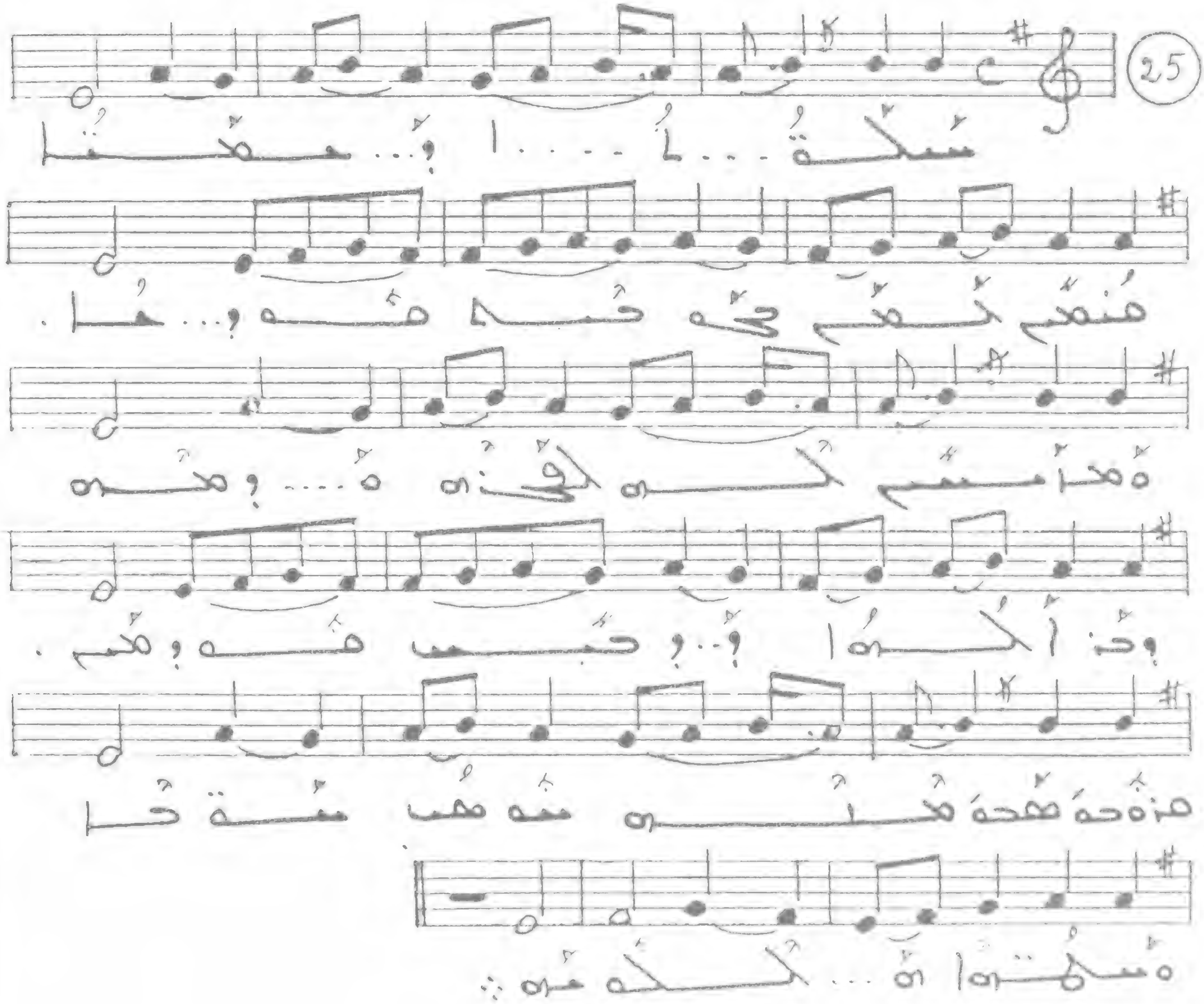

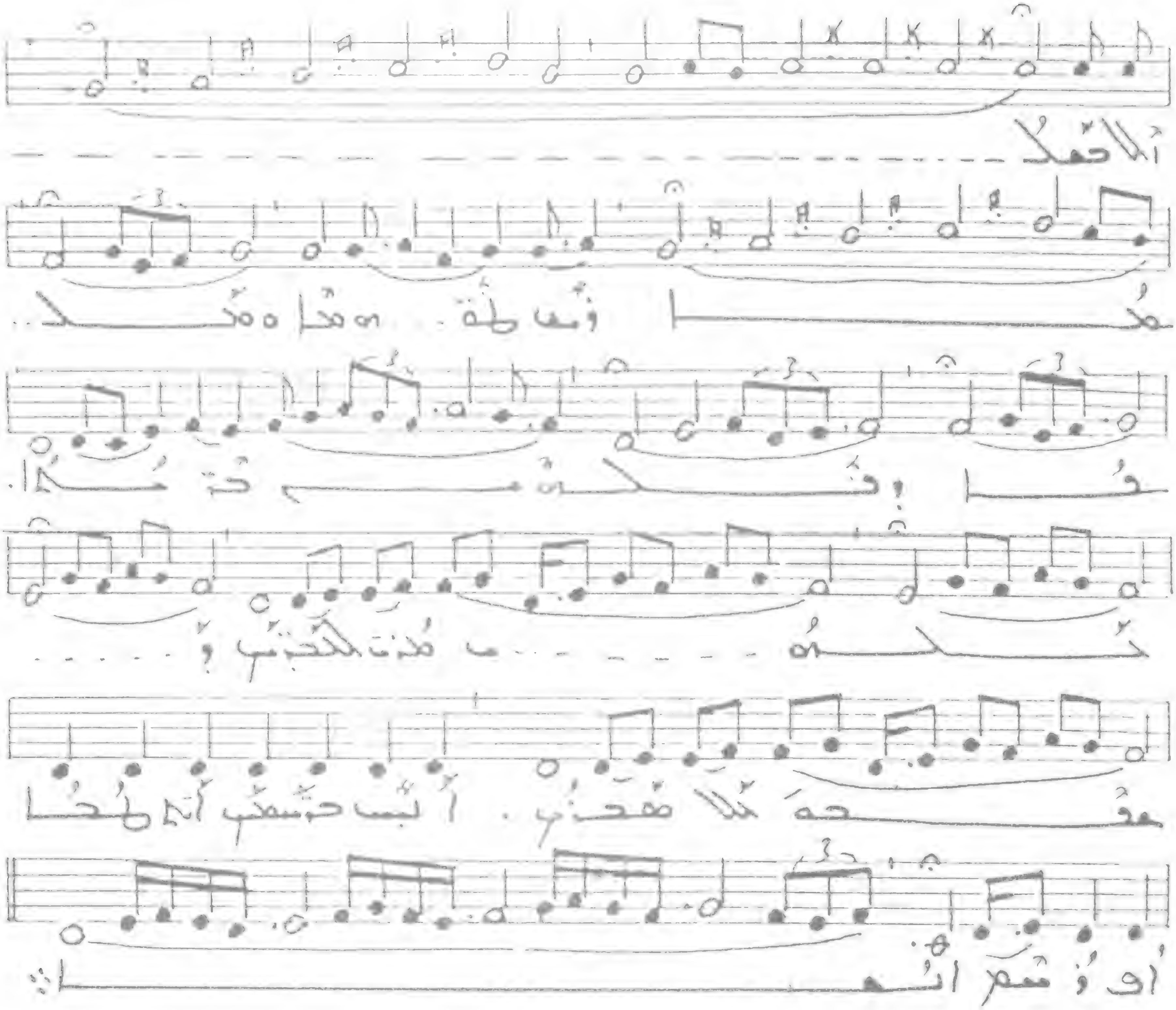

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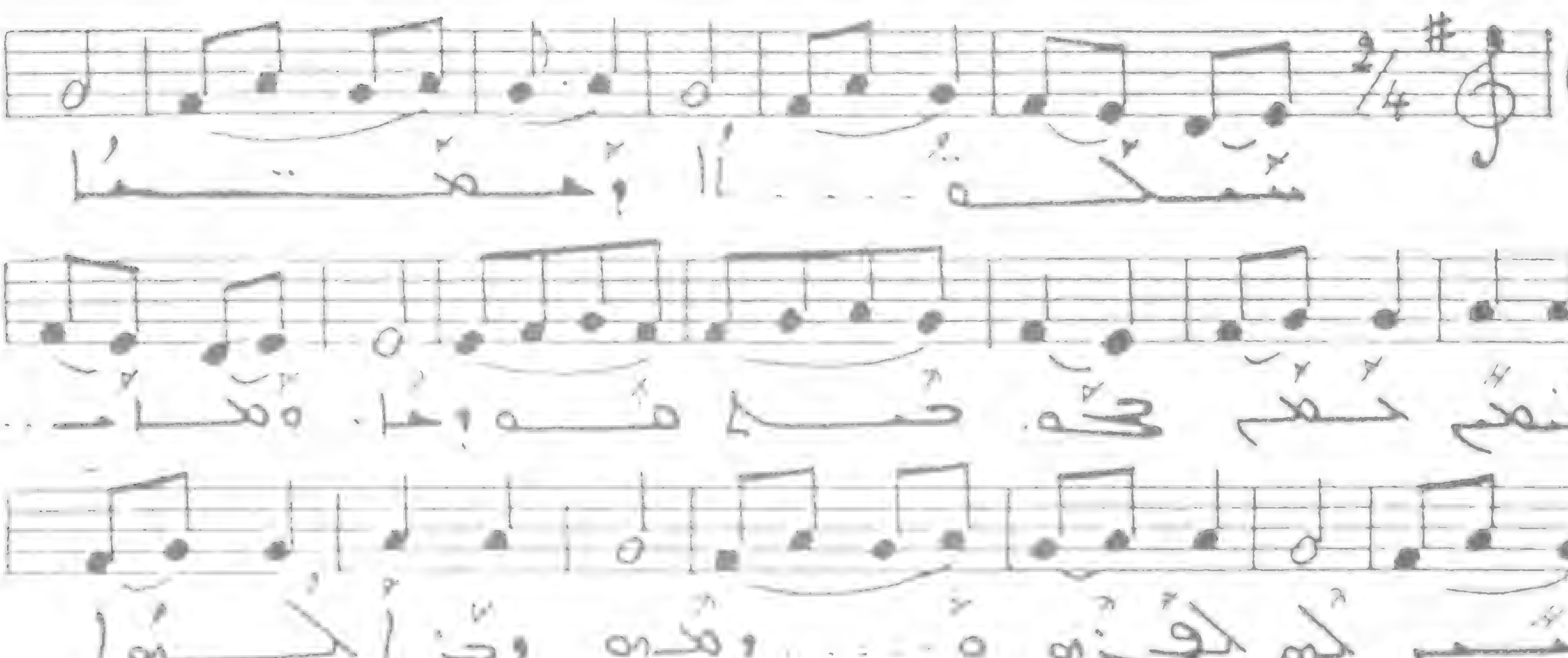

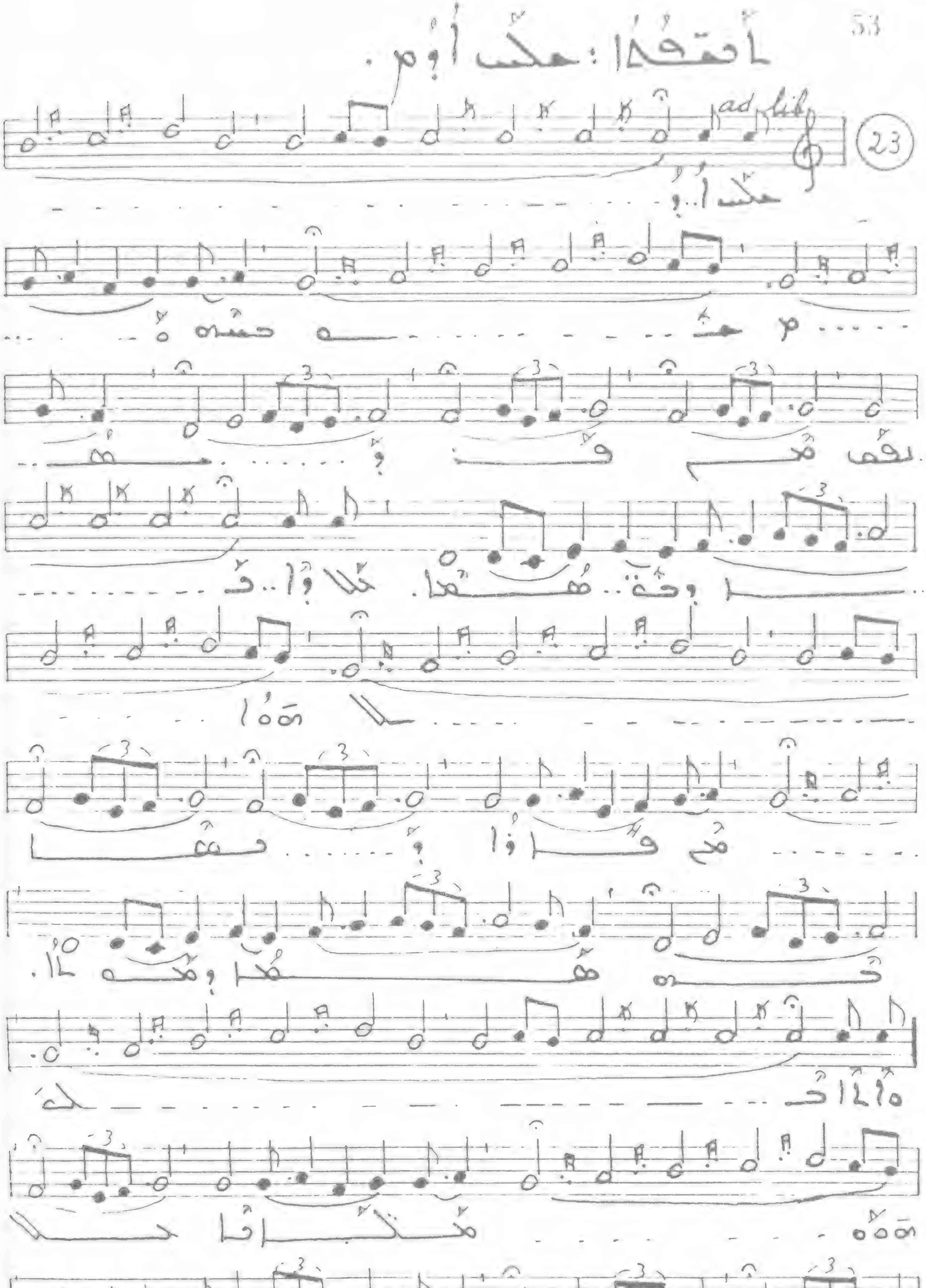

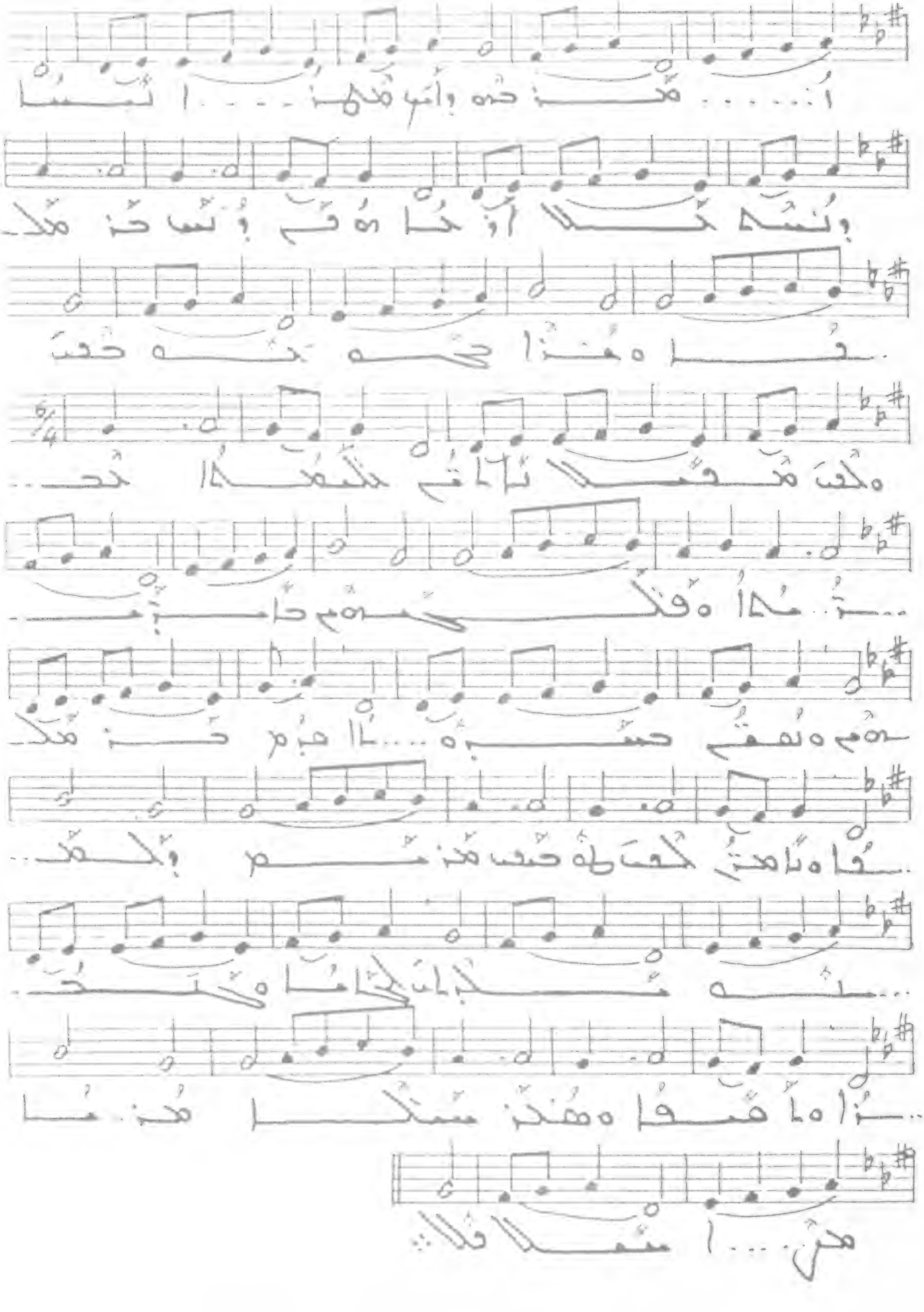

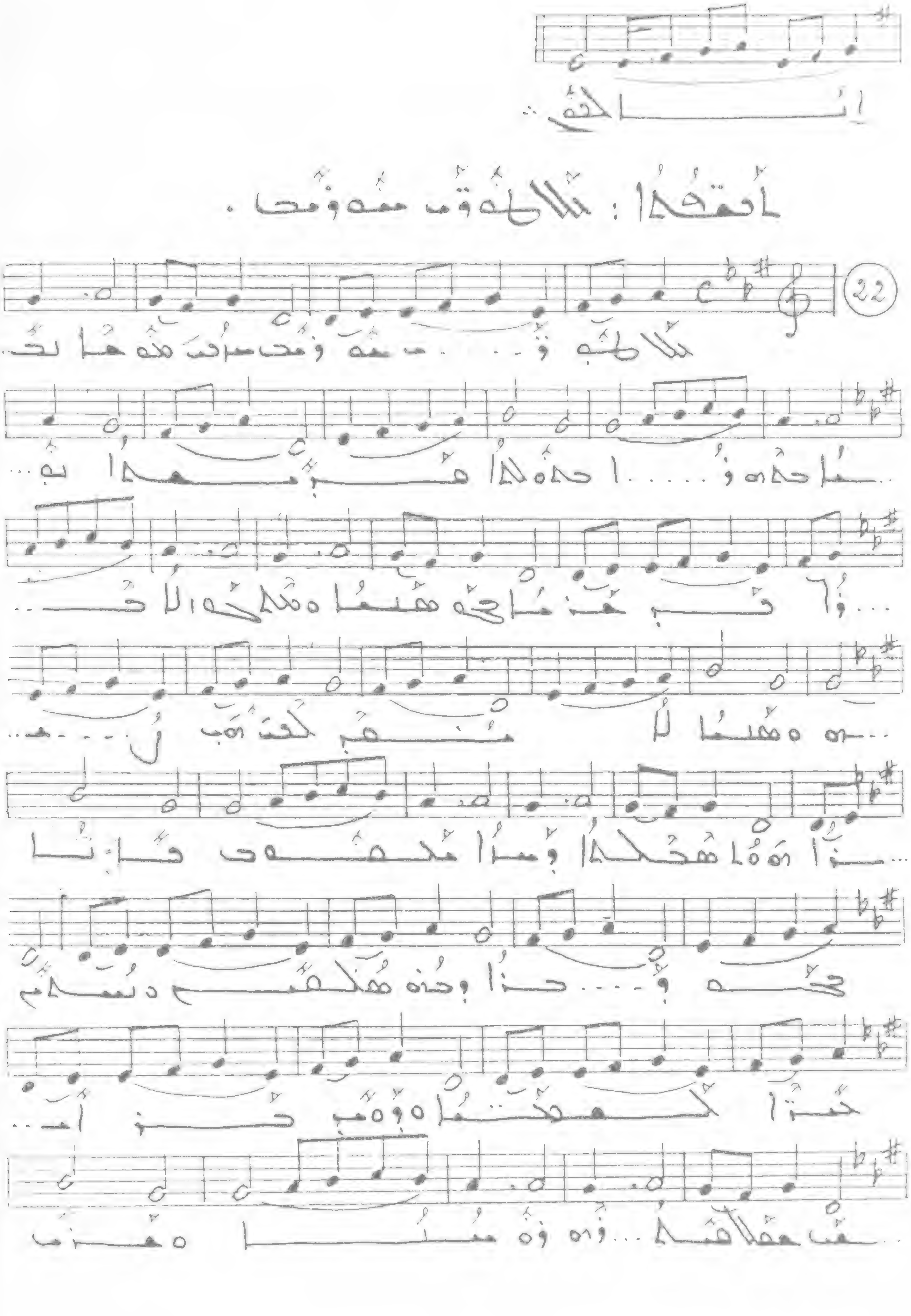

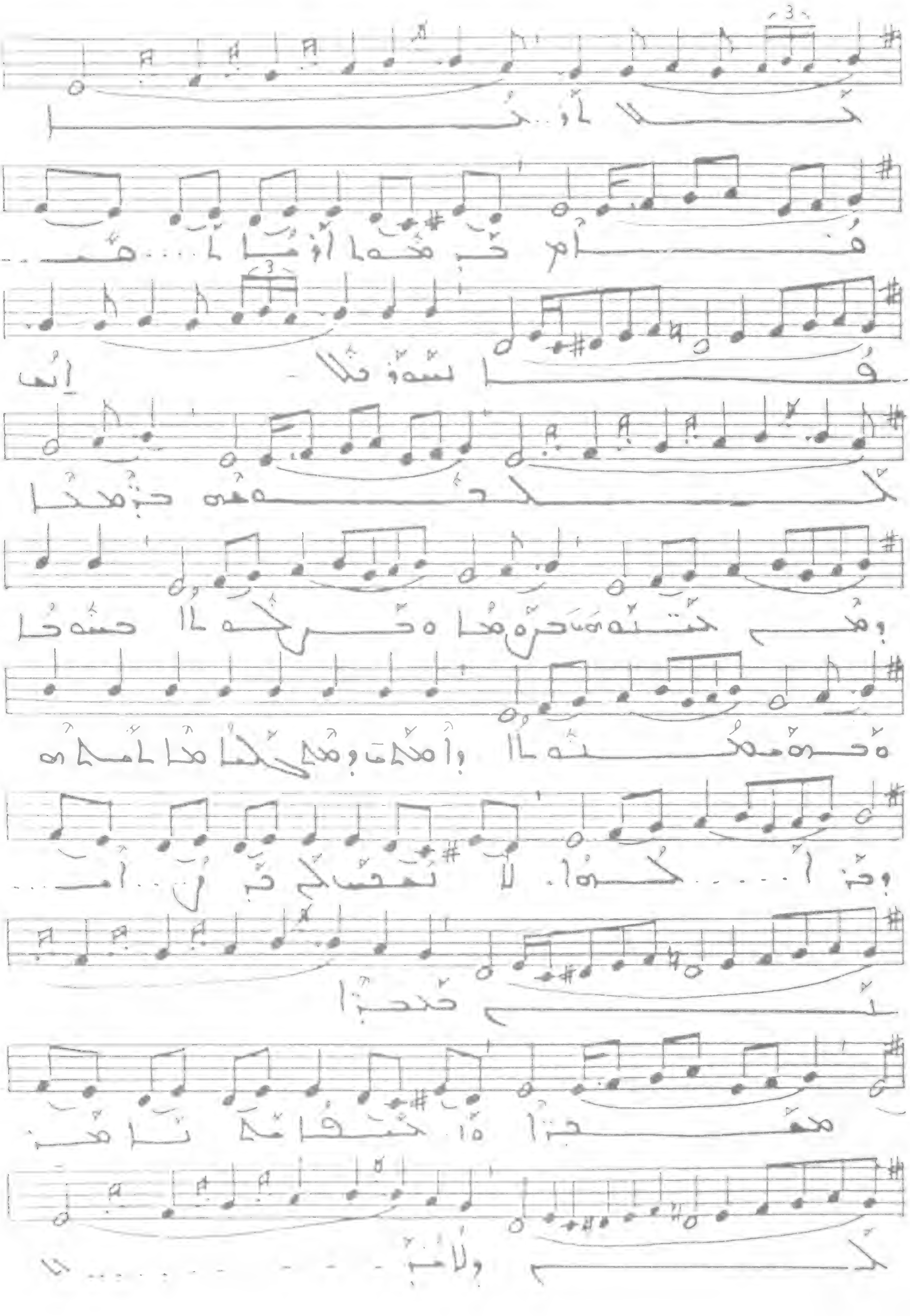

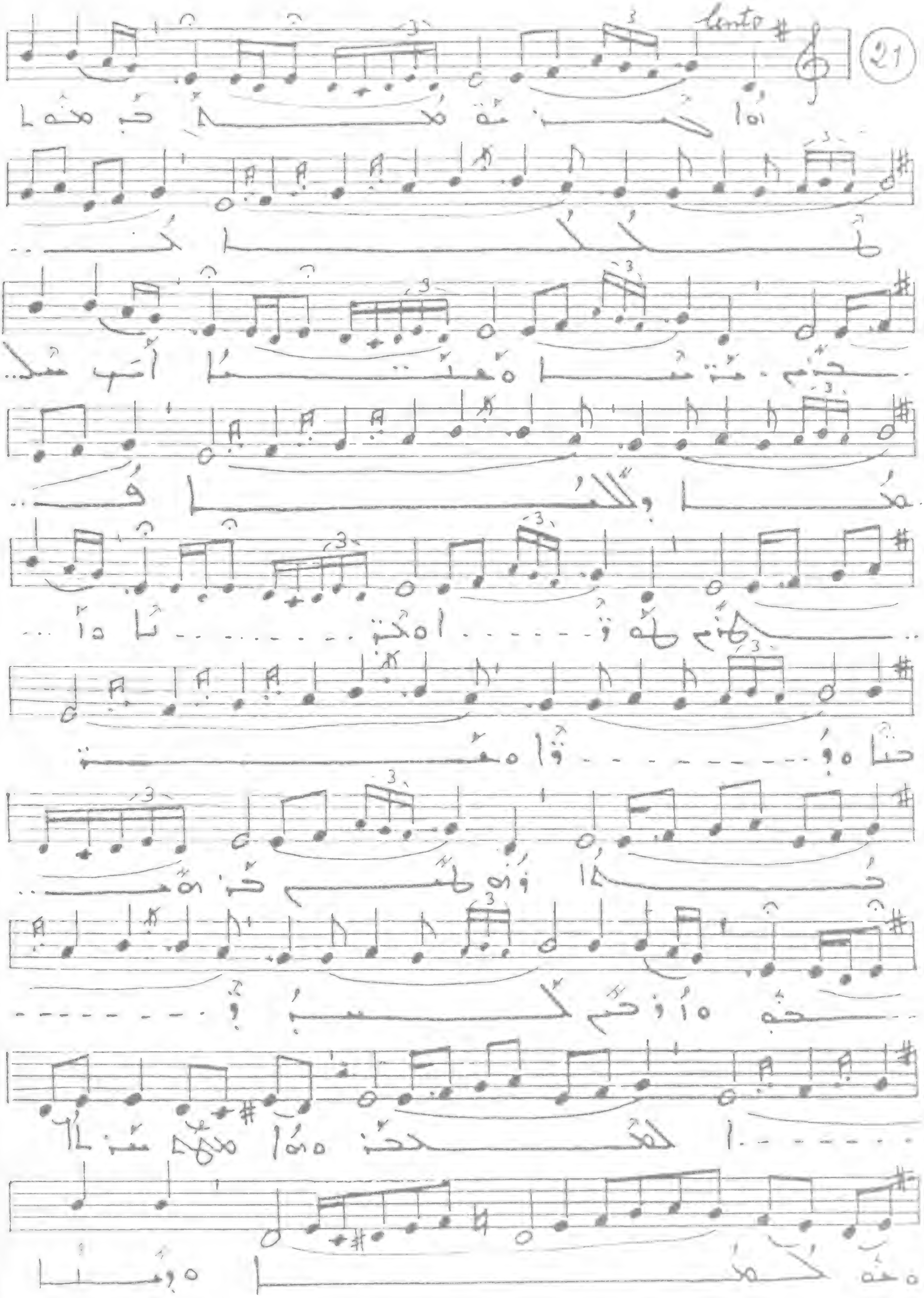
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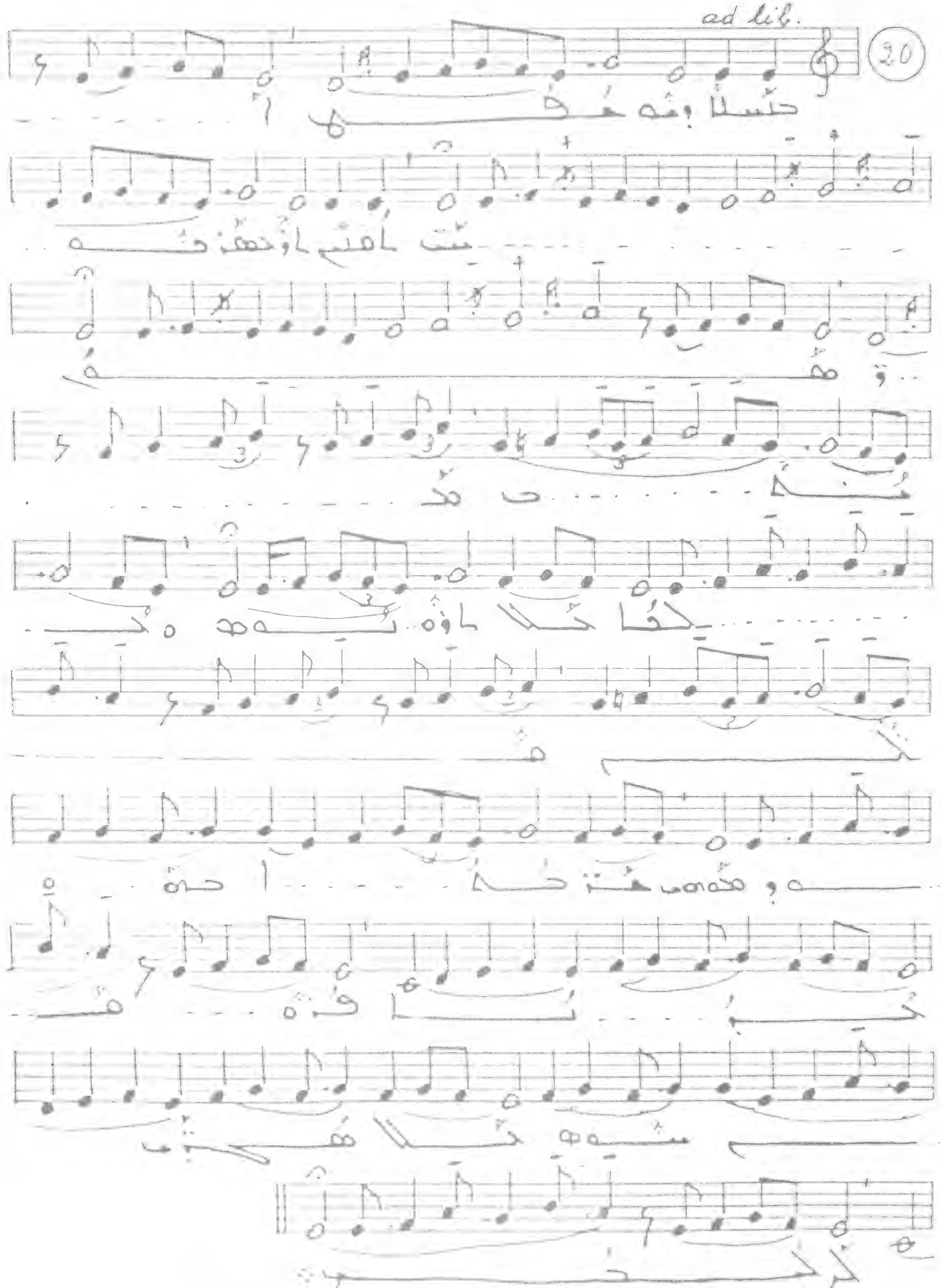
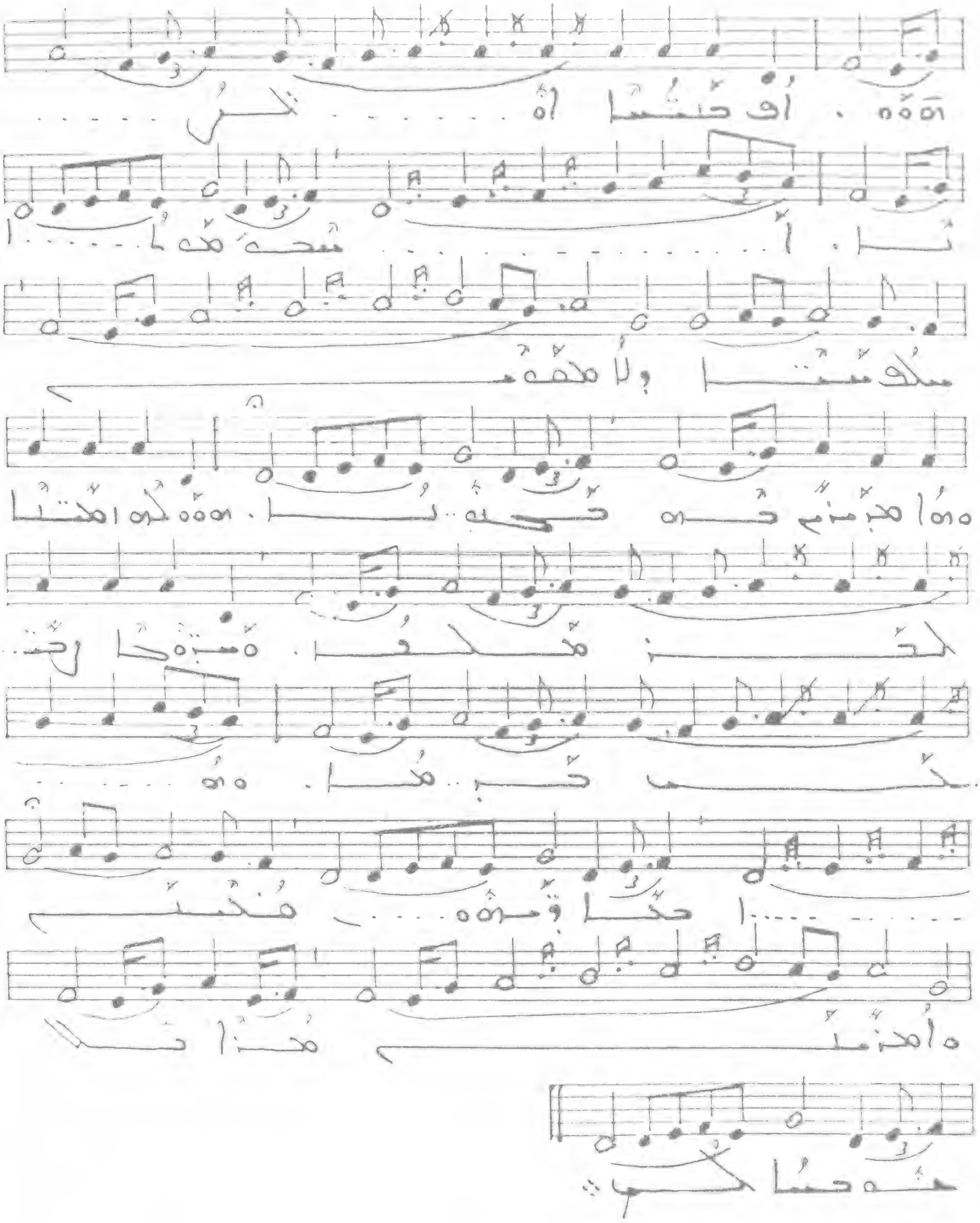
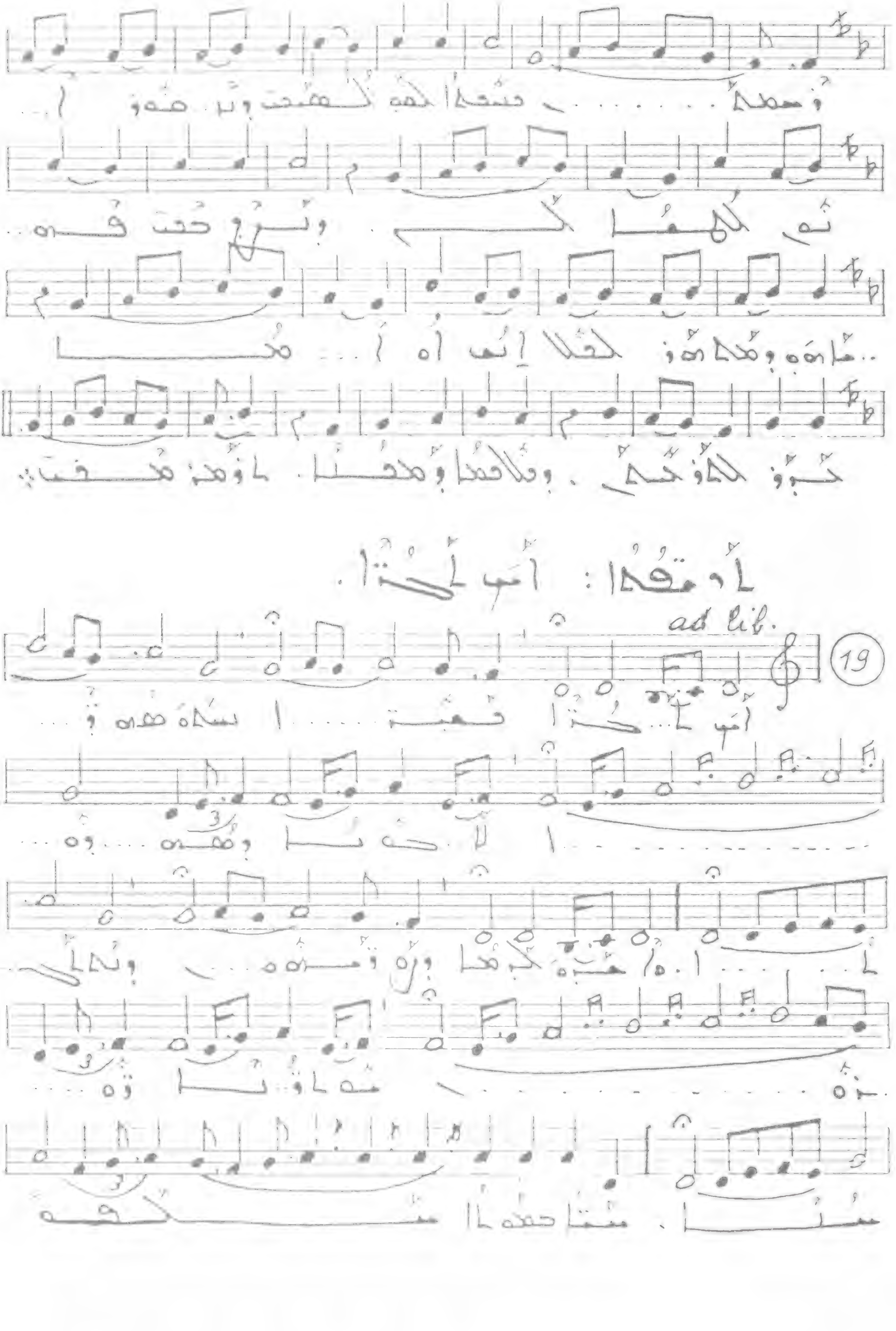
ܐܘܢܝܬܐ : ܚܝܠܐ ܕܡܫܝܚܐ .







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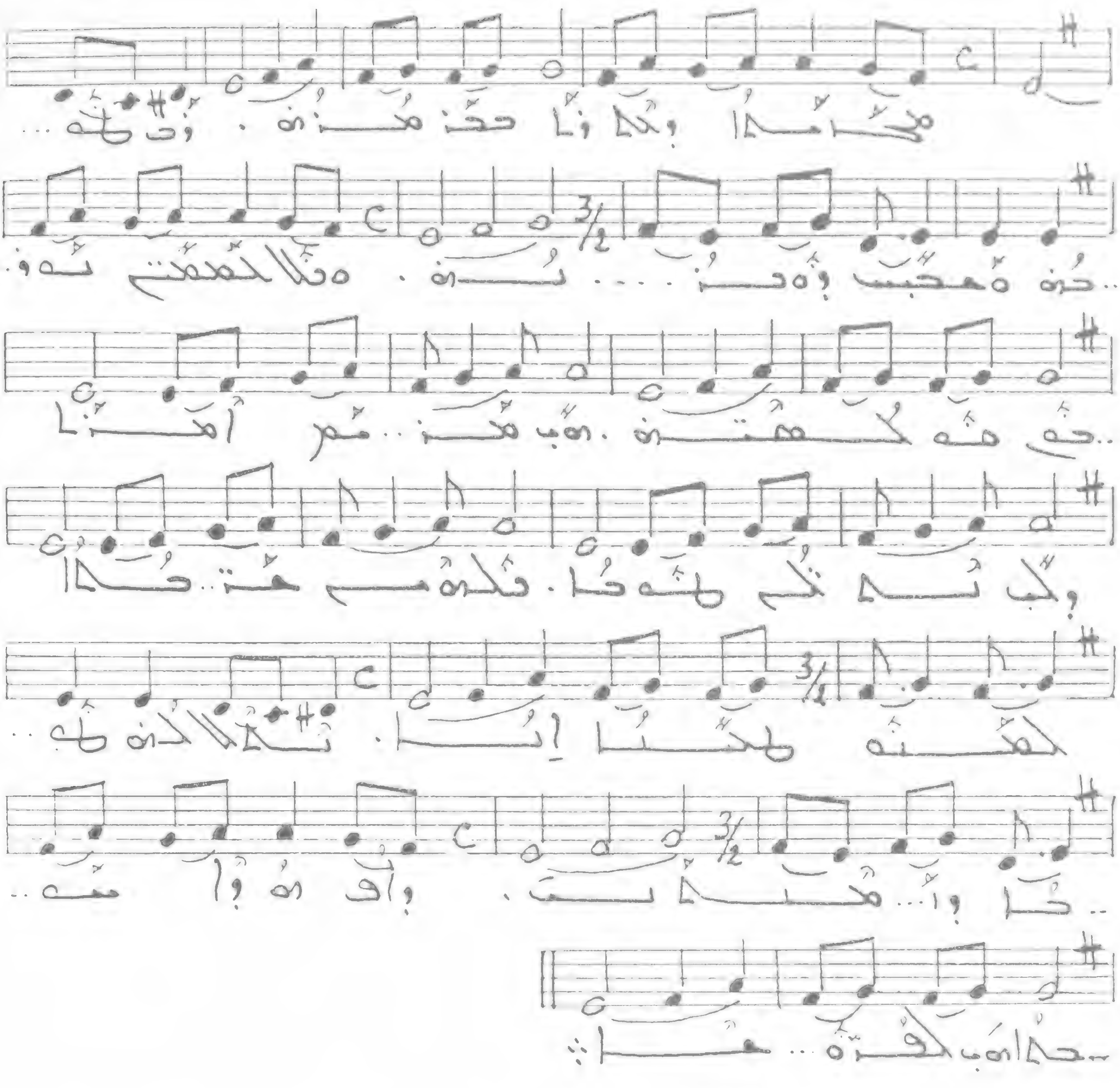

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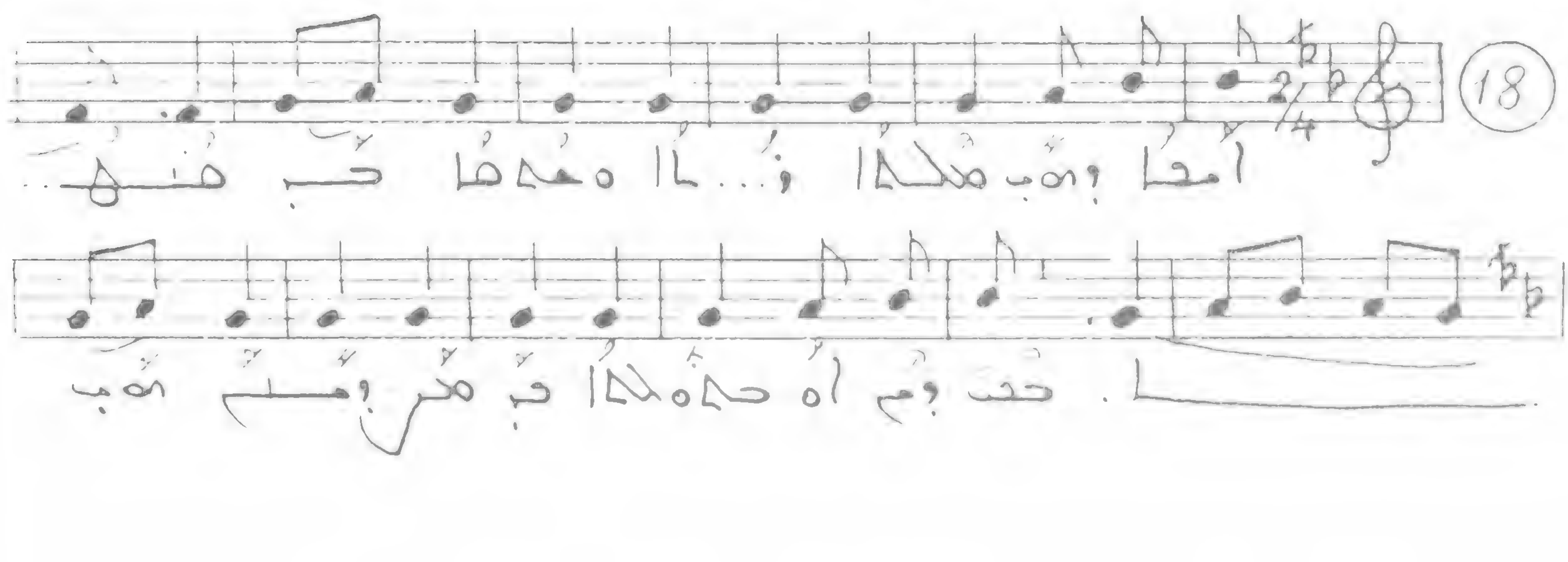

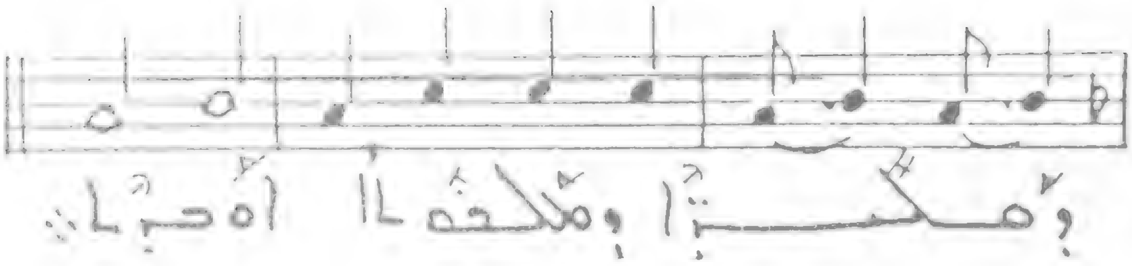

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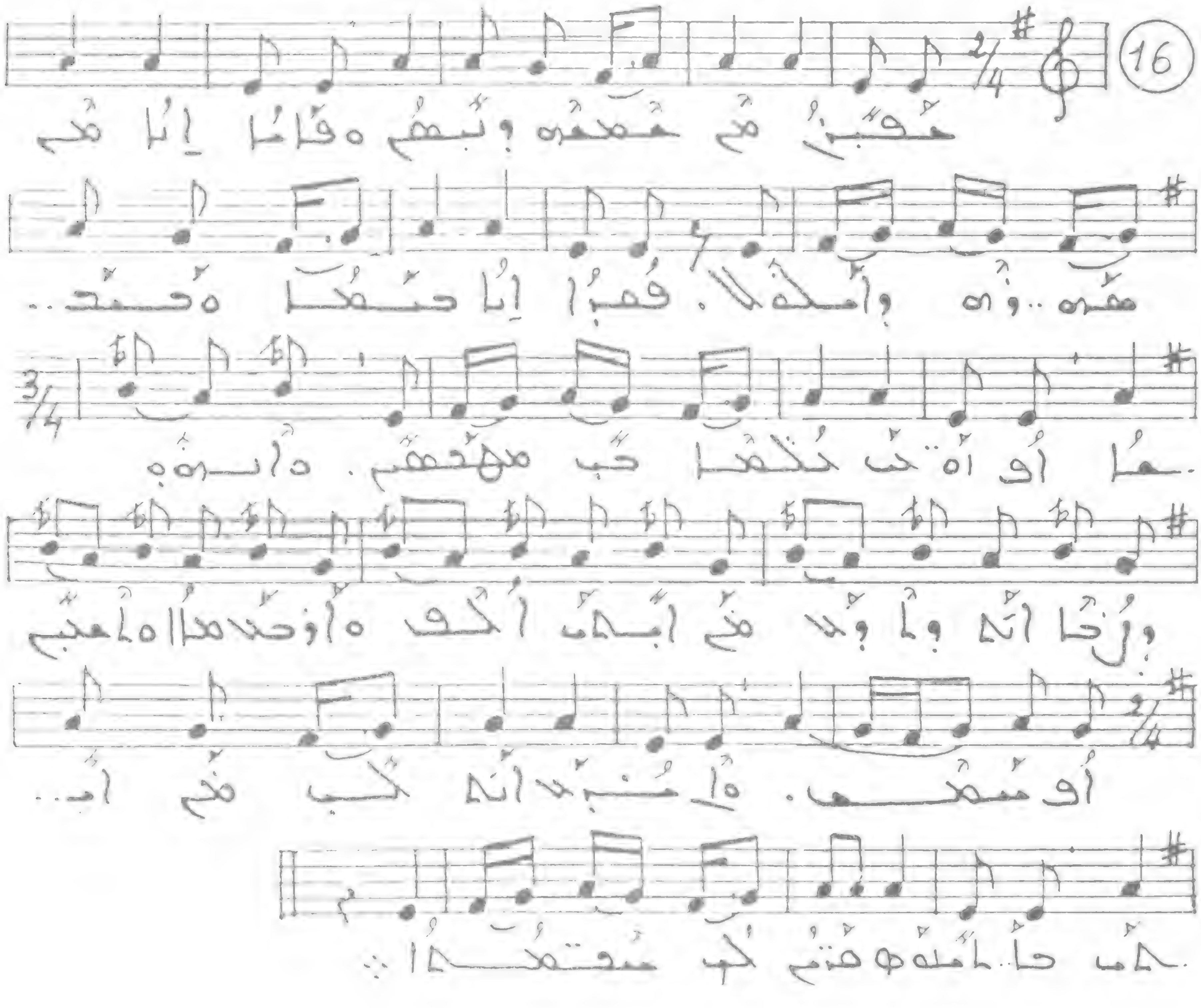

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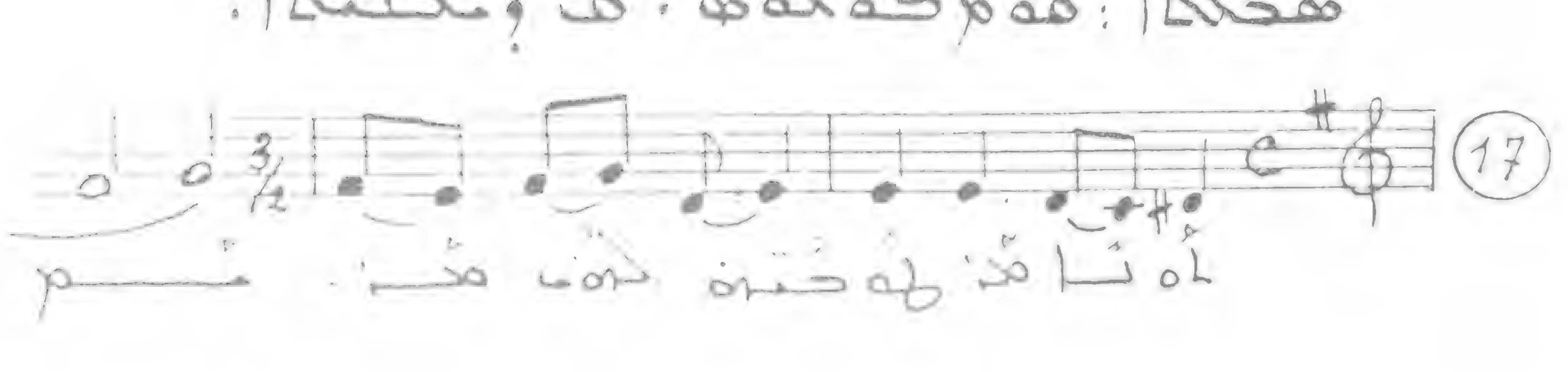

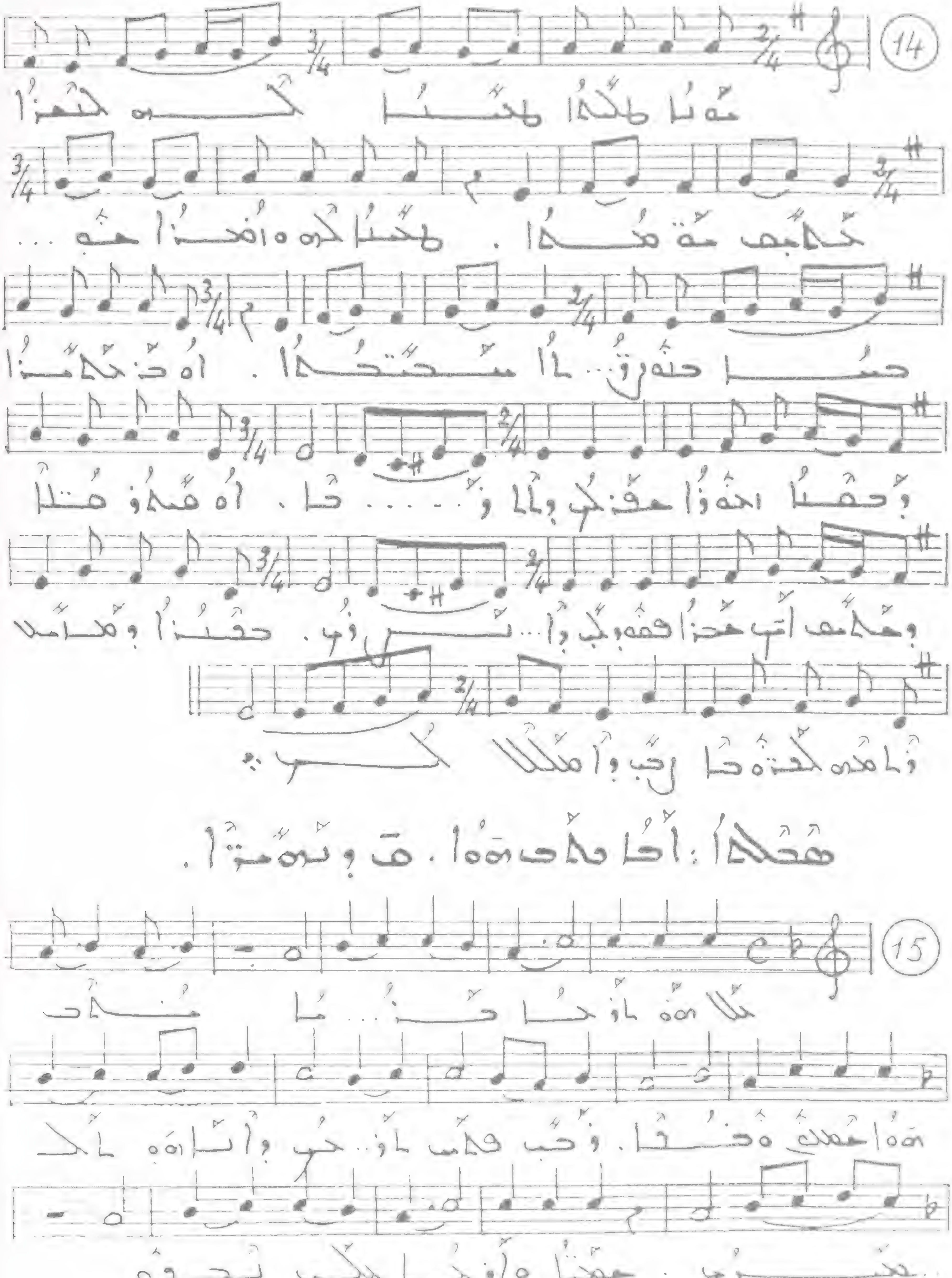

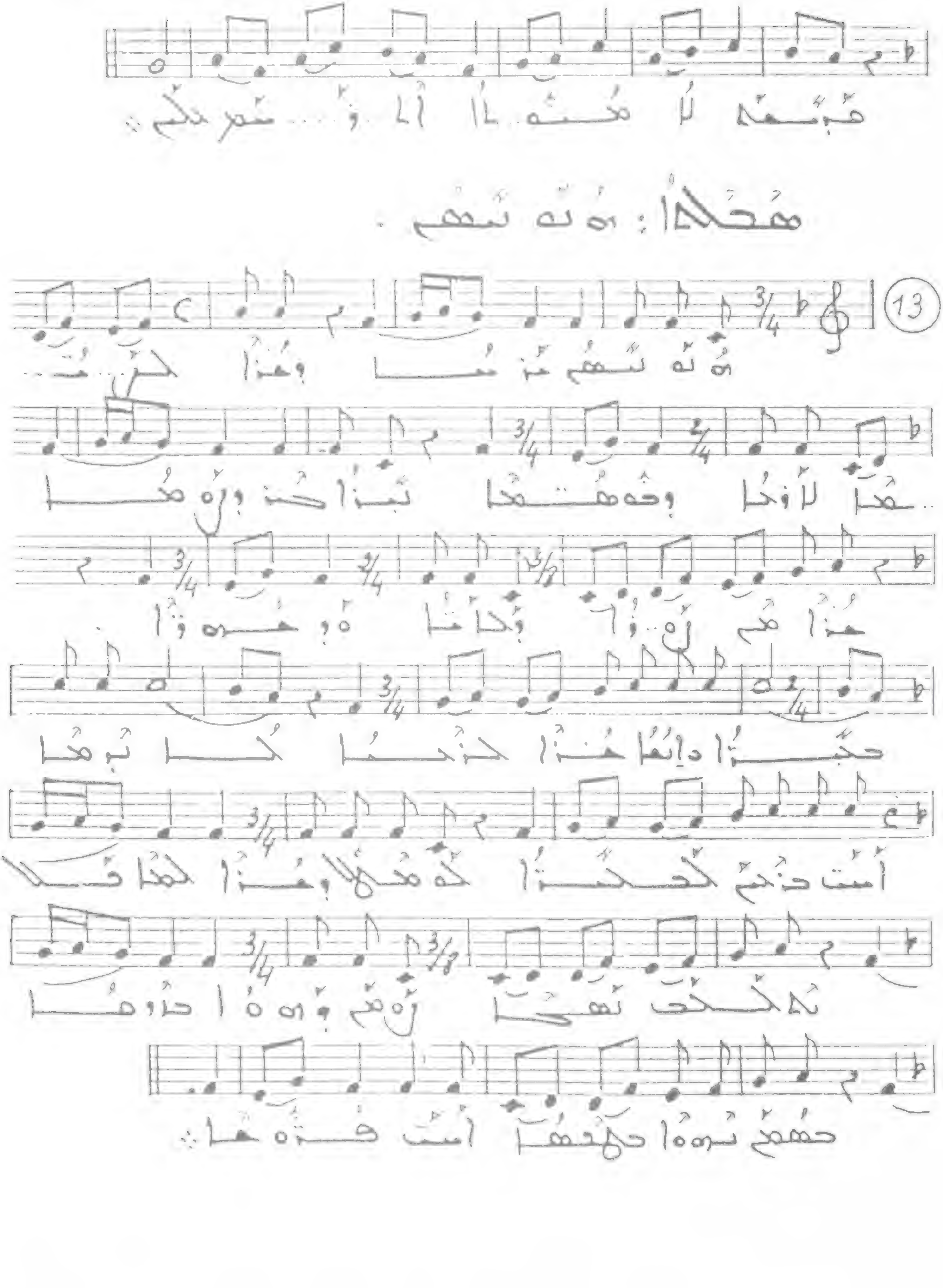

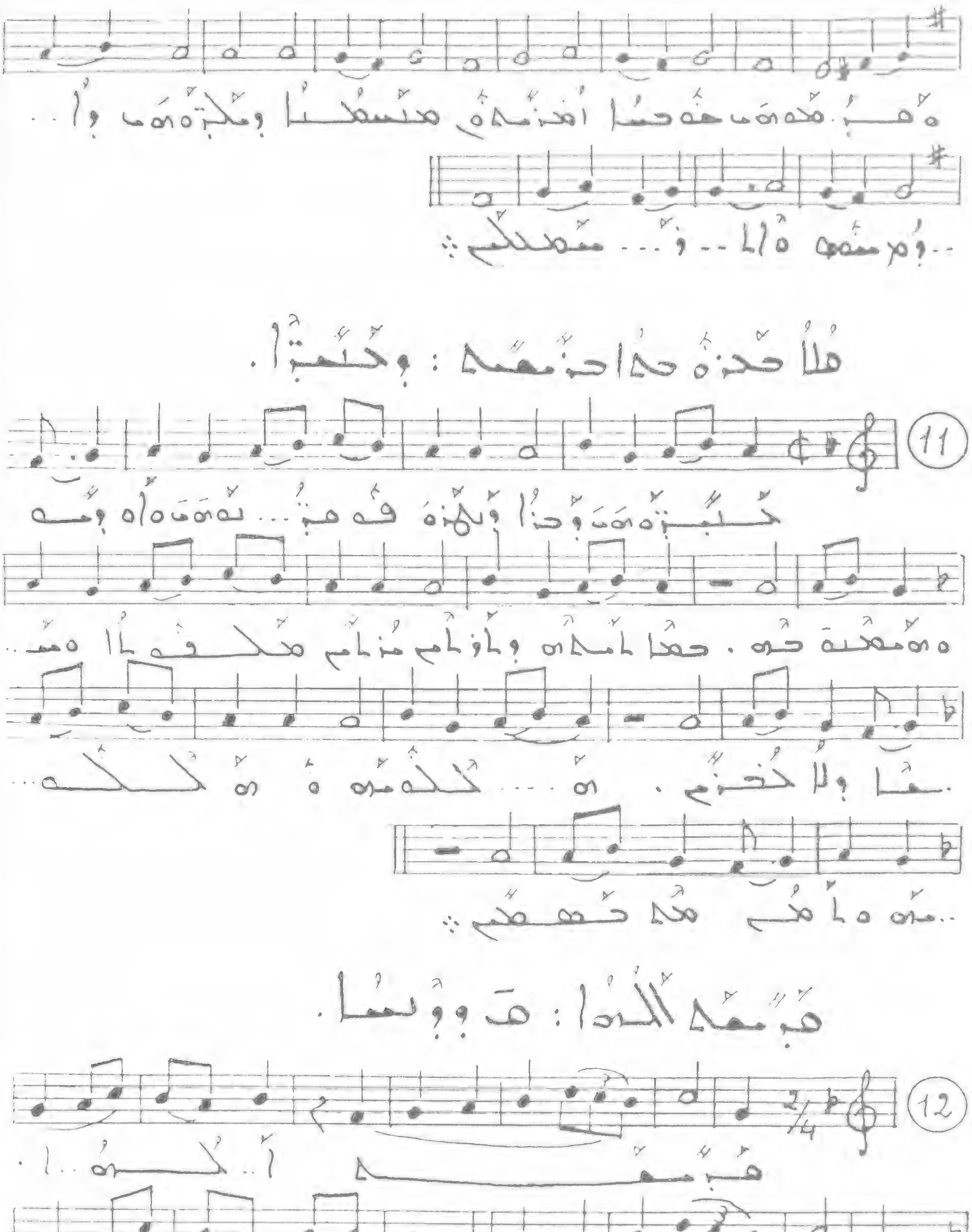
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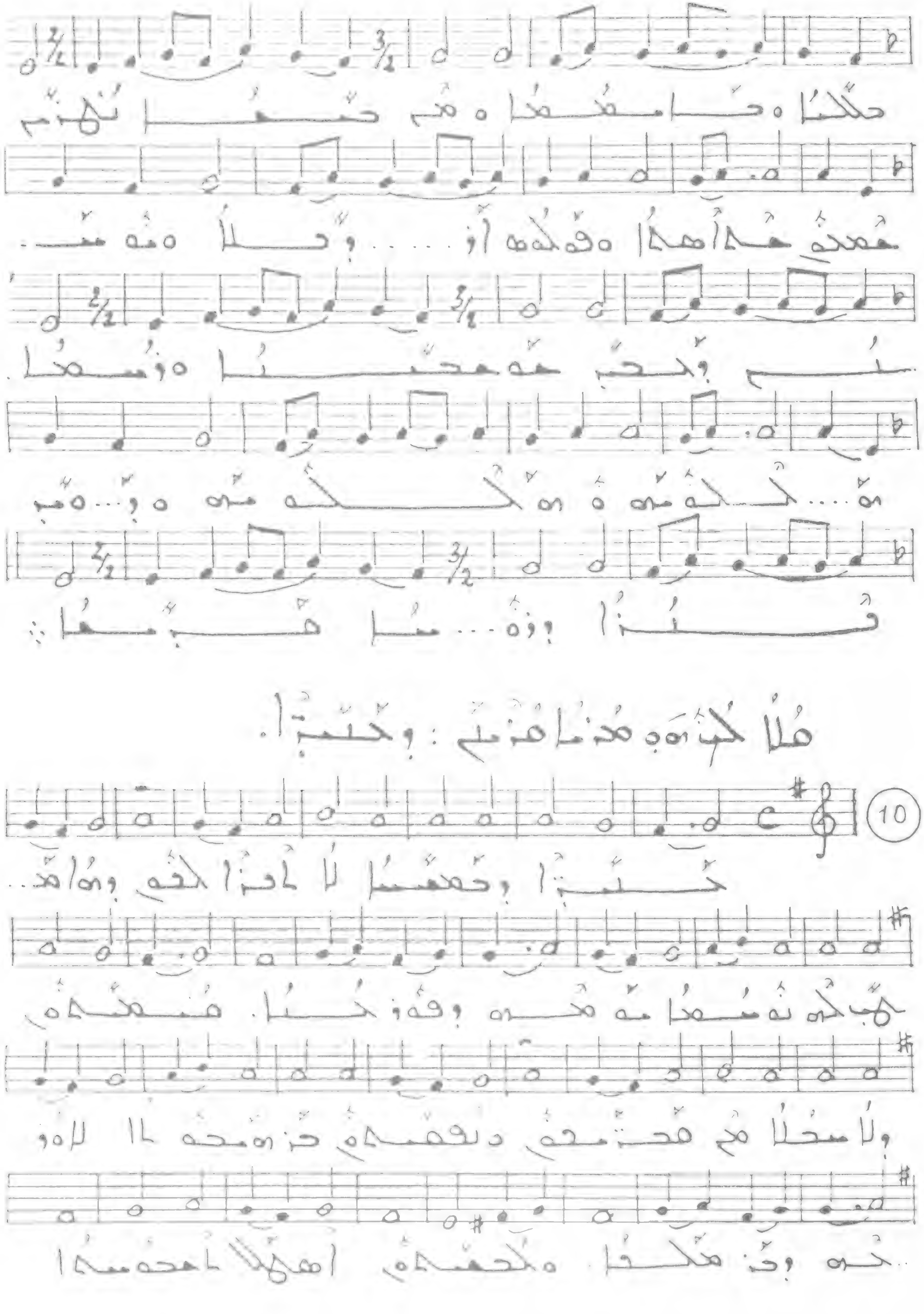

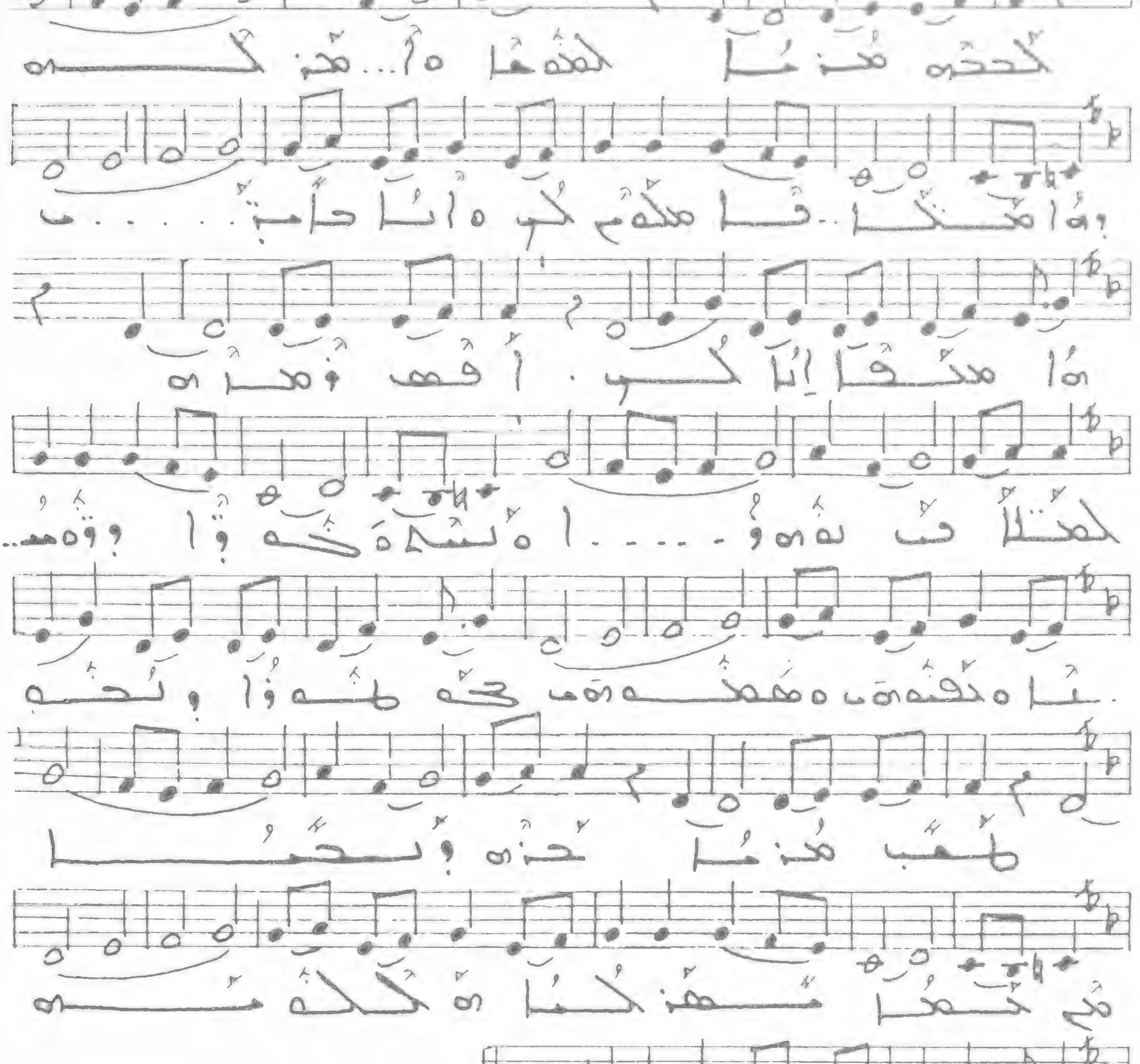

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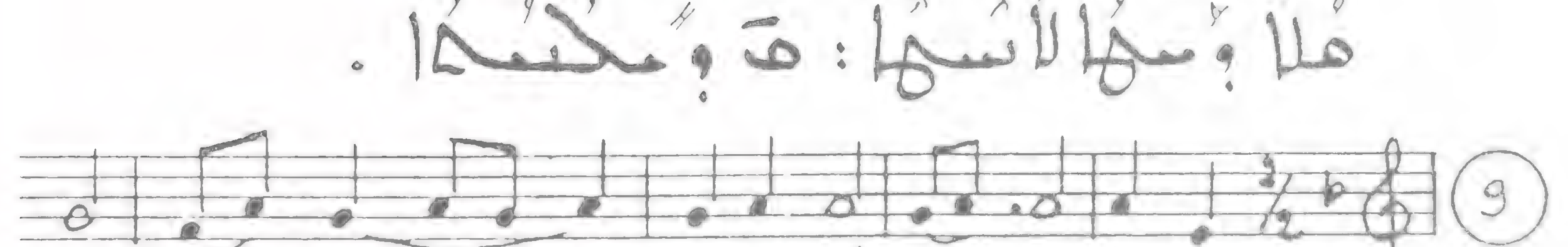

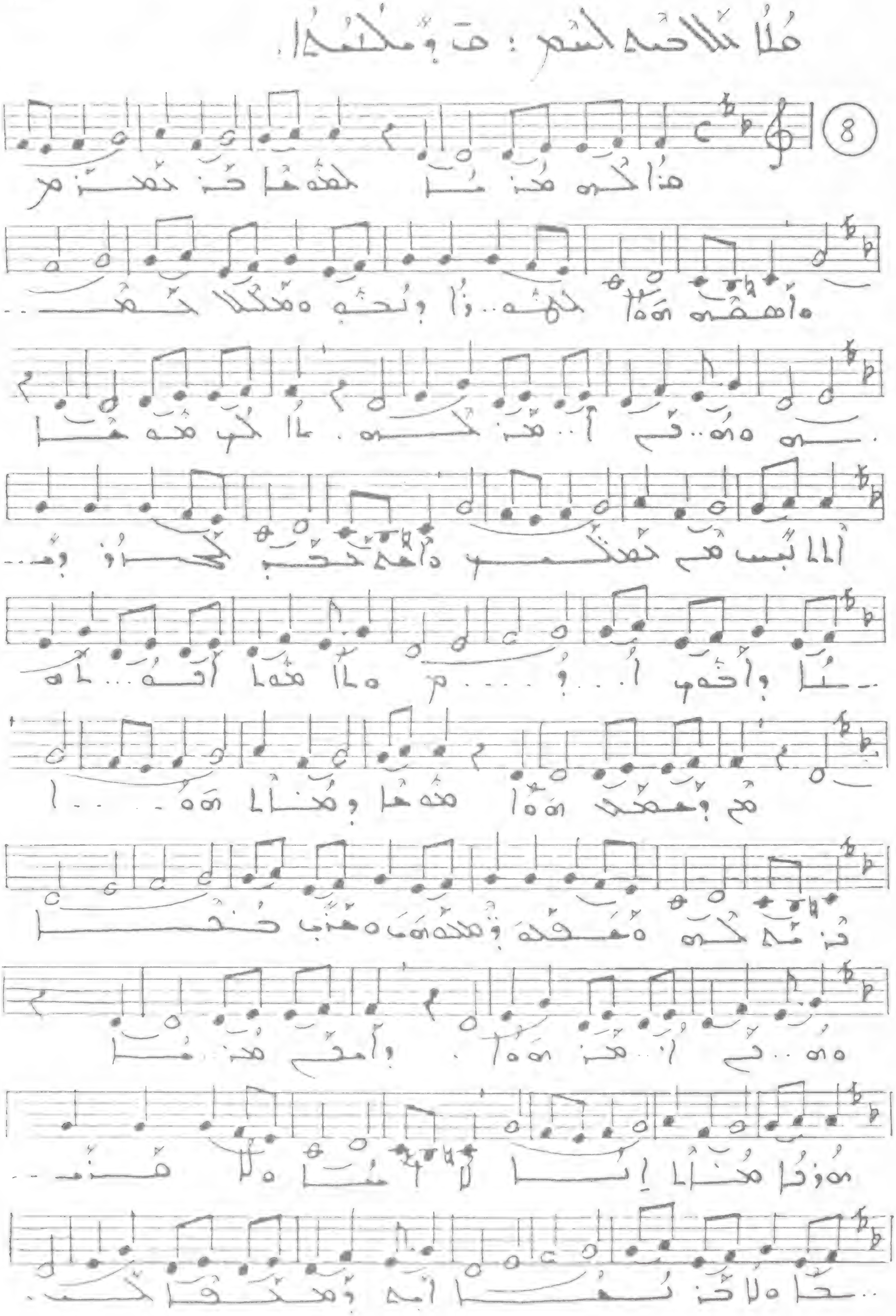
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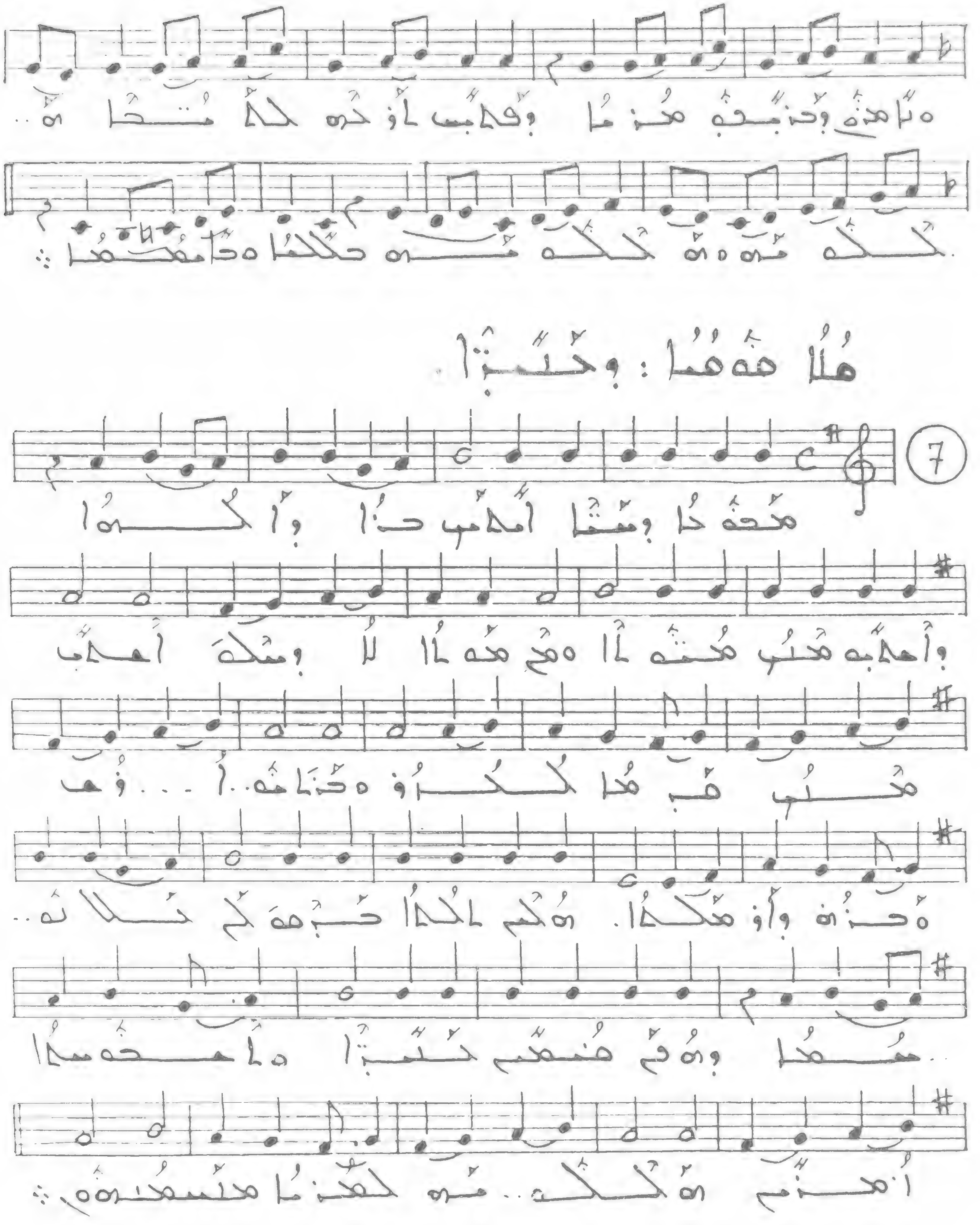

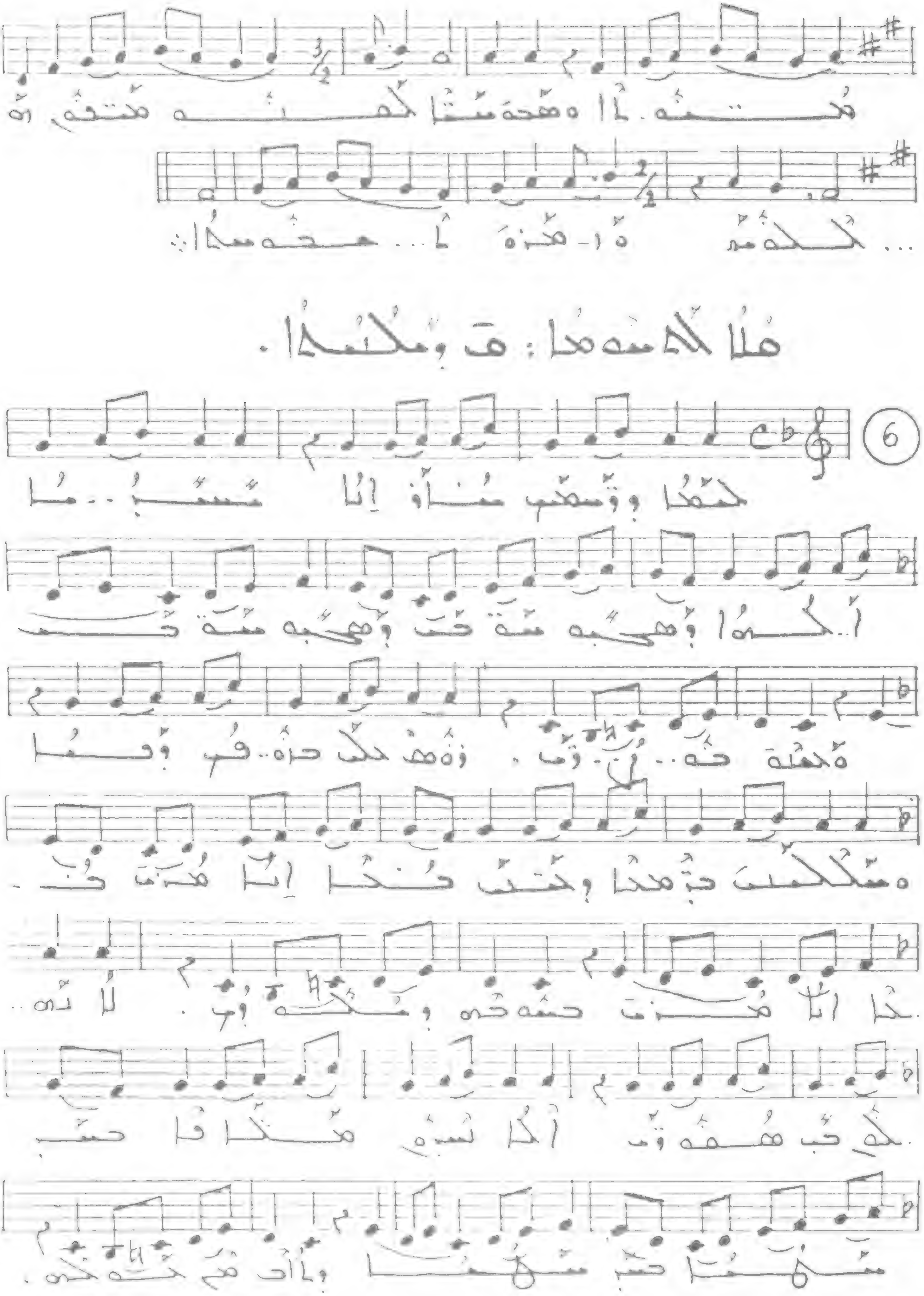

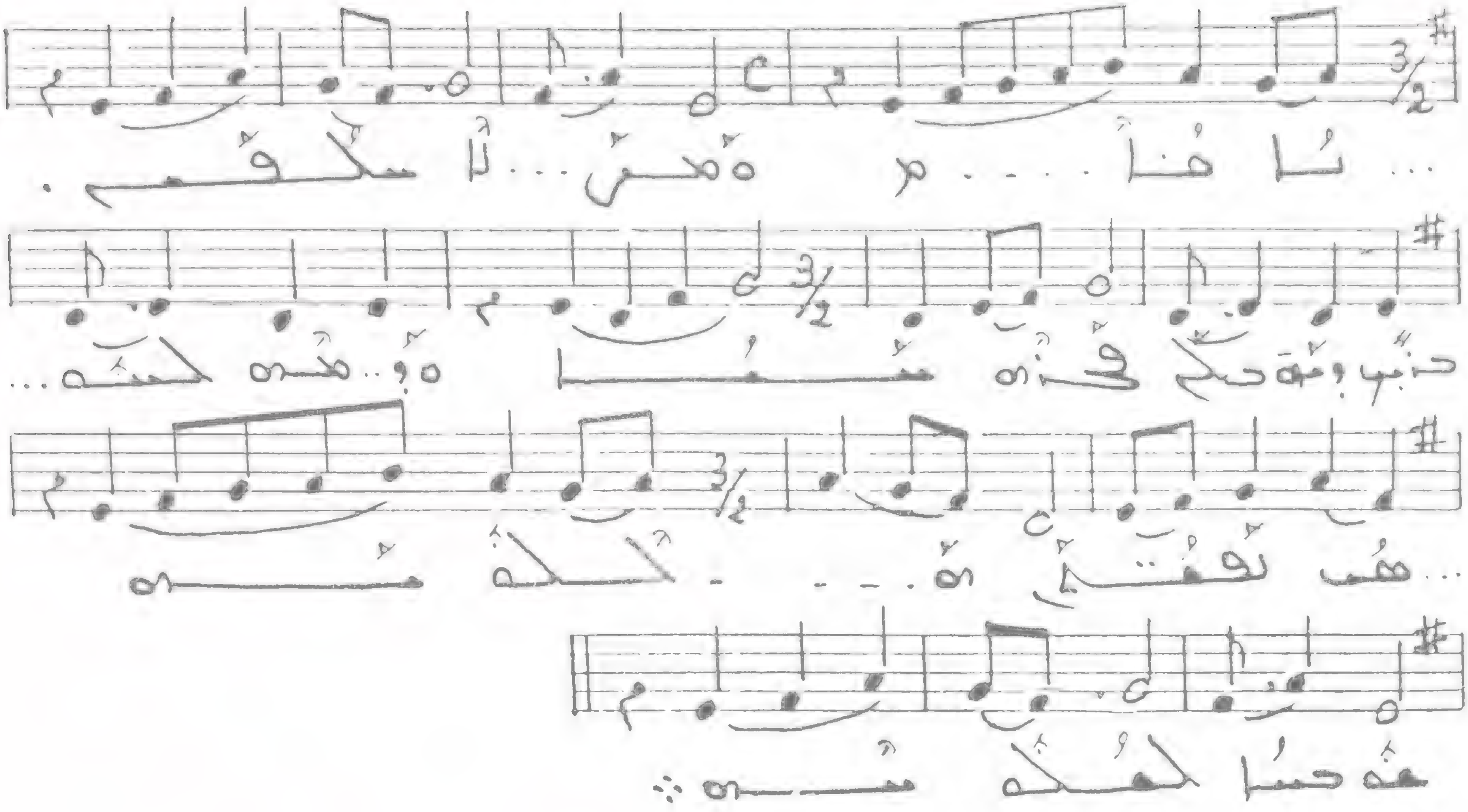

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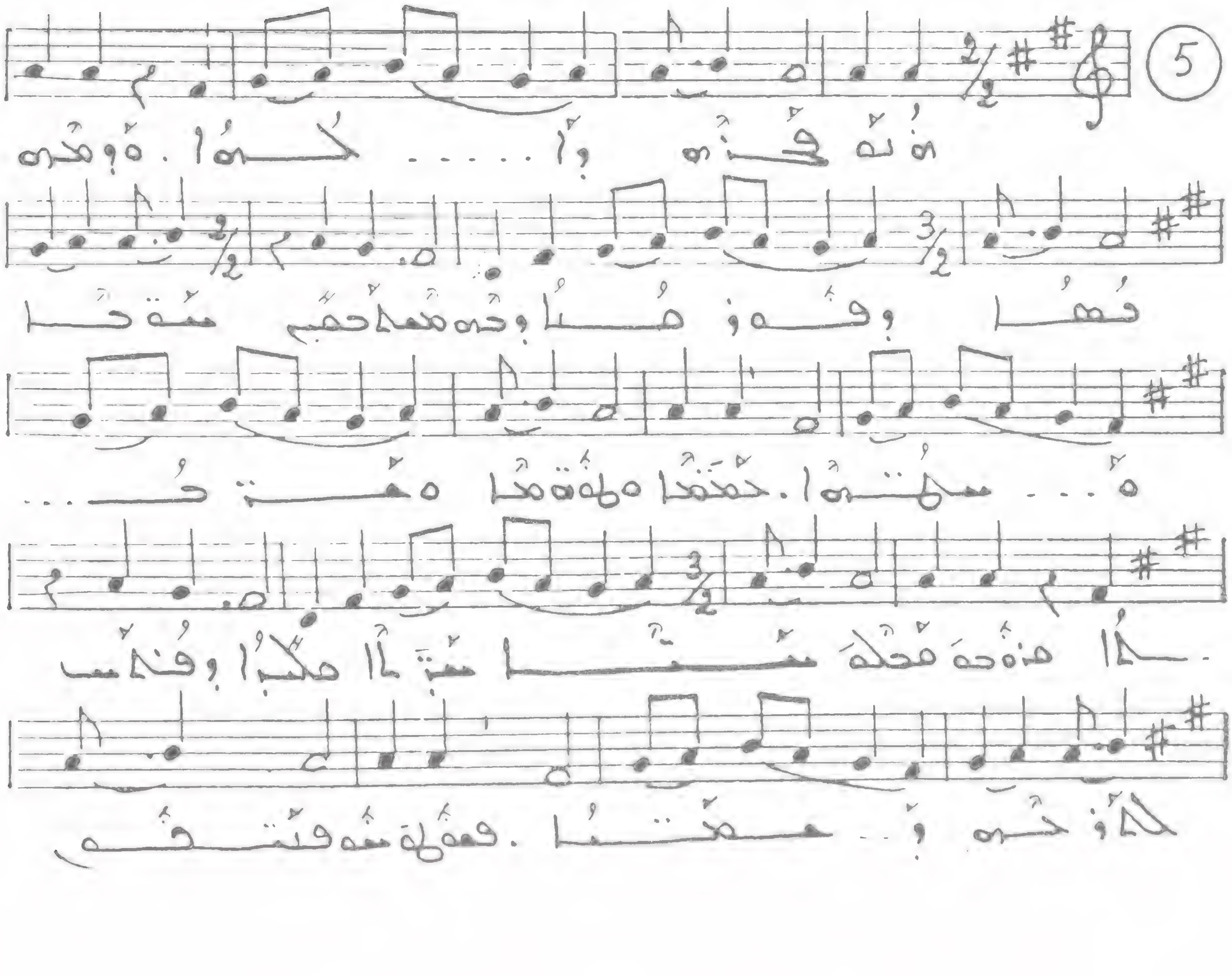

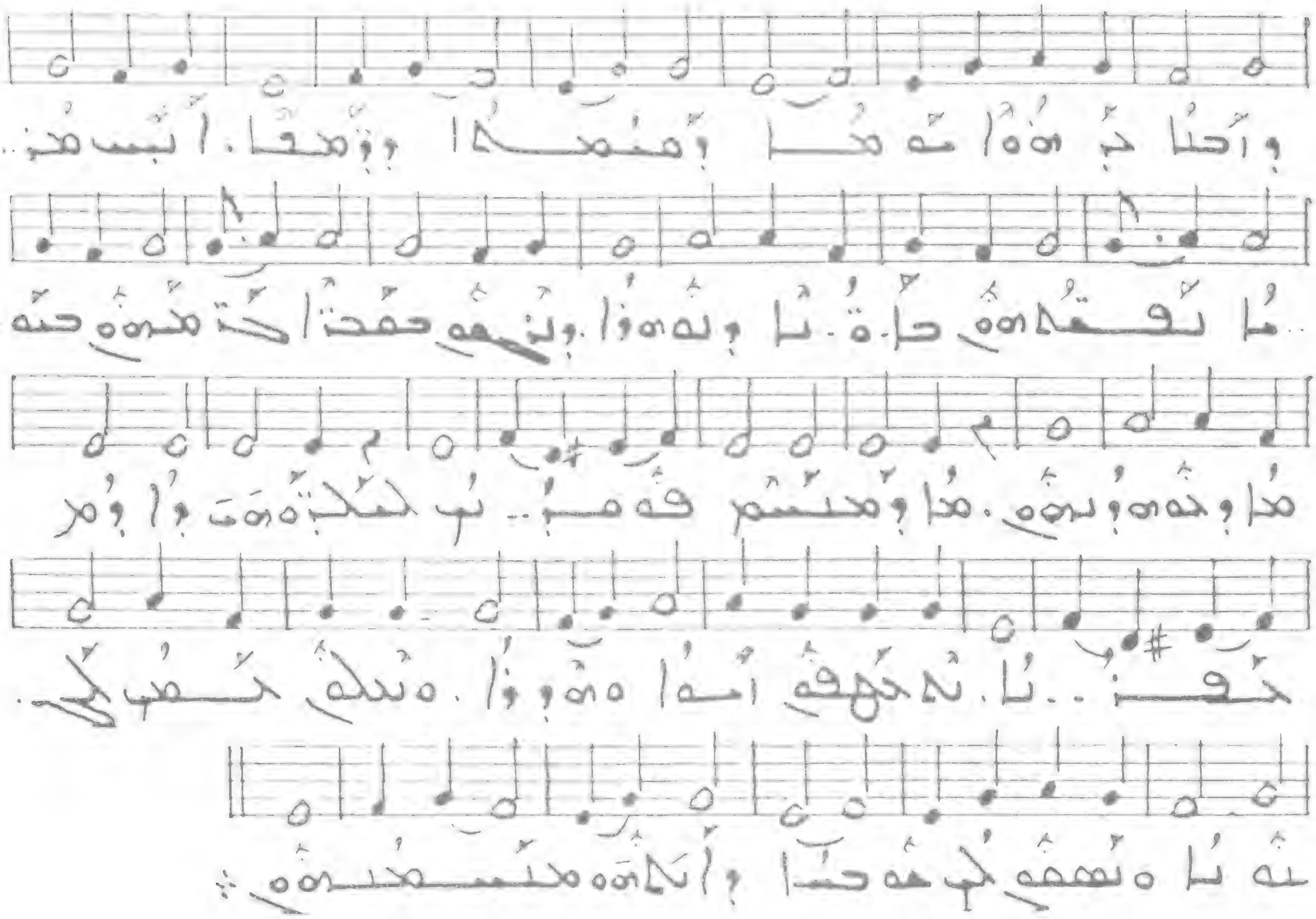

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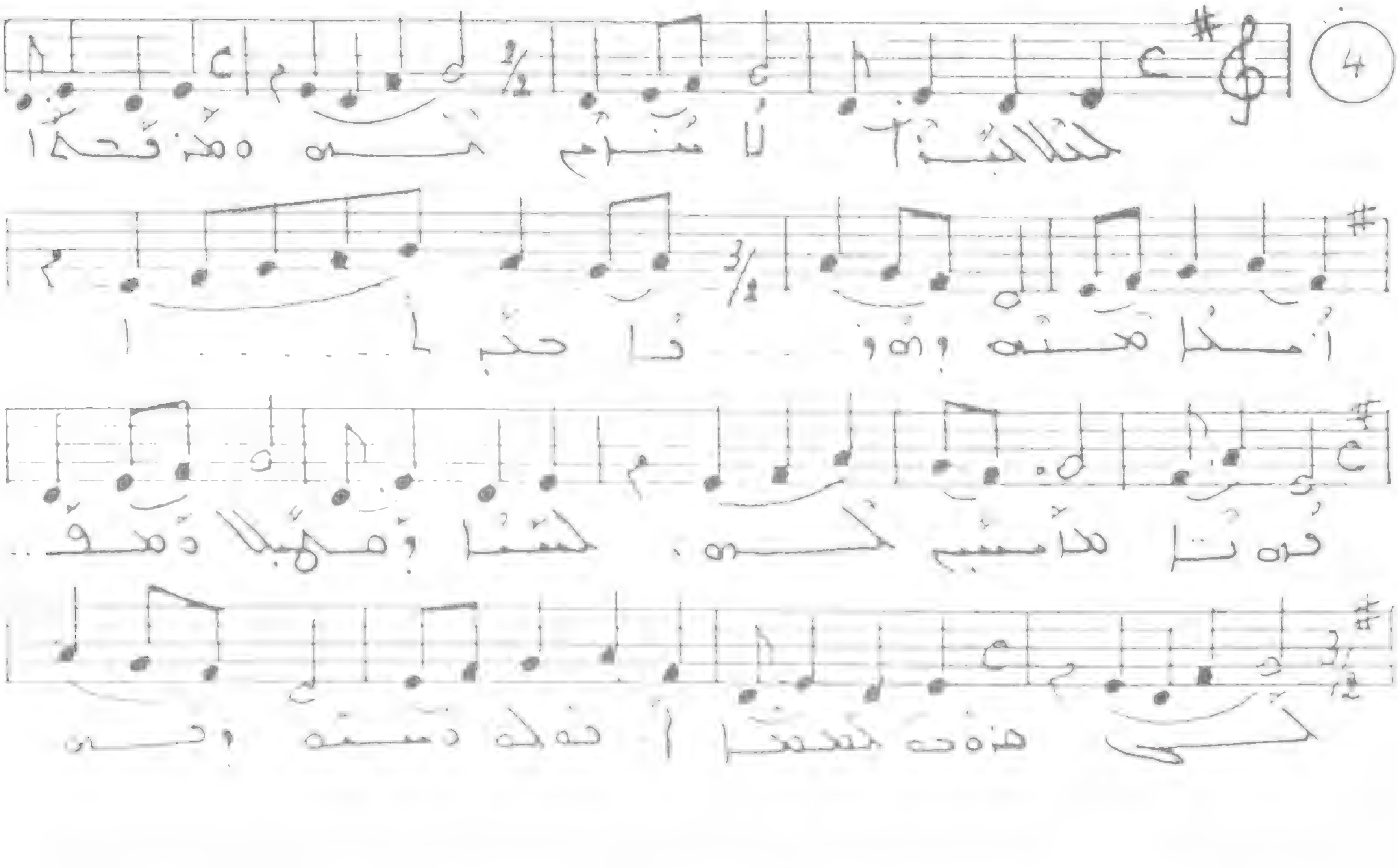

ܐܘܫܥܢܐ
ܕܥܐܕܐ ܕܫܥܢܐ

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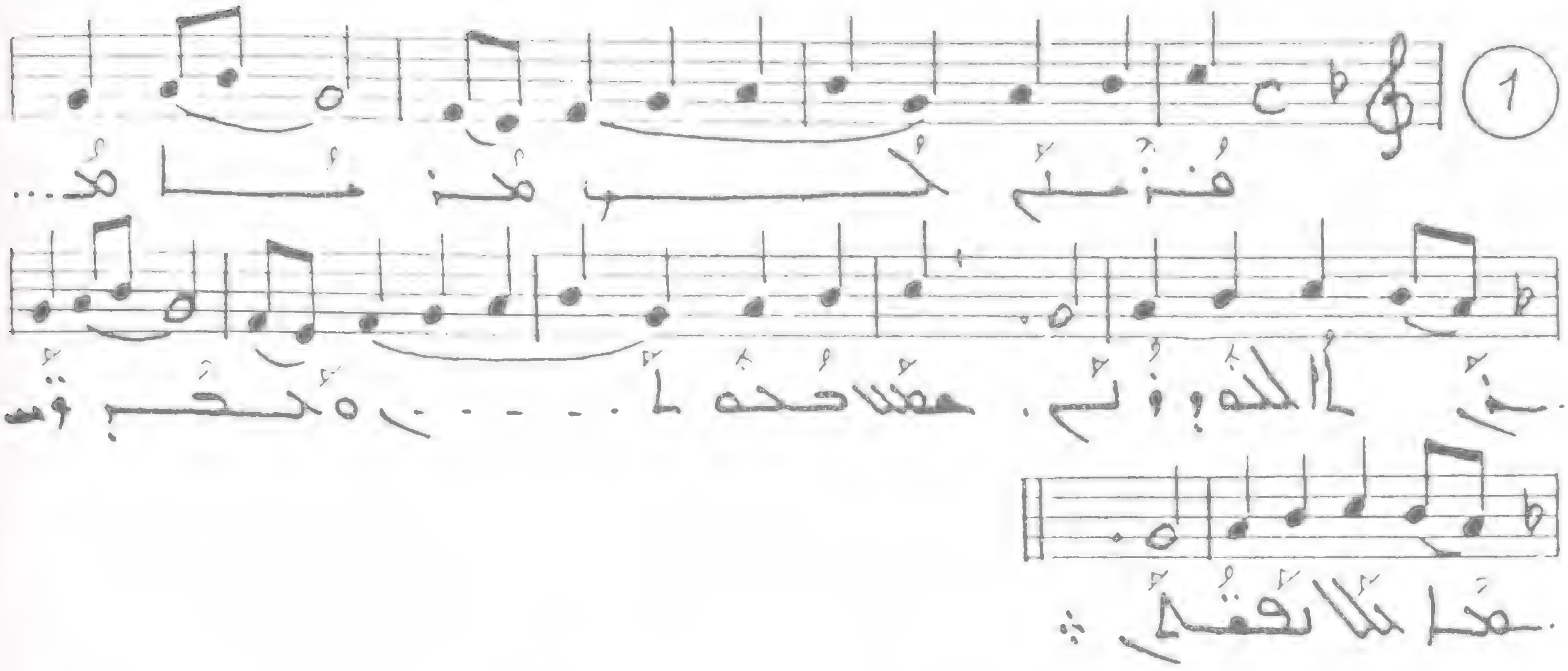

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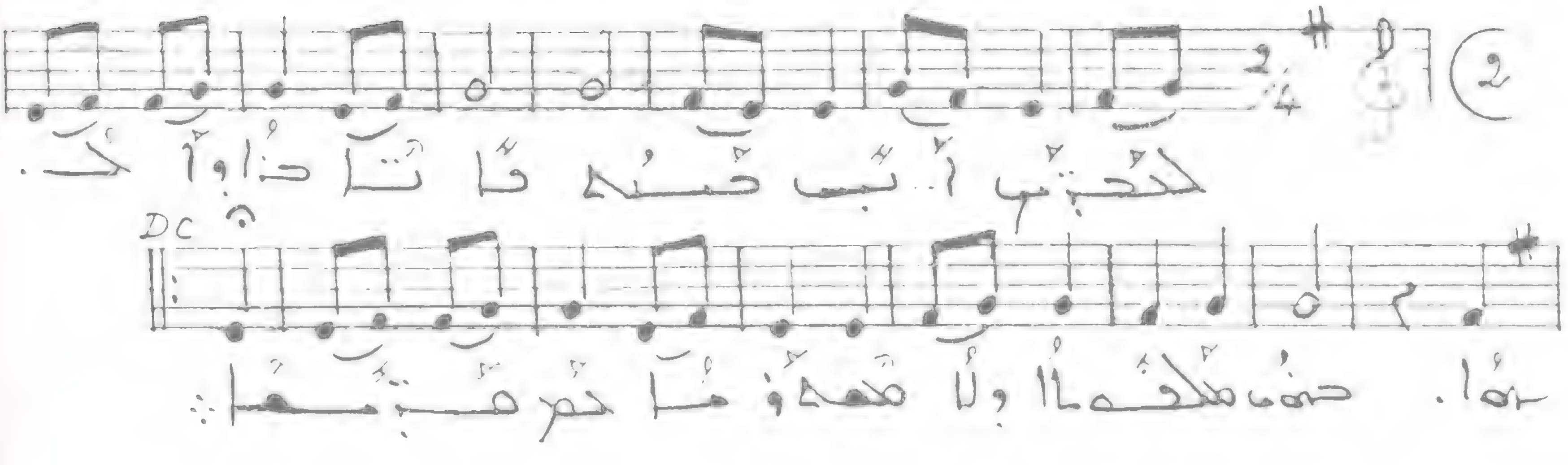

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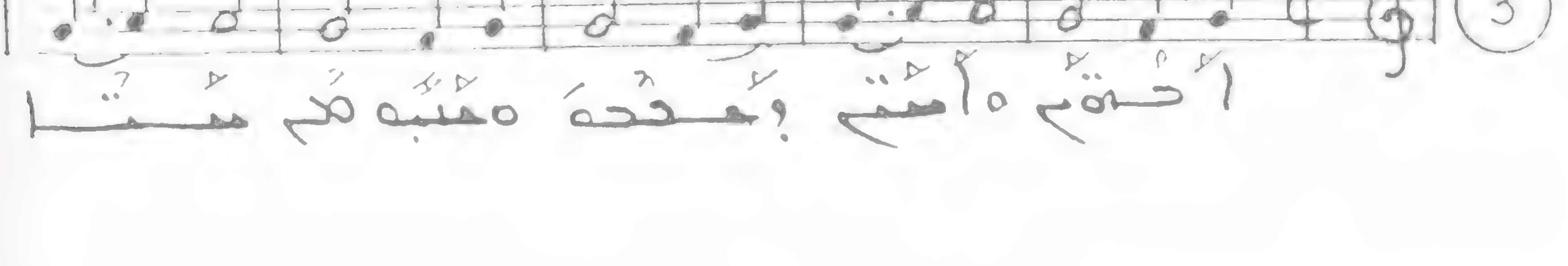

comme le supposait la première notation.

Ne pouvant pas moi-même, continuer le travail scientifique de Dom Lerchundi, je me suis contenté d'apposer au texte original les variantes recueillies par lui, dans son livre, et de corriger en même temps tous les Errata prévus à la fin du livre des "Mélodies", et bien d'autres non mentionnés. Et sur le conseil de mon ami Mgr Behnan Hindo, j'ai ajouté de ma main un supplément d'une trentaine de chants recueillis, anciens et nouveaux.

J'espère que par cet humble travail je rends un service à mon Eglise Syriaque, et donne l'occasion à plusieurs de connaître notre trésor de chants liturgiques, laissant à quelque expert de refaire un jour, de fond en comble, ce travail de notation, d'une manière scientifique et dans une musique proprement orientale.

Il me reste à dire toute ma gratitude à ceux qui, sans leur encouragement et leur générosité, cette ré-édition n'aurait pas vu le jour. Je nomme tout spécialement l'Oeuvre d'Orient qui avait déjà participé à la première édition du premier volume, l'"Introduction Musicale", et Catholica Unio. Je confie tous nos bienfaiteurs au Seigneur.

Denys Antoine Beylouni

Alep 29 JUIN 1994 — archevêque syrien catholique d'Alep

liturgique du deuxième volume.

C'est ce deuxième volume qui intéresse le plus nos prêtres et nos choristes, et sans la connaissance des chants qu'il contient on ne peut chanter ni le bréviaire, ni l'office des dimanches et Fêtes, ni aucun autre office liturgique. C'est pourquoi, j'avais toujours à coeur de ré-éditer ce livre précieux, dont le premier tirage avait été très réduit, et les copies vite épuisées.

Imprimer le livre des "Mélodies Liturgiques" tel quel, était le moyen le plus facile et le plus rapide; et cela respectait le travail géant et minutieux de ses auteurs, et maintenait la tradition musicale qu'il avait fixée. Mais il faut savoir que les maîtres de chant qui se succédaient au séminaire et ailleurs dans les diocèses, ne savaient pas toujours lire la musique, et continuaient à enseigner de mémoire, influencés parfois par des traditions orales diverses. Le fait est que beaucoup de nos chants ne sont plus exécutés comme ils se trouvent notés dans le livre de Dom Jeannin, et les variantes sont plus ou moins importantes.

Un quatrième Père Bénédictin du même monastère, **Dom Gabriel Lerchundi** se mit à recueillir ces variantes et les inscrire sur son propre exemplaire des **"Mélodies Liturgiques"**. Dom Lerchundi est un musicologue très qualifié, et qui a étudié, en plus, la musique orientale, avec ses modes et ses rythmes variés. Il était tout indiqué pour faire une ré-édition scientifique de nos **"Mélodies Liturgiques"**, et il s'apprêtait à le faire. Et dans ce but, il commença à suivre assidûment nos offices religieux, soit à Jérusalem soit au séminaire de Charfet, pour écouter les Pères et les séminaristes chanter, en choeur et solo. Malheureusement les Pères Bénédictins quittèrent définitivement, vers le milieu de ce siècle, et le monastère de Jérusalem, et le séminaire de Charfet. Et le Père Gabriel Lerchundi rejoignit l'abbaye Notre-Dame de Belloc, d'où il était venu en Orient, à deux reprises. Cependant, il a eu la bonne idée de laisser son propre exemplaire des **"Mélodies Liturgiques"** qui portait toutes ses remarques et toutes les variantes, à l'un des grands séminaristes du diocèse d'Alep. Et ce livre est parvenu, par bonheur, à la bibliothèque de l'archevêché d'Alep.

Il faut dire que ce livre ne contient pas tout le travail de Dom Lerchundi. Car ce musicologue doué avait repris, sur des feuilles volantes, la notation des chants en entier, trouvant qu'ils n'étaient plus chantés

Le Livre de nos "Mélodies Liturgiques" en deux volumes, est un trésor inestimable, un vrai "Beith Gâzo". Ce précieux héritage nous a été conservé grâce à un travail méticuleux et de longue haleine entrepris, il y a une centaine d'années, et réalisé par trois pères Bénédictins musicologues, membres du Monastère Saint Benoît-Saint Ephrem à Jérusalem.

Dom Jules Jeannin fut le pionnier, et c'est lui qui a fait le gros du travail: une introduction musicale scientifique de trois cents pages (*Premier volume*), et la notation musicale d'un millier de chants liturgiques (*Deuxième volume*). Pour réaliser cette belle oeuvre, Dom Jeannin a dû venir au Liban en 1896, au Couvent de Charfet (*Daroun, Liban*), pour s'initier au chant syriaque là où il est le mieux conservé, et le plus chanté. En plus, et pour une plus ample information, il a fait une tournée en Mésopotamie, passant par les principaux centres syriaques: **Mossoul, Mardine, Alep.**

Rentré à Charfet, il poursuivit son travail de notation, mais sans pouvoir le mener à bout; car des circonstances, indépendantes de sa volonté, l'obligèrent à le laisser en suspens. Deux de ses confrères bénédictins, **Dom Julien Puyade et Dom Anselme Chibas-Lassalle** prirent la relève, étant alors ses collaborateurs, et professeurs au séminaire de Saint Benoît, à Jérusalem.

Ils partirent en 1909 passer une dizaine de mois à Charfet pour réviser la notation musicale et le texte syriaque, en vue d'éditer le livre des **"Mélodies Liturgiques"** en entier, à l'imprimerie catholique, à Beyrouth, et surveiller l'édition sur place. Ils assistaient à toutes les fonctions liturgiques, et y suivaient le chant avec, en main, l'exemplaire manuscrit des mélodies syriaques laissé à la bibliothèque du séminaire de Charfet. A peine avaient-ils entrepris l'édition que la première guerre mondiale éclata. Tous les moines furent appelés sous le drapeau. Dom Julien Puyade tomba au champ d'honneur, quelques mois après son enrôlement. Il a fallu attendre la fin de la guerre et le retour des Pères Bénédictins en Orient pour voir le travail d'édition reprendre. Dom Anselme Chibas-Lassalle mit trois ans pour le finir (1924-1927). Et c'est lui qui écrivit la belle introduction

de Sévère. Mais il n'était probablement que le premier éditeur des répons en usage au IVe et au Ve siècles, dans le patriarcat d'Antioche. (1)

Cet appauvrissement est dû, sans nul doute, à la manie dont souffrirent les Monophysites, de vouloir renouveler leur vieux répertoire par des compositions d'un genre plus moderne. Les genres purement mésopotamiens des *Qolè*, des *Madrochè*, des *Bo'wotho*, ont donné un coup mortel au premier recueil. Sa Béatitude Mgr le Patriarche Raḥmani a essayé de remédier à cette lacune en éditant un petit recueil de ces hymnes.

Quand on songe au luxe avec lequel la liturgie latine a présidé à l'ornementation mélodique des chants du Sacrifice eucharistique, on ne peut que déplorer l'indigence de la liturgie syrienne. Les morceaux liturgiques édités par S. B. Mgr Raḥmani sont empruntés aux manuscrits les plus anciens. Mais ce qui est perdu sans retour, ce sont les mélodies de ces pièces qu'on est contraint de vêtir d'habits étrangers pris dans la collection des offices. Si l'on compare ces quelques mélodies du *Graduel* syriaque aux huit cents et quelques de son Antiphonaire, on sera frappé de la disproportion musicale, et l'on constatera toute la différence qui sépare, à ce point de vue, le rit latin du rit syriaque.

IX — MÉLODIES DE MOSSOUL (ܩܠܐ̈ ܕܡܘܨܠ)

N° 884-910 - P. 625-660.

Nous avons noté à diverses reprises, dans cette introduction, que plusieurs pièces liturgiques étaient restées sans mélodies. Il restait à combler cette lacune, dans la mesure du possible, en recourant à d'autres centres musicaux que celui de Charfé.

On a donc recueilli sur place, dans la tradition orientale de Mossoul, une série de mélodies qui étaient perdues dans celle de Charfé. C'est ce groupe de quelques mélodies qui occupe les dernières pages du Recueil. Un peu tous les genres d'hymnes s'y trouvent représentés, mais plus particulièrement les *Takhechfotho*.

Dom Anselme CHIBAS-LASSALLE. O. S. B.

Jérusalem.

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(1) Cf. *Introduction musicale*, p. 89.

De même, le bréviaire férial édité par Mgr Rahmani les porte à la fin du volume, c'est-à-dire à la place traditionnelle.

VIII — LES « TAWSFOTHO » (ܬܘܣܦܬܐ)

N° 825-884. - P. 569-625.

Cette série intitulée : « *Tawsfotho* », (ܬܘܣܦܬܐ) pourrait prendre tout aussi justement le nom de *Miscellanea*, car on y trouve un peu tous les genres représentés. Ce sont d'abord les chants de la *Messe solennelle*, durant l'habillement du Pontife, hymnes et répons que l'on exécute à divers moments de la Liturgie syrienne. Le tout comprend une vingtaine de mélodies spéciales pour la Messe. N° 825-856. Viennent ensuite les chants pour les *Ordinations*, N° 856-861. des chants divers pour le *temps du Carême*. N° 861-870. enfin quelques mélodies pour l'office de *Complies*, ou Soutoro, N° 870-879.

Il convient de signaler, dans cette série variée, les numéros 843 et 844. Ils marquent un *Teshbouhto* (ܬܫܒܘܚܬܐ), ou acclamation de louange, tiré de l'Exode, chapitre XV, verset 20 sq., et suivi d'un avertissement du diacre au peuple, avant la lecture évangélique. Cette mélodie se chante pour les fêtes « du Seigneur », soit à la liturgie eucharistique, soit à l'office des Vêpres et des Laudes, avant la lecture de l'Évangile. La mélodie est d'une ampleur remarquable et assurément l'une des plus belles du Recueil. Dom Parisot en a édité un fragment, comme spécimen de vocalises caractéristiques dans le chant liturgique des Syriens. (1)

C'est surtout pour les chants de la Messe que nous devons déplorer un appauvrissement considérable. Les anciennes collections d'hymnes prévoyaient, pour la liturgie eucharistique, une foule de répons et de chants, sous les diverses rubriques de *Shouboho* (ܫܘܒܚܐ), de *Qolè dma'alto*, (ܩܠܐ ܕܡܥܠܬܐ) ou *Ma'nitho drozè*, (ܡܥܢܝܬܐ ܕܪܐܙܐ) de *Ma'nitho dqourobo*, (ܡܥܢܝܬܐ ܕܩܘܪܒܐ) de *καθίσματα* (ܩܬܝܣܡܛܐ) dont il ne reste presque plus rien. De l'*Octoëcho* de Sévère, par exemple, le plus ancien recueil gréco-syrien comprenant les répons liturgiques pour toutes les fêtes de l'année, avec, en plus, les catégories d'hymnes que nous venons de mentionner pour la liturgie eucharistique, on serait embarrassé pour retrouver une dizaine de pièces qui aient échappé à l'oubli ; et cela sur 366 pièces qu'il comprenait au temps de la recension de Jacques d'Édesse. Le recueil passait pour avoir été en grande partie, l'œuvre

(1) *Musique Orientale*. — Extrait de *La tribune de St Gervais*, 1898, p. 22.

Les Qonounè syriens sont très loin d'avoir l'étendue des Canons grecs. C'est à peine si, pour chaque ode, on retrouve deux ou trois strophes, souvent moins encore. Quelquefois même des odes sont omises. La deuxième ode ne se trouve pas naturellement représentée, pas plus que dans les Canons grecs. On note, à la place, un verset 2 du Chapitre XV de l'Exode.

Les *Qonounè* sont rangés suivant les huit tons. Pour chaque ton, il a trois, quatre, cinq spécimens de mélodies s'adaptant à la longueur des strophes, qui est très variable. C'est pour cela que les Syriens d'aujourd'hui n'aiment guère l'exécution de ces Canons, le mètre étant beaucoup trop libre et la situation des accents et des cadences très pénible.

On les chante à l'office du matin de quelques dimanches et fêtes, ainsi que pour la bénédiction du saint Chrême et la cérémonie du sacre du Patriarche.

VII — LES « TAKHECHFOTHO » (ܬܟܫܦܬܐ)

N° 796-825. - P. 496-569.

Cette nouvelle série comprend des hymnes de longue haleine où le mélisme a libre jeu. On les nomme « *Takhechfotho* » (ܬܟܫܦܬܐ) dont le sens obvie est supplications, prières. Leur rôle liturgique est assez effacé. Elles peuvent être exécutées, selon le désir du maître de chœur, à la fin des Nocturnes, à la place du dernier *Bo'wtho*, ou bien durant la messe, comme chant de communion.

Le manuscrit du XIIe ou XIIIe siècle, que nous avons analysé, les place à la suite des *Qolè Chahroiè*. Le scribe s'exprime ainsi : « Ensuite nous allons écrire quelques *Takhechfotho* de Rabbula. »

En effet, la plupart des manuscrits attribuent ces hymnes à Rabbula d'Edesse, († 435) et il n'y a pas de raison pour lui en refuser au moins une bonne partie. Cependant quelques-unes semblent bien avoir été prises dans les œuvres de St Ephrem.

Ce genre d'hymnes a dû avoir, en son temps, un grand succès, car, s'il faut en croire les Syriens, contre une quarantaine de chants aujourd'hui en usage, il y en aurait eu primitivement près de cinq cents.

Ceux qui sont actuellement connus sont divisés en huit tons ; et même, dans le manuscrit jacobite du XIIe siècle, selon la série des modes plagaux.

Le bréviaire de Mossoul, dans son Commun, les a édités, quoiqu'on puisse dire que leur place dans le bréviaire festival n'est pas traditionnelle.

tieuses qui ont provoqué la scission, ses canons ont commencé à pénétrer dans nos églises, tant en Orient qu'en Occident. »

Ces emprunts, commencés au VIIIe siècle, se poursuivirent jusqu'au Xe siècle. Nous trouvons de ce siècle un recueil de Canons grecs pour toutes les fêtes de l'année, ordonnés d'après le rit de Mésopotamie (1). Le manuscrit du British Museum, N° 14.513, contient un petit recueil de Canons grecs rédigé dans la première moitié du Xe siècle.

Pour le Propre du temps, on peut citer le manuscrit de Paris, N° 1555, composé dans l'île de Chypre. Deux autres manuscrits sous le titre de τροπολόγιον, contiennent des Canons pour les fêtes de la Vierge, des Saints et des Défunts.

Les Canons grecs eurent tout d'abord un grand succès, au point de triompher de l'élément purement araméen qui désormais semble faire double emploi. On prit le parti de recourir à un compromis dont les bréviaires d'aujourd'hui gardent encore la trace. Au *Safro.* est indiqué le plus souvent un 'Eniono, ou répons araméen, et, à la suite, un Canon grec. La rubrique indique qu'on est libre de choisir l'un ou l'autre. Les plus anciens témoins du mélange de ces deux éléments sont les *Catalogues* des manuscrits de Berlin, N° 16, (Sachau, N° 349) et du British Museum 14.679, qui appartiennent au XIe et au XIIe siècles.

Le XVe siècle marque l'époque des bréviaires. Les Canons, comme les autres hymnes, sont attachés aux fêtes ou au Propre du temps, et les collections individuelles disparaissent.

Quant aux mélodes grecs à qui serait dû l'original des Canons grecs, ou *Qonouné* il est à peu près impossible de le déterminer pour ceux qui sont actuellement en usage. Ceux, par exemple, du vol. VI-VII, qui correspondent à l'*Octoëchos* grec, ne se trouvent pas dans les livres grecs. C'est à peine si, ici et là, quelque hirmus est commun. Il serait pourtant très intéressant de retrouver l'original de ces compositions des mélodes grecs, surtout au point de vue rythmique, pour voir si les Syriens, en traduisant les hymnes des mélodes grecs, leur empruntèrent les divisions rythmiques, comme ils firent pour l'Octoëchos de Sévère. (2) Nous n'avons trouvé qu'un hirmus grec qui réponde de tout point à la division de la traduction syrienne.

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(1) B. M. *add.* 17. 135, et *Catal.* Wright, p. 293.

(2) *Patrol. Orient.* (Graffin-Nau), t. VII, p. 80.

Baumstark a noté dans *Festbrevier* etc., p. 124, les quelques Canons qui ont leur original dans les livres grecs. Mais les divisions rythmiques ne concordent pas, au moins pour le canon de la Pentecôte que nous avons vérifié.

La collection du Commun de ces antiennes occupe, soit la partie générale du bréviaire festival, (t. I, p. 15), soit la deuxième partie du bréviaire férial (1). La plupart sont des traductions d'antiphones grecques. Elles sont groupées suivant les huit tons. Chaque ton comprend trois ou quatre mélodies différentes. Ici encore il y a eu appauvrissement, car primitivement il existait cinq mélodies pour chaque ton.

VI — LES « QONOUNÈ IAWNOIÈ » (ܩܢܘܢܐ ܝܘܢܝܐ) ou CANONS GRECS

N° 764-769. — 477-496.

Comme le mot l'indique, nous avons ici un élément étranger introduit dans la liturgie syriaque. Nous avons noté précédemment qu'il constitue la contre-partie de l'élément araméen des *'Enionè* ou répons psalmodiques.

Les *Canons* découlent du même principe, c'est-à-dire qu'ils sont une ornementation du morceau biblique qu'ils accompagnent. La seule différence qui les distingue des *'Enionè*, c'est qu'ils se trouvent joints aux neuf odes bibliques que la liturgie grecque surtout emploie à l'ὄρθρος. Cet emprunt à la liturgie grecque date du VIIIe siècle qui fut le siècle d'or des mélodes grecs.

Voici comment nous le raconte Bar-Hébræus : « Depuis quand, écrit-il, et par qui les chants ont-ils été introduits dans l'église des Syriens ? — Au temps de St Jacques d'Édesse et de Georges des Arabes, commencèrent ces hymnes qui sont appelées Canons grecs, d'un homme instruit de Damas, nommé Qourini Bar Mançour, (St Jean Damascène) et d'un certain moine qui, chez eux, s'appelaït Père Cosmas. C'est lui, l'inventeur des *Qouqlion*, (ܩܘܩܠܝܘܢ), κύκλιον, c'est-à-dire d'un genre de canons plus doux que ceux du premier ». (2)

Cet emprunt fait à des Chalcédoniens par des Monophysites a quelque chose de piquant. Bar-Hébræus sent le besoin de se justifier : « Quoique ce Qourini (St Jean Damascène) soit du parti des Synodéens (Chalcédoniens), comme il n'a pas osé, dans ses canons, mentionner toutes ces histoires conten-

(1) *Ethicon*, édit. Bedjan, p. 56 et 66.

(2) Cf. Baumstark, *Festbrevier* etc., p. 74. — A ces noms de St Jean Damascène († 754) et Cosmas de Maiouma († 750), il faut ajouter André de Crète († 724), Théophane le Confesseur († 638), etc.

Cf. Allatius, *De libris et rebus Eccles. Graec.*, p. 81-82.

dante. Cette division n'est pas ancienne et n'est même pas suivie en pratique. Cependant, dans le *Catalogue* de Wright, le numéro CCCVIII, vol. I, p. 252, sous lequel figure un recueil de bréviaire, porte des 'Enionè rangés suivant les huit tons : « *Ordre des 'Enionè syriens de la Résurrection exécutés en huit tons.* » De même les *Canons* étaient chantés suivant les huit tons. Le même manuscrit porte à la page 253 : « *Canons de la Mère de Dieu, des Saints, des Défunts en général, et exécutés en huit tons.* »

V — LES « MAOURBÈ » (ܡܘܪܒܐ)

N° 734-761 ; - P. 462-477

Cette série comprend les antiennes du *Magnificat.*

Le Magnificat est l'un des cantiques bibliques que la liturgie fait figurer dans la prière publique. On le retrouve dans toutes les liturgies, tant orientales qu'occidentales, quoiqu'à une place différente. Celle qui lui est assignée dans la liturgie orientale est à la fin de Matines, dans cette partie qui est l'ὄρθρος des Grecs, ou *Laudes.* (1)

Nous retrouvons cette pratique dans la Règle de St Aurélien et de St Césaire d'Arles, au VIe siècle, qui l'ont empruntée à la liturgie syrienne ou palestinienne : « *Magnificat anima mea Dominum aut cum antiphona, aut cum alleluia.. Sic omni die dominica et omnibus majoribus festivitatibus ab opere vacabitis.* » (2)

Le bréviaire férial des Syriens lui donne sa place à la fin des Matines, à la suite des neuf Odes, ou Canons. On retrouve ici un curieux vestige de ce dédoublement de l'office de Matines avec celui de Laudes. Le Magnificat avec une antienne, le psaume CXXXII avec son répons, les psaumes CXLVIII sq. et CXVI avec la grande doxologie, forment cet appendice de l'office des nuits qui reparaît ensuite dans l'office de Laudes à peu près textuellement.

Le plus souvent les antiennes du Magnificat comprennent cinq strophes.

(1) Cf. D. Baumer, *Hist. du Brév.*, t. I, p. 178, 227 ; t. II, p. 46. — La liturgie du Sinaï, au VIIe siècle, admet le *Benedictus* et le *Magnificat* à Laudes.

(2) Migne, P. L., t. LXVIII, col. 1102 : « *Gloria in excelsis Deo et capitellum omni dominica die dicatur.* » On sait que le Magnificat forme avec le Benedictus la cinquième ode de l'ὄρθρος grec.

répons est exécuté avec grand soin et le concours d'une mélodie variée. Mais, depuis plusieurs siècles, le psaume qui, primitivement, dans la psalmodie responsoriale, devait être récité par un soliste auquel chaque chœur répondait à son tour, par le répons, est lui-même récité à deux chœurs. Dès lors, la strophe responsoriale devenait une quantité troublante. Comment l'exécuter ?

On a remédié à cette difficulté en réunissant toutes les strophes en une seule série qu'on chante alternativement à la suite du psaume. De cette façon, les deux éléments du *psalmus responsorius* se trouvent scindés et exécutés à la suite l'un de l'autre. (1).

Le Beth Gazo du XIIe ou XIIIe siècle, que nous avons eu sous les yeux, ne connaît pas encore cette scission. Ainsi, au premier nocturne de l'office du vendredi, dans les psaumes 123 et 124, chacun des versets, quelquefois même des stiques, est séparé par une petite strophe. De même, à l'office du *Safro* ou Ορθρος, le psaume LXII, *Deus, Deus meus*, est divisé en quinze sections avec le *Gloria* et le *Sicut erat*, séparées par un petit répons.

Tous ces répons ont ceci de caractéristique qu'ils se terminent par une petite acclamation toujours identique. Ainsi, pour le psaume *Miserere* du *Safro*, chaque petit répons finit invariablement par la formule : *Etraḥam 'alaïn* (ܐܬܪܚܡ ܥܠܝܢ) ou *Morè khoul raḥem 'alaïn* (ܡܪܝܐ ܟܘܠ ܪܚܡ ܥܠܝܢ).

Ces Enionè indiqués pour accompagner des psaumes, reçoivent plusieurs noms, soit celui de « *Kourokho* » (ܟܘܪܟܐ), soit celui de « *'Eqbo* (ܥܩܒܐ).

Quant aux collections des *'Enionè*, la tradition manuscrite ne permet pas de remonter plus haut que la fin du premier millénaire. Un fragment d'un recueil de ce genre, (*add.* 14. 667, fol. 70 sq.) appartient au IXe siècle. A cette époque, l'élément araméen des 'Enionè doit lutter fortement contre l'élément grec des *Canons*. En effet, à partir du VIIIe siècle, les mélodes grecs s'acquirent une renommée telle que leur succès influença la liturgie syrienne. Celle-ci donna asile à leurs compositions dans ses recueils, au moyen d'une traduction, sous le titre de « *Qonounè* » (ܩܢܘܢܐ) ou *Canons grecs.* (2) Les nouvelles acquisitions, comme il arrive souvent, eurent tout d'abord un succès extraordinaire, au point de contrebalancer même l'élément araméen proprement dit.

Le recueil des *'Enionè* est divisé en huit séries, ou « *Tekso* » (ܛܟܣܐ), par imitation de l'*Octoëchos* qui régit le chant en Syrie. Mais il ne faut pas prendre ces divisions comme répondant parfaitement à la tonalité correspon-

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(1) C'est ce qui est arrivé pour le rite grec. Cf. Mgr L. Petit, dans *Dict. d'Arch. et de Lit.*, *art. Antiphone*, col. 2483.

(2) Voir plus loin : les *Canons Grecs*, p. 24.

Le mot « *Eniono* » (ܥܢܝܢܐ) se traduit par *répons*, mais en tant que celui-ci rend l'expression grecque d'ἀντίφωνον, *antiphone* (1). Laissant de côté l'acception étymologique de « répondre à l'unisson », mais à l'octave, et aussi le sens dérivé de « psalmodie à deux chœurs », il nous faut prendre l'antiphone dans son sens de *psalmodie responsoriale*, c'est à dire en tant qu'elle comprend l'alternance des versets de psaumes avec des refrains étrangers, ou non, au texte, tantôt les mêmes, tantôt variés. Cette alternance existait déjà dans la psalmodie juive. Philon (2) mentionne également ces sortes d'acclamations, ἐφύμνια, que l'assistance pousse à intervalles réguliers. Ces acclamations variaient d'étendue et de formulaire. Tantôt ce n'était qu'un simple Alleluia, (3) tantôt c'était une doxologie abrégée : « Gloire à vous, Seigneur, parce que vous êtes digne de gloire ».

Mais, au IVe siècle, le *psalmus responsorius* entra dans une voie nouvelle. L'hymnologie édessénienne avait pénétré dans toute la Syrie, à Antioche, à Jérusalem, à Césarée. Cette hymnologie comprenait essentiellement une série de strophes séparées par un refrain. On appliqua ce système à la récitation des psaumes. Chaque verset, ou groupe de versets, était suivi d'un refrain étranger à l'Écriture Sainte.

Ici encore l'Église syrienne donna l'initiative, et non seulement son genre, mais même ses formulaires passèrent dans les églises de langue grecque, au moyen d'une traduction. Qu'on se reporte au témoignage de Théodore de Mopsueste qui attribue cet emprunt à Flavien et à Diodore de Tarse : « Illam psalmodiæ speciem quas antiphonas dicimus, illi ex Syrorum lingua in græcam transtulerunt » (4).

Mais ce genre eut pour premier résultat de porter toute l'attention de l'auditeur sur la strophe antiphonique la plus privilégiée au point de vue mélodique, au détriment du psaume exécuté sur un monotone *recto tono*, et désormais relégué au deuxième plan.

C'est encore ce qui a lieu aujourd'hui dans le rit syriaque. Le psaume est récité *recto tono*, et souvent avec une volubilité désespérante, alors que le

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(1) Cf. Mgr. L. Petit, dans *Dict. d'Arch. et de Lit.*, art. *Antiphone dans la Liturgie grecque*, col. 2462 sq.

(2) Dans Eusèbe, *Hist. Ecclés.*, I, II, c. XVI.

(3) Nous avons vu, à propos du « *Qouqlion* » (ܩܘܩܠܝܘܢ) que la liturgie syrienne a gardé cette façon de réciter les psaumes par l'intercalation d'Alleluia. Cf. *Reg. S. Benedicti*, cap. IX., et D. Baumer, *Hist. du Bréviaire*, t. I, p. 172 sq.

(4) *Migne*, P. .G, t. CXXXIX, cl. 1390.

Lamy(1). Les Séblotho: *Aloho rahemtounoi* (ܐܠܗܐ ܪܚܡܬܢܘܬܝ) et *Toubaïk Ophrath* (ܛܘܒܝܟܝ ܐܦܪܬ) se trouvent dans *Op. syro-lat.*, t....., p. 416 et 423 (2). Ce genre de Seblotho n'est donc, en définitive, que ce que nous appelons vulgairement des pots-pourris, des mosaïques de pièces prises de droite et de gauche et modelées sur une hymne de St Ephrem.

Le Beth Gazo actuel compte quarante Séblotho, mais quatre seulement ont les huit tons. Ce sont : *Honaw iarḥo* (ܗܢܘ ܝܪܚܐ), numéro 514 sq. du Recueil ; *Abo kthabwo* (ܐܒܐ ܟܬܒ ܗܘܐ), numéro 522 sq. ; *Qoum pawlos* (ܩܘܡ ܦܘܠܘܣ), numéro 530 sq ; *Fardaïso* (ܦܪܕܝܣܐ), numéro 555 sq. Les uns n'ont qu'un ton, quelques-uns deux ou trois, comme *Toubaïk Ophrat*.

Il y a cependant des variantes pour le Carême et pour les hymnes dites « *Ḥad qnoumo* » (ܚܕ ܩܢܘܡܐ), qui sont à l'adresse d'un personnage. Toutes les autres avaient-elles huit tons ? Les Syriens le prétendent. Ce qui est sûr, c'est que les Jacobites ont gardé les huit tons pour certains Seblotho qui n'ont qu'un seul ton chez les catholiques. Ainsi, un moine jacobite nous a chanté le « *Kalath malko* » (ܟܠܬ ܡܠܟܐ) (3) et le *Toubaïk Ophrath* dans les huit tons. Ici encore il faut signaler la perte totale de plusieurs Séblotho au point de vue mélodique.

A la suite des Séblotho nous trouvons quelques chants empruntés au livre des « *M'ade'dono* » (ܡܥܕܥܕܢܐ) et quelques « *Ma'nitho* » (ܡܥܢܝܬܐ) ou répons festivaux. Ils sont tous, pour la plupart, des Madrochè formant une sorte de Responsorial pour les grandes fêtes où il y a quelque cérémonie spéciale, telles que : fête de la Croix, Epiphanie, Caput Jejunii, Pâques, Pentecôte, Lavement des pieds, Sépulture du Christ.

IV — LES « ÉNIONÈ » (ܥܢܝܢܐ)

N° 611 - 734. - P : 413 - 462.

Avec les « *Enionè* » nous entrons dans un élément psalmodique au premier chef. Jusqu'ici nous n'avons guère vu que des spécimens d'hymnes tout à fait indépendantes de la psalmodie proprement dite. Les « Enionè », nous ramènent, au contraire, dans la ligne traditionnelle.

(1) Op. cit. t. II, p. 519.

(2) N° 574 sq. du recueil.

(3) N° 563.

les *hirmi* des Madrochè, dans le Beth Gazo syriaque, nous pensons que c'est une adaptation des Madrochè pour le bréviaire férial et l'hirmologion.

Un premier fait à signaler, c'est que dans aucune collection vraiment ancienne, que ce soient hymnaires ou Fanaqit postérieurs, ce vocable n'est usité. Aussi le bréviaire festival, ou Fanqit, même aujourd'hui, ne le mentionne-t-il jamais. Au contraire le bréviaire ferial, ou Beth Gazo, porte une collection de *Séblotho* dans le recueil d'hymnes qui forme la deuxième partie du livre.

Le Beth Gazo de S. Marc, que nous avons analysé plus haut, ne mentionne pas cette catégorie. Les plus anciens qui en parlent appartiennent au XVe et au XVe siècles (1).

Le nombre de ces Séblotho est très variable d'un manuscrit à l'autre ; il varie de trente-six. Et même, s'il fallait en croire une note d'un manuscrit dont parle Assémani (2), ce ne serait là qu'une petite portion de l'ancien répertoire : « Des cinq cents Séblotho qu'il a composés, écrit cet auteur, il n'y en a plus que quarante qui soient connus. » (3)

Mais le caractère artificiel et tardif de ces cellections se manifeste surtout quand on analyse le contenu de chacune de ces *échelles*. Elles comprennent, en effet, une série de strophes groupées autour de cinq ou six sujets: la Vierge, les Martyrs, les Pères, les Défunts, etc. Le nombre de ces strophes varie souvent d'un manuscrit à l'autre. Pour la première échelle : *Honaw iarḥo* (ܗܢܘ ܝܪܚܐ), le *Codex* 149, de *Paris*, a trente-six strophes : huit pour la Vierge, six pour le Martyrs, deux pour St Ephrem. six pour la Pénitence, huit pour les Défunts, une pour les Prêtres, deux pour Bar Sawmo, une pour la Croix, deux pour la Résurrection. Le *Codex* 148 en a baucoup moins, et le *Codex* 147 encore moins. Or, dans chaque échelle, la première série de strophes seulement qui forme l'hirmus est vraiment une strophe de Madrocho tirée des œuvres de St Ephrem. Les autres sont des compositions surajoutées suivant ce modèle de l'hirmus. Ainsi, l'hirmus de la première échelle est tiré du quatrième Madrocho de St Ephrem pour la Nativité (4). L'hirmus de la deuxième : *Abo kthab wo* (ܐܒܐ ܟܬܒ ܗܘܐ), est une hymne *de Virginitate* éditée par Mgr

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(1) Cf., par exemple, les *Cod. de Paris*, 145, 146, 147. 149. 153 ; *Vatic.* 68, 69. 71. 75 ; *Cod. Oxon.*, 40-50.

(2) *Bibl. Orient.*, t. I, p. 62.

(3) Au sujet de l'authenticité de ces pièces, Assémani a varié d'opinion. Cf. *Bibl. Orient.*, t. I. p. 62 ; *S. Ephrem S. Op. graeco-lat.*, t. II, Praf., p. 58.

(4) *Op. syro-lat.*, t. II, p. 519.

Quand, à partir du Ve et du VIe siècles, de nouveaux poètes liturgiques : les Jacques de Saroug, les Balaï, les Isaac d'Antioche, les Siméon Qouqoyo, vinrent enrichir le répertoire hymnologique, il fallut bien entrer dans la voie des compromis et aménager, soit à chaque auteur, soit à chaque genre liturgique, la part réclamée surtout par la vogue du temps présent. Aussi, à cette époque, les recueils de Madrochè exclusivement sont-ils assez rares.

Le manuscrit du B. M. *add.* 14.522, qui est du IXe siècle, comprend les Madrochè arrangés suivant les principales fêtes de l'année. Le plus souvent les hymnes du saint, ou bien voisinent avec les homélies ou *Mimrè* (ܡܐܡܪܐ), ou bien ne forment plus qu'une partie dans les hymnaires où sont représentés un peu tous les genres d' «hymnes», et qui constituent un premier pas vers les *Fanqitho* (ܦܢܩܝܬܐ) ou bréviaire. Ce dernier livre se trouve esquissé déjà par le *Ḥoudro ou Fanqitho, add.* 14503.

Au point de vue de la structure poétique, les Madrochè sont constitués par une série de strophes séparées par un « *'Ounitho* (ܥܘܢܝܬܐ) ou refrain. Les strophes se composent d'un nombre de vers variable, groupés ordinairement deux à deux pour former un « *Baïto* » (ܒܝܬܐ), οικος maison ou strophe. Chaque Baito forme un sens complet, ce qui rappelle un peu le parallélisme de la poésie hébraïque. L'homotonie, sinon l'isosyllabie, est la règle générale au point de vue hirmologique (1).

Outre ces lois poétiques, on remarque encore dans le vers des divisions rythmiques, des coupures régulières, avec une tendance à l'assonance (2).

A côté du Madrocho, il faut signaler le « *Soughitho* (ܣܘܓܝܬܐ), qui est un Madrocho dialogué, souvent avec acrostiche. Les Soughiotho se modèlent sur les Madrochè pour le mètre, ainsi que pour la mélodie.

Quand au nom de « *Séblotho* » (ܣܒܠܬܐ) sous lequel sont marqués

(1) Cf. *Introd. music.*, p. 76-77, et Mgr Lamy, *op. cit.*, t. III, p. IX.

(2) Il faut citer, parmi les plus anciens vestiges de recueils isolés de Madrochè, d'après Mgr Lamy : *Hymnes contre les hérésies*, B. M. 12.176 ; (V^e^ et VI s.) ; les *Hymnes* de 14.751, (an. 591) ; *Hymni Nisibici*, 14.572, (VIe s.) ; *de Azimis*, etc. 14.635, (an. 555) ; *Hymnes pour l'Epiphanie, Jeûne, la Vierge, les Confesseurs*, 14.506, (IXe-XIe s.) ; *Homélies des Rogations*, 14.164 ; (VIe s.) ; it. 14,520; (VIIIe et IXe s).

A signaler en particulier le manuscrit *Nisibicus*, N° III du Catalogue de la Bibl. Vaticane. Il provient du désert de Nitrie. Il a été écrit de l'an 523 et publié par S. B. Mgr Rahmani (Charfé, 1906). Ce manuscrit contient cinquante hymnes sous la rubrique « *de Virginitate* ». Mais il ne formait qu'un fragment du recueil, comme on peut s'en rendre compte par la note finale du savant traducteur : (Mgr Rahmani, *op. laud.*, VIII-X). Le recueil contenait 261 hymnes sur l'Église, la Virginité, les Hérésies et les Paradis.

Chacun de ces huit chants a un ton, sauf le troisième et le septième qui en ont deux. Mais la tradition de Charfé en a perdu quelques mélodies, notamment celle de ܐܬܠܐܬܝܢ ܐܬܠܐܬܝܢ ܐܘܪܫܠܡ . ܠܟܠܗ̇ ܦܬܓܡܐ.

Les Qolè Ghnizè sont des hymnes où il est question de la Ste Vierge, des Saints, des Martyrs, de la Pénitence, et surtout des Défunts, plus particulièrement des évêques et des prêtres défunts. Ils se chantent à l'occasion de plusieurs fêtes sans désignation particulière.

III — LES « MADROCHE » (ܡܕܖ̈ܫܐ) de St Ephrem.

N° 514-611. - P. 340-413.

Cette série comprend des spécimens des célèbres « *Madrochè* » (ܡܕܖ̈ܫܐ) du grand Docteur de l'Église Syrienne, St Ephrem. En sous-titre, elle porte le nom de « *Sèblotho* » (ܣܒܠ̈ܬܐ), ou *échelles*. Ce dernier terme, dont le sens étymologique est assez contesté, est une adaptation postérieure des Madrochè

Le mot *Madrocho*, au contraire, nous reporte à l'âge d'or de la littérature hymnologique en Mésopotamie. Le nom de St Ephrem se trouve lié à ce genre d'hymnes. Le saint Docteur, en effet, lui donna un lustre et une popularité extraordinaires. Avant lui, Bardesane et ses disciples avaient composé un grand nombre de ces hymnes pour répandre les doctrines de l'école. (1) Il était réservé à St Ephrem de contrebalancer et de neutraliser, du moins en grande partie, l'influence délétère de cette école térodoxe, en donnant au genre hymnologique une note tout à fait catholiqu (2)

La tradition syrienne témoigne de l'immense succès de ses compositions par la part qu'elle leur a assignee dans la liturgie. Le caractère liturgique des œuvres de St Ephrem est évident. Il ressort des circonstances qui les ont produites ; aussi leur introduction dans la liturgie, comme en témoignent les premiers biographes du saint, date-t-elle de son vivant. Dans les siècles postérieurs ses hymnes, à côté de ses homélies, constituèrent des recueils où l'on puisait largement pour les besoins liturgiques.

Ces recueils de *Madrochè* sont le premier fonds araméen en face du fonds gréco-syrien d'Octoëchos, qui représente dans ses sources le bréviaire syriaque.

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(1) Cf. Assemani, *Bibl. Orient.*, t. I, p. 47-48.

(2) Cf. la Bibliographie de St Ephrem, dans R. Duval, *La Littérature Syriaque*, 3e édition, p. 333-334.

étymologiquement parlant, sur la nature du chant. C'est un spécimen de l'ancien chant des Psaumes gardé jusqu'aujourd'hui.

Les rubriques du Bréviaire syriaque indiquent trois manières de chanter les Psaumes : ou bien simplement et sans antienne (ܦܫܝܛܐܝܬ ܘܠܐ ܥܢܝܢܐ), — St Benoît disait *directanee* — (1) ; ou bien avec une antienne que l'on intercale à chaque verset, quelquefois même entre deux stiques ; enfin *en Qouqlion*, ܩܘܩܠܝܘܢ , c'est-à-dire avec un Alleluia ou deux entre les deux stiques du même verset. C'est le « *Psalmus cum alleluia* » de St Benoît (2).

Ce chant Qouqlioun possède les huit tons. L'office férial des Vêpres et des Laudes en prévoient toujours un qui est marqué du ton. Le Beth Gazo du XIIe siècle appartenant au couvent de St Marc est en cela parfaitement d'accord avec le bréviaire actuel.

Le psaume de Complies ou « *Soutoro* » (ܣܘܬܪܐ) : *Qui habitat in adjutorio Altissimi*, est exécuté aussi de la même façon, et toujours avec huit tons. (3) Les versets en sont chantés alternativement par deux chantres au milieu du chœur ; l'effet est des plus gracieux, car ces mélodies sont aussi simples que pieuses (4).

Le numéro 505 ouvre une série de huit chants que les Syriens nomment « *Qolè Ghnizè* » (ܩܠܐ ܓܢܝܙܐ), c'est-à-dire *cachés*. La signification de ce mot est assez vague pour qu'il puisse servir à caractériser la nature de cette catégorie de chants. Dom Parisot croit pouvoir y reconnaître le pendant de la prière grecque εὐχὴ μυστικῶς qu'on récitait à voix basse (5). Les Syriens préfèrent attribuer ce mot au sens caché et mystique des paroles de ces chants.

Le premier est une sorte de prosopopée à l'adresse de l'Église, mise dans la bouche d'un chrétien qui va quitter la terre et tremble à la pensée de se présenter devant le Juge sévère : « Reste en paix, Église sainte, avec tous tes enfants. » Une formule analogue est récitée par le prêtre au moment où il va quitter l'autel : « Reste en paix, autel saint, etc.

Par l'allure de la mélodie, il faudrait plutôt rapprocher ces chants des hymnes à longue haleine connues sous le nom de Takhechfotho (ܬܟܫܦܬܐ) (6).

(1) Regula S. Benedicti, Cap. XVII.

(2) *Reg.*, Cap. IX, XII, XV.

(3) Cf. N° 870 sq.

(4) Quand on chante un psaume en entier, il y a toujours un ton spécial, surtout selon la pratique orientale de Mossoul.

(5) Cf. *La Bibliothèque du Séminaire Syrien de Charfé*, dans *Revue de l'Orient Chrétien*, an. 1899, p. 163.

(6) Cf. N° 796 sq.

de la lecture évangélique et de la litanie ou « *Korouzoutho* » (ܟܪܘܙܘܬܐ). Ainsi notre Recueil comprend-il deux séries de Trisagion : le Trisagion du soir, « *dramcho* » (ܩܕܝܫܬ ܐܠܗܐ ܕܪܡܫܐ) et le Trisagion de Laudes, « *dsafro* ». (ܩܕܝܫܬ ܐܠܗܐ ܕܨܦܪܐ). Chaque série comprend toujours huit tons différents. La différence entre les deux séries est que celle du matin renferme, outre les différents *Sanctus*, des acclamations : *Alleluia* et *Kyrie eleison*.

La date de l'introduction du Trisagion dans la liturgie ne saurait être déterminée d'une façon très précise. On sait que la légende byzantine l'attribue à une révélation angélique sous le pontificat de Proclus (436-446) (1). La légende syrienne s'est aussi emparée de cette hymne et surtout de l'adjonction monophysite « *qui crucifixus es pro nobis* » qui souleva tant de tempêtes dans l'Église.

Le liturgiste syrien Bar Kepha, au témoignage de Bar Salibi (2), l'attribuait à St Ignace d'Antioche ; d'autres même, à Nicodème et Joseph d'Arimathie, disciples du Seigneur (3). Mais Sévère d'Antioche, (512-519) témoigne le même Bar Salibi, déclare dans la dernière de ses homélies dites « ἐπιθρονίοι » que cette addition était toute récente et qu'elle avait été faite après la condamnation des Nestoriens. Peut-être est-ce Pierre le Foulon, continue Bar Salibi, qui a ainsi réglé la chose, de peur qu'on ne donnât à croire que c'est une quatrième personne qui a été mise en croix, et qu'on ne confessât, non plus une Trinité, mais une quaternité. (4)

Quoi qu'il en soit, cette prière a eu un succès remarquable dans la liturgie syrienne ; elle est, suivant l'expression de Bar Salibi, en regard des autres prières, ce qu'est « le sceau dans un anneau. » Et à ceux qui lui demanderont pourquoi, dans toutes les prières, on la récite au commencement et à la fin, il répond « qu'aucun mystère ne procure autant de gloire à Dieu que sa crucifixion dans sa chair » qu'il appelle « sa glorification. »

Les numéros 474-482 renferment huit spécimens de chants qui ne sont peut-être pas ici à leur place naturelle, car ils ne font aucunément partie du genre des *Qolè* ; c'est ce qu'on appelle les « *Qouqlion* » (ܩܘܩܠܝܘܢ). Ce mot qui doit provenir du grec κύκλιον ou mieux κουκούλιον, ne renseigne guère,

(1) Cf. St Jean Damascène, *La Foi Orthodoxe*, éd. Le Quien, t. III, p. 10 ; Tillement, *Histoire Ecclésiastique*, t. XIV, p. 713 ; Mgr Duchesne, *Origine du culte Chrétien*, 5e éd., p. 83 ; Brigthman, *Eastern Liturgies*, p. 531. — Pour l'addition, cf. Jean d'Ephèse, *Histoire Ecclésiastique*, t. II, p. 52 et t. III, p. 198 ; Evagrius, *Hist. Eccl.*, t. III, p. 44.

(2) Dionysius Bar Salibi, *Expositio Liturgiae*, édit. Labourt, p. 17.

(3) Bar Salibi, loc. cit.

(4) Ibid., p. 17.

siècles. Depuis la fin du premier millénaire, soit dans le bréviaire férial, soit dans le festival, ils occupent une place considérable.

Le Beth Gazo du couvent de St Marc les divise en deux parties : les *Qolè « Chahroiè »* (ܩܠܐ ܫܗܪܝܐ) et les *Qolè Sheḥimè* (ܩܠܐ ܫܚܝܡܐ). C'est la division en vigueur dans le Beth Gazo actuel ou *Rishqolè* (ܪܫܩܠܐ). La première catégorie va du numéro 65 au numéro 194, la deuxième du numéro 194 au numéro 505. Cette division a pour raison d'être l'emploi liturgique de ces *Qolè*.

La rubrique *Chahroiè* contient, comme le sens du mot l'indique, les spécimens de Qolè exécutés aux vigiles de la nuit en général, qu'il s'agisse des jours ordinaires ou des jours de fêtes. C'est pourquoi les manuscrits des Beth Gazo anciens leur réservent une place à part dans la deuxième partie du volume, au lieu que la seconde catégorie ou *Sheḥimè*, chant ordinaire qu'on exécute journellement, constitue la première partie du Beth Gazo traditionnel, c'est-à-dire le bréviaire férial proprement dit. Les *Chahroiè* comprennent seize espèces de Qolè, et les *Sheḥimè* trente.

Chacun de ces Qolè possède les huit tons, sans compter de tons spéciaux pour le Carême, quelquefois pour la Passion, pour les Défunts, et le ton simple ou « *Goushmo* » (ܓܘܫܡܐ) ; enfin des variantes ou « *Mshaḥlfè* » (ܡܫܚܠܦܐ). Cependant plusieurs Qolè ont la même mélodie ; cela provient sans doute de ce que des mélodies se sont perdues au cours des âges. Parmi ces dernières on signale les mélodies des Qolè suivants : le numéro 100, ܠܒܪ ܗܘ ܡܪܢܐ ܡܫܒܚܢܐ , dont il ne reste que le cinquième ton, ܠܩܕܝܫܘܗܝ ܢܘܗܪܐ , ܐܠܗܐ ܕܒܪܐ ܟܠܡܕܡ , ܐܡܘܬܐ ܢܝܪܐ . Quant au Qolo ܐܘܕܐ ܠܛܝܒܘܬܗ , N° 497 et suivants, la mélodie a été empruntée à plusieurs autres.

Nous trouvons, intercalées à cette place, les mélodies caractéristiques qui comprennent les chants dits du *Trisagion* ou « *Qadichat Aloho* » (ܐܠܗܐ ܩܕܝܫܬ), p. 246-263, N° 357-374.

Le *Trisagion*, dans les liturgies orientales et en particulier dans les liturgies byzantines et syriennes, a conquis une place considérable. Ce n'est pas seulement à la liturgie eucharistique, à la suite de la petite entrée, mais encore dans la liturgie vespérale et matutinale, et même au commencement de toutes les heures canoniales, qu'il doit se réciter. Cependant c'est à Vêpres ou « *Safro* » (1) (ܨܦܪܐ) qu'il se chante d'une manière plus solennelle, à la suite

(1) Nous traduisons par *Laudes*, *Safro*, ou matin. Le mot *Matines* répondrait mieux étymologiquement ; mais l'on sait que, depuis longtemps, ce mot est ambigu, ayant été appliqué arbitrairement aux *Nocturnes* ou à l'Office de la nuit. Les Syriens ne connaissent pas l'office de Prime dont on n'ignore pas l'origine latine.

haut patronage dut encore rehausser l'éclat de Siméon, car ses compositions créèrent un genre spécial de poésies qu'on appela de son nom : les « *Qouqiotho* » (ܩܘܩܝܬܐ).

Les premières collections d'hymnes durent puiser copieusement dans les productions de l'ouvrier poète ; mais aujourd'hui il nous intéresse moins comme auteur qu'en tant que créateur d'un genre poétique (1). Selon, en effet, l'observation qu'on peut faire, en général, pour les recueils d'hymnes du bréviaire syriaque, les auteurs jacobites ont senti le besoin de renouveler le matériel de leur répertoire par de nouvelles compositions substituées aux anciennes, tout en conservant de ces dernières la forme extérieure, la métrique, la mélodie, et peut-être aussi l'inspiration.

En fait, dans toute la série des *Qolè* exécutés dans le breviaire férial et festival des Syriens — et on peut dire qu'ils ont la part du lion — un seul porte encore le nom du fameux Siméon : « *Qolo dqouqoio* » (ܩܠܐ ܕܩܘܩܝܐ), (numéro 172-186, p. 131-143). On comprendrait encore mieux le succès qu'eut jadis ce genre parmi le peuple, si les mélodies qui ornaient ces hymnes étaient aussi entrainantes que celle du numéro 179. On peut admettre aussi que les *hirmi* des autres *Qolè*, ou les autres strophes-types sur lesquelles se modèlent toutes les compositions de ce genre, sont des vestiges des productions du célèbre auteur. Nous verrons plus tard comment des *hirmi*, pris dans les *Madrochè* de St Ephrem, sont devenus la base de compositions liturgiques plus tardives, les *Séblotho* (ܫܒܠܬܐ).

Les Qolè populaires ont pris place dans la liturgie à côté des *Madrochè* et des *Bo'wotho*. Les hymnes des Xe et XIe siècles nous montrent déjà la fusion de *Qolè*, de *Madrochè*, de *Bo'wotho*, de *Soughitè* qui forment le *Fanqitho* ou *Ḥoudro* (2). Mais nous pouvons croire, avec M. Baumstark (3), que ces exemplaires sont la production de recueils identiques du VIIe et du VIIIe

(1) Comme pendant au *Qolo*, M. Baumstark croit pouvoir signaler, dans le rit latin, abstraction faite, bien entendu, de la poésie, les répons de processions, comme les séries d'antiennes que l'on chante à la procession des Rameaux ou le 2 Février. Il est vrai que la versification de ces Qolè est bien élastique. Voir ce qui a été dit de la métrique dans *Intr. music.*, p. 60 sq.

(2) Cf. B. M. *add.* 14.503. — Cat. N° CCCXVIII, 254-258. Il vient de Naplouse après avoir appartenu au couvent de Scété. — De même, un exemplaire pour le temps de Noël à la Semaine de la Passion, *add.* 14.526. — Cat., 263 sq. Hymnaire de la Passion, Paris, 151, (anciens fonds 51), Cat. 116. Celui-ci, d'après son écriture, remonte jusqu'au VIIIe ou IXe siècle.

(3) *Fest brevier*, etc., p. 66.

des mosquées. Ainsi les Syriens eux-mêmes ne font-ils pas difficulté pour avouer qu'elles sont récentes et qu'il n'existe pas, sur ce point, de véritable tradition. En général, cependant, leur goût influencé par la musique arabe se complaît dans ces mélodies que certains estiment être le chef-d'œuvre de leur répertoire. Il y a donc là un libre champ ouvert aux virtuoses dont le talent n'est plus prisonnier d'un texte rythmé, comme dans les chants syllabiques ; mais, par suite même de ce caractère de virtuosité qui fait que tous ne sont pas capables de les exécuter, plusieurs églises en retiennent une seule qu'on répète toujours. Les Jacobites font de même, du moins à Mardin, comme nous l'a assuré un prêtre du couvent de St Marc, au lieu qu'à Edesse ils possèdent les huit.

Du numéro 32 au numéro 64 on a une série de *Bo'wotho* propres, soit pour le temps du Carême, de la Passion ou de la Semaine Sainte, soit pour certains jours de la semaine à l'office férial. Les numéros 843 et 844 sont « *Teshbuḥto* » (ܬܫܒܘܚܬܐ) ou acclamation de louange, tiré de Exode, XV, 20 sq., suivi de l'avertissement du diacre au peuple avant la lecture évangélique. Cette mélodie s'exécute aux fêtes solennelles, soit à la liturgie eucharistique, soit à l'office de Vêpres, avant la lecture de l'Évangile. C'est l'une des plus belles mélodies de tout le Recueil. Dom Parisot en a édité un fragment comme spécimen.

II — LES « QOLÈ » (ܩܠ̈ܐ)

N° 65 à 514 - P. 48 à 340.

La deuxième série du Recueil donne les spécimens du genre poétique des « Qolè » (ܩܠ̈ܐ). (1)

Ce mot de *Qolo*, qui signifie originairement *voix*, désigne une poésie essentiellement populaire qui fleurit surtout au Ve siècle. Un humble potier, du nom de Siméon Qouqoio, (2) eut dans ce genre un succès prodigieux. Tout en exerçant son métier, il composait des hymnes qui provoquaient l'enthousiasme populaire. Le bruit de son talent frappa l'oreille d'un contemporain, Jacques de Saroug, qu'on appelait la « *flute du St Esprit* ». Il alla visiter l'humble poète artisan et recueillit quelques-unes de ses compositions (3). Ce

(1) Cf. *Introd. Musicale*, p. 73-76.

(2) Cf. R. Duval, *Littérature Syriaque*, 3e éd., p. 354.

(3) Bar-Hebræus, *Chron. eccl.*, t. I, p. 191 ; Assémani, *Bibl. Orient.*, t. I, p. 121 ; t. II, p. 322.

sente d'autres qui sont toutes récentes, et dues aux Monophysites, à la suite de quelques strophes primitives. (1)

Les *Bo'wotho* sont exécutés d'après les huit modes. Les collections qui les contiennent ne les portent pas divisés en huit séries, ainsi que cela se produit pour certaines pièces, comme les *Takhechfotho*, mais groupés ensemble sans souci de classification. Seulement on les chante, suivant le jour, d'après les huit modes liturgiques.

La série des *Bo'wotho*, qui ouvre le Recueil, comprend huit divisions suivant les huit modes ecclésiastiques. Chaque mode contient trois spécimens de *Bo'wotho* différents : le premier, de Jacques de Saroug, et qui est, comme nous l'avons écrit plus haut, de douze syllabes ; le deuxième est du mètre de St Ephrem, c'est-à-dire de sept syllabes ; enfin celui de Balaï ou de cinq syllabes. En tête de chaque spécimen, quelques paroles rythmées : « *Morio raḥem 'alaïn w'adaraïn* » (ܡܪܝܐ ܪܚܡ ܥܠܝܢ ܘܥܕܪܝܢ) servent d'hirmus. On trouve dans chaque *Bo'wtho*, à la suite de la mélodie *princeps*, deux ou trois mélodies secondaires qu'on appelle « *Mshaḥelfè* ». (ܡܫܚܠܦܐ) ou variantes.

Le *Bo'wtho* du bréviaire comprenant plusieurs strophes récitées alternativement, les premières se chantent d'après la mélodie *princeps* et les strophes intermédiaires d'après la première variante. Enfin la dernière, ou refrain, s'exécute par la variante finale.

Les Bo'wotho de St Ephrem et de Balaï n'ont généralement que deux mélodies. C'est surtout à l'occasion de ces variantes, que se manifeste la liberté musicale d'un centre à l'autre. Sous le même mode princeps et tout en restant, bien entendu, dans la tonalité requise, on donne libre cours à son talent musical. Nous avons observé ce fait chez les moines Jacobites du couvent de St Marc à Jérusalem. Les tons *principes* sont, pour la plupart, les mêmes que ceux de la tradition de Charfé, mais les variantes accusent le plus souvent des différences.

Les trois spécimens de chaque mode sont suivis d'un *Alleluia* qui se chante avant la lecture de l'Évangile, c'est-à-dire d'un long mélisme sur les syllabes du mot *Alleluia*. Ensuite vi nt un verset presque toujours emprunté aux Psaumes.

C'est ici surtout que règne un *ad libitum* complet. Les vocalises notées dans ce Recueil sont loin d'être exécutées telles qu'elles ont été transcrites, même par les élèves de Charfé. Pour tout dire en un mot, ce sont en général des mélodies arabes plutôt que syriennes, un peu dans le genre des vocalises stridentes et capricieuses que le muezzin lance dans l'espace, du haut du minaret

(1) On trouve dans l'étude des textes liturgiques syriaques de nombreuses traces de cette tendance à remplacer les antiques compositions par des calques nouveaux.

genre de poésie était destiné, non pas à être chanté, mais à être lu. On constatera que ce qui est lu est toujours plus rythmé au point de vue de la cadence. C'est ce qui est arrivé pour l'homélie syrienne, laquelle, de fait, est très bien rythmée, car elle était destinée à être lue et non chantée. (1)

Le *Bo'wotho* a pris au *Mimro* son allure rythmée dans la succession régulière de syllabes accentuées et même de formes rythmiques, tout en empruntant au *Madrocho* sa division strophique. Ce dernier élément était absolument indispensable, étant destiné pour des hymnes qu'il fallait chanter alternativement. (2)

Ce genre de poésie est très ancien dans la liturgie syrienne. On pourrait donc définir le *Bo'wotho* : l'homélie transportée sur le terrain de l'hymne grâce à la forme strophique. (3)

On trouve des recueils de ces *Bo'wotho* dans les collections d'hymnes et d'homélies du IXe siècle. (4) Plusieurs de ces *Carmina rogationum* sont employés dans la liturgie syrienne, surtout pour le Jeûne de Ninive et le Carême.

Dans ces collections, tout comme dans les éditions ou bréviaire férial ou festival, trois noms reviennent sans cesse : St Jacques (Jacques de Saroug) pour les *Bo'wotho* à vers de douze syllabes, St Ephrem pour ceux de sept, et Balaï pour ceux du cinq. Mais une observation qui vaudra pour beaucoup de pièces liturgiques, est qu'on ne peut pas toujours se fier aveuglément à ces titres. Il y en a certainement d'authentiques, mais souvent aussi il s'en pré-

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(1) On remarquera que toujours les pièces réservées pour la lecture ont un caractère poétique plus accentué que les morceaux lyriques destinés à être chantés. On peut dire que c'est là la raison principale qui différencie la poésie classique de la poésie hymnologique.

(2) Cette parenté du *Bo'wotho* avec le *Mimro* est si évidente que les bréviaires, tant le férial que le festival, donnent, sous la rubrique de *Bo'wotho* de St Ephrem, des textes qui, dans les vieilles collections d'hymnes et d'homélies, figuraient sous la rubrique d'homélies. Qu'il nous suffise de citer le dimanche des Palmes dans la collection d'homélies et d'hymnes du IXe siècle. Le *ms. add.* 17.150 du B. M. est tiré de l'homélie du Saint contre les Juifs, prononcée le jour des Rameaux.

(3) Cela est tellement vrai que nous trouvons dans les plus anciennes catégories d'hymnes des prières intitulées : *Mimrè dbo'wotho* (ܡܐܡܪ̈ܐ ܕܒܥܘܬܐ) — homélies de rogations ; par exemple dans *B. M., Add.* 14.164 (ms. du VIe siècle), 14.520 (ms. du VIIIe siècle), 14·514.

(4) S. B. Mgr Rahmani, *Sancti Ephrem carmina rogationum*, dans *Bessarione*, Nouv. série, t. IV, p. 165 - 185 ; t. V, p. 4-13. — Baumstark, *op. cit.* p. 64. *B. M, add.* 14.515, 14.516, 17.190.

les chants des offices fériaux de la semaine, il comprend les *Maourbè* (ܡܥܘܪ̈ܒܐ), les *Chahroiè* (ܫܗܪ̈ܝܐ), les *Takhechfotho* (ܬܟܫܦ̈ܬܐ), les *Ghnizè* (ܓܢ̈ܝܙܐ), les *Bo'wotho* (ܒܥܘ̈ܬܐ) de St Jacques et de St Ephrem. Puis viennent les versets avant l'évangile, ou *Zumorè* (ܙܘܡܪ̈ܐ), les *Madrochè* de St Ephrem, les καθίσματα pour les fêtes (hymnes que l'on chante pendant l'encensement ou la fraction) — l'office du diacre est en carchouni — les leçons des épîtres de St Paul, enfin des indications relatives au calendrier pour les douze mois de l'année. (1)

On voit par là les rapports du traditionnel Beth Gazo avec le bréviaire férial actuel, ainsi qu'avec le présent recueil. On peut dire qu'il s'est en quelque sorte dédoublé. La première partie ou *Sheḥimo* (ܫܚܝܡܐ) s'est accrue de tout le Commun qui, jusqu'alors, avait été rejeté en queue du livre. La seconde, de son côté, a constitué un recueil spécial, ne conservant que des spécimens typiques de tous ces chants, perdant désormais le caractère de répertoire du Commun, pour ne plus devenir qu'un recueil d'*Hirmi* ou *Hirmologion.* (2)

Après ce rapide coup d'œil sur le Beth Gazo, nous étudierons les différentes catégories de morceaux qui composent notre Recueil.

I — LES « BO'WOTHO » (ܒܥܘ̈ܬܐ)

N° 1 à 65 - P. 1 à 48.

Ce mot de « *Bo'wotho* » (ܒܥܘ̈ܬܐ) désigne étymologiquement une supplication, une rogation, et détermine, dès lors, plutôt l'inspiration de l'hymne que sa nature propre. Il est assez difficile de trouver un équivalent dans le rit latin. Les Orientaux ont pratiqué le genre hymnologique avec une rare perfection ; ils sont parvenus à une telle délicatesse, à une telle subtilité, que l'on est très embarrassé pour trouver un pendant occidental à toutes les formes orientales.

Pour étudier en quelque manière le caractère propre de cette composition, on peut dire qu'elle tient le milieu entre le *Madrocho* (ܡܕܪܫܐ), hymne à strophes avec refrain, et le *Mimro* (ܡܐܡܪܐ) ou homélie rythmée. Ce dernier

(1) Cf. D. Parisot, *La Bibliothèque du Séminaire Syrien de Charfé*, dans *Revue de l'Orient Chrétien*, an. 1899, p. 150-174 ? et *Dict. d'Arch. et de Lit.*, au mot *Charfé*, col. 374 sq.

(2) Cf. *Mélodies Liturgiques Syriennes*, I, *Introduction musicale*, p. 71-73.

Les moines syriens du couvent de St Marc ayant eu l'amabilité de nous prêter ce Beth Gazo, nous avons pu l'analyser tout à loisir. Il porte comme titre : « Par la grâce de Dieu nous allons commencer à écrire le *Beth Gazo*, c'est-à-dire le *Shehimo.* »

C'est sous cette dernière appellation qu'on désigne encore aujourd'hui, dans le rite syriaque, le bréviaire férial. La semaine s'ouvre par les Vêpres du lundi, l'office du dimanche se récitant toujours d'après le *Fanqitho* (ܦܢܩܝܬܐ). Il n'y a d'autres heures canoniales que Vêpres ou *Ramcho* (ܪܡܫܐ), Matines ou *Lilio* (ܠܠܝܐ), et Laudes ou *Safro* (ܨܦܪܐ). Les autres heures ne sont pas mentionnées, sauf le samedi où Tierce est indiquée avec une hymne du mètre de St Jacques et une autre du mètre de St Ephrem. Cette absence s'explique facilement par le fait que la deuxième partie de l'ouvrage contient une série respectable de chaque catégorie d'hymnes auxquelles l'on va puiser pour les heures à prières communes. Cette deuxième partie s'ouvre par les *Takhechfotho* (ܬܟܫܦܬܐ) attribuées par le manuscrit à Rabbula d'Édesse (Ve siècle).

Les *Takhechfotho* sont indiqués d'après les huit modes ; mais les modes plagaux viennent après les modes authentes : 1, 5 ; 2, 6 ; 3, 7 ; 4, 8, ordonnance assez intéressante, puisqu'elle suppose l'usage de l'*Octoëchos* à cette époque.

A la suite des Takhechfotho viennent les Qolè *Chahroiè* (ܩܠܐ ܫܗܪܝܐ) ou chants des veilles, ou nocturnes, comprenant seize séries de *Qolè* (ܩܠܐ), chacune à plusieurs strophes groupées autour de différents sujets : la Vierge, les Martyrs, la Pénitence, les Défunts, etc. Il y a, en tout, seize *Qolè*.

Enfin viennent les *Bo'wotho* (ܒܥܘܬܐ), rogations ou supplications, suivant le mètre de St Jacques, qui s'échelonnent sur une vingtaine de pages.

Le livre comprenait-il d'autres séries d'hymnes ? Il est difficile de le dire dans l'état où il se présente à nous, forcément très incomplet, car plusieurs catégories n'y figurent pas.

Les spécimens de Beth Gazo diffèrent beaucoup les uns des autres en étendue. (1) Il nous a été donné d'étudier un autre exemplaire plus récent, provenant toujours du même couvent de St Marc de Jérusalem, mais beaucoup plus complet. Il comprend, en plus, les *Ghnizè* (ܓܢܝܙܐ), les *Séblotho* (ܣܒܠܬܐ), etc.

Un Beth Gazo de la bibliothèque du Séminaire Syrien de Charfé, qui date de l'an 1690, est plus complet que celui du couvent de St Marc (2). Outre

(1) Cf. Mgr Lamy, *op. cit.*, t. I, col. 3.

(2) C'est au XIIIe siècle qu'on doit rapporter les manuscrits du Br. Mus. 17241, 14764, 17250, 14720. — *Catalogue* de Wright, p. 512 sq.

dimanches et fêtes de l'année (1). Ces deux bréviaires se complètent de telle sorte que, le propre du temps n'ayant pas d'office spécial, on y supplée par le férial. C'est un peu ce qui se pratique également dans le rit latin pour une fête de martyr ou de confesseur ; on complète par le Commun ce qui manque au Propre.

Nous pouvons suivre l'histoire de ce bréviaire férial, ou *Beth Gazo*, jusqu'au XIe siècle, C'est à cette époque qu'il faut attribuer, suivant M. Baumstark (2), un fragment manuscrit du British Museum, (Add. 14667, foll. 74 sq).

Le couvent jacobite de St Marc, à Jérusalem, possède un splendide Beth Gazo écrit d'une très belle main, avec des capitales remarquablement ornées. Malheureusement, comme les derniers feuillets manquent, il n'est pas possible d'en déterminer la date précise (3). Cependant la nature du papier, le caractère antique de l'écriture, les notes marginales en langue arabe, semblent indiquer le XIIe ou XIIIe siècle. C'est un manuscrit du fameux couvent de Notre-Dame des Syriens, à Scété, comme l'indique une note en carshouni à l'intérieur du livre : « La miséricorde de Dieu soit sur celui qui a légué ce livre au couvent de Notre-Dame, Mère de Dieu, à Scété, et aussi sur celui qui a pris soin de le rendre une deuxième fois au monastère de Scété. » (4) Nous n'avons pas pu savoir comment ce précieux manuscrit, donné et redonné à Scété, a pu venir échouer en Palestine. Cependant l'on doit noter que le couvent de St Marc est le pied-à-terre, à Jérusalem, de tous les pèlerins syriens qui viennent visiter la Terre Sainte, soit d'Égypte, soit de Mésopotamie, et l'on comprend que le manuscrit a pu être offert comme présent aux hôtes de St Marc. Ce couvent, possède une riche bibliothèque dont les précieux restes forment le fonds syriaque de la Bibliothèque Vaticane et du British Museum. Il eut le bonheur de compter, parmi ses abbés, des bibliophiles ; tel, ce Moïse de Nisibe, au Xe siècle, qui, dans un voyage à la cour du Calife, rapporta de Mésopotamie 350 manuscrits cueillis en cours de route. (5) De précieux legs, comme en témoignent les inscriptions en tête des manuscrits, augmentèrent encore le premier fonds.

(1) Cf. *Mélodies Liturgiques Syriennes*, I, *Introduction musicale*, p. 86.

(2) *Festbrevier und Kirchenjahr der Syrischen Jacobiten*, p. 28, en note.

(3) Mgr Tisserant, à qui nous avons montré le manuscrit, le fait remonter à la même époque ; peut-être même, d'après lui, serait-il encore plus ancien.

(4) Le scribe s'est amusé à noter, en marge, qu'il écrivait tel passage « un mercredi matin » ; mais il n'y a pas de trace d'année.

(5) Revue *Oriens Christianus*, t. I, p. 367-371 : cf. *Festbrevier* etc, p. 96, et Mgr Lamy, *Sancti Ephrem Syri Hymni et Sermones*. t. I. Prol., p. XLI-XLIII.

INTRODUCTION LITURGIQUE

NATURE DU BETH GAZO

Le présent recueil de pièces liturgiques, avec les mélodies qu'on y a adaptées, porte, chez les Syriens, le nom de *Beth Gazo.* (ܒܝܬ ܓܙܐ) (1) Il n'est point par lui-même, à proprement parler, un livre liturgique, mais il présente plutôt, dans son ensemble, un caractère factice. C'est une collection des morceaux extra-bibliques-types sur lesquels doit se modeler toute la série d'hymnes ou chants exécutés dans la liturgie, surtout dans l'office canonial. A en juger par son côté pratique, il devrait plutôt s'appeler collection de *hirmi = rishqolè*, et correspondre assez bien à l'*Hirmologion* de Grecs. Aussi peut-on, à cette heure, le considérer en quelque sorte comme un manuel de classes de chant liturgique, de vade-mecum à l'usage du jeune psalte qui essaie de bien fixer dans sa mémoire ces dystiques de strophes-types avec la mélodie correspondante.

Vu sous cet angle, ce recueil est une création récente. Cependant son nom de *Beth Gazo* nous invite à en rechercher les attaches jusqu'au seuil du premier millénaire.

Dans la tradition liturgique on entend, sous le nom de *Beth Gazo*, le recueil des textes extra-bibliques pour l'office férial de la semaine. Il faut savoir, en effet, que le rite jacobite a deux sortes de bréviaires : le bréviaire *férial*, qui court du lundi au samedi, et le bréviaire *festival* pour tous les

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(1) Le mot *Beth Gazo* a un sens très vague par lui-même, « trésor de prières ». Une collection d'hymnes du XIIIe siècle (Wright, *Catalogue of the Syriac Manuscripts in the British Museum, CCCCLXIX*), porte le nom de *Beth Gazo* (ܒܝܬ ܓܙܐ) ou *Fardaiso* (ܦܪܕܝܣܐ). En général, cependant, le mot est synonyme de *bréviaire férial* et s'alterne avec le mot Shehimo (ܫܚܝܡܐ), nom sous lequel les Syriens, encore aujourd'hui, désignent leur bréviaire férial.

MÉLODIES LITURGIQUES
SYRIENNES ET CHALDÉENNES

MELODIES LITURGIQUES

SYRIENNES ET CHALDÉENNES

RECUEILLIES PAR

DOM JEANNIN O. S. B.

et publiées avec la collaboration de Dom J. Puyade

et de Dom A. Chibas-Lassalle O. S. B.

Mélodies Syriennes

II. INTRODUCTION LITURGIQUE

ET RECUEIL DE MÉLODIES

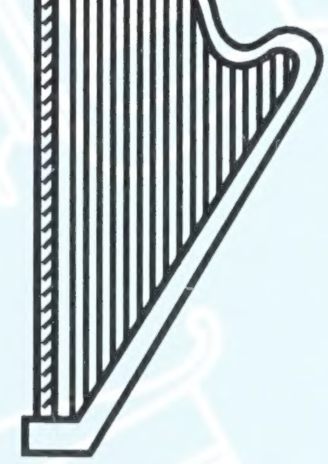
ܡܛܒܥܬܐ ܒܠܒܢܘܢ

ܦܘܠܝܣ ܠܠܒܢܐ (ܦܘܠܣ)

ܐܚܪܝܨ ܗ : ܒ

ܒܢܬ ܩܠܐ

ܕܙܡܝܪܬܐ ܣܘܪܝܝܬܐ ܒܢܘܬܐ



ܛܒܥܐ ܬܪܝܢܐ

ܫܢܬ ܐܙܙܘ